

FARM  
TOKYO FESTIVAL

東京芸術祭 2021  
ファーム

Asian Performing Arts Camp

最終公開  
プレゼンテーション

Final Presentation

10/30 SAT  
13:00-18:00(JST)  
オンライン Online





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# Message from Tokyo Festival Farm Director

This is the second online Arts Camp program following last year, but over the past year, online networking has evolved even more in terms of both systems and users, moving on from a mere exchange of information and making it possible to share time, and even share experiences. Of course, it's on a different level to real world experiences, but online space is not a connection between the real world and the virtual: it is somewhere between two realities. Online interaction can affect real life according to the same construct in which people previously gathered in international settings, and their experience there impacted their activities in a local context. If anything, the online environment is becoming a channel by which you can have a transcultural experience while staying local and without going anywhere.

The online world is no longer a lesser version of the real world: it is enabling exchange and collaborations that are impossible in the real world. Last year I felt its possibility, but this year I'm hoping for conclusive proof and connection with what is real on the other side of the screen. The final presentations are a platform for sharing participants' research with the online audience, but rather than the audience being what you might call the recipient, we hope that the session provides a more personal experience in which each audience member can gain a new perspective on the different fields. We hope too that feedback from the audience will create a real relationship of mutual interaction, providing new perspectives and possibilities to program participants as well.

Tokyo Festival Farm Director  
TADA Junnosuke



Photo: Toru Hiraiwa

Director, born in 1976. Leader of theatre/performance unit Tokyo Deathlock. Directly involved in staging diverse works from classic to contemporary drama, dance and performance pieces, with a focus on the personal experience of the individual in modern society. Tada engages in a borderless range of projects based on the collaborative power of theatre, conducting workshops and creative activities with children and people who are not theatre specialists at cultural facilities and educational institutes nationwide, and collaborations with theatre professionals in Korea and Southeast Asia. He was appointed Artistic Director of the Cultural Centre of Fujimi City, KIRARI FUJIMI in 2010, the youngest artistic director to be appointed at a public theatre in Japanese history, serving three terms over nine years until March 2019. He received the 50th The Dong-A Theatre Award from Korea in 2014, the first non-Korean to do so. In 2019 he was Program Director, Performing Arts Division, for the event Culture City of East Asia 2019 Toshima. He is a director at the Seinendan theatre company. Part-time lecturer at Shikoku Gakuin University and Joshibi University of Art and Design.

## Tokyo Festival Farm 2021 Asian Performing Arts Camp Outline

### Presentations by 8 creators from across Asia who took part in the two-month online art camp

Asian Performing Arts Camp is a program helping emerging performing arts practitioners working throughout Asia to cultivate their own activities and fields going forward. By bringing together perspectives and research themes relevant to participants' respective work, the aim is to foster new values, sharing the research process through discussion that transcends culture and nationality.

For the open final presentations, each participant will publicly present the results of individual research conducted during the camp, and there will be a feedback session featuring guest feedbackers. For participants, getting feedback from a variety of perspectives presents an opportunity for them to further develop their research and ideas, while at the same time giving them the opportunity to take this back to their activities at home for the next step in their individual fields. The audience will also have a feedback capacity in that the event will incorporate interactive communication between the audience and the participants, allowing each member of the audience to give their feedback on presentations. There will also be some time for social interaction afterwards. We are very much looking forward to your participation in this event.

# Tokyo Festival Farm 2021

## Asian Performing Arts Camp Process

### May-June

#### Open call for participants, online orientation

From the end of May through late June, we conducted an open call targeting Asia-based creatives aged 35 or under with important roles in performing arts projects, such as directors, choreographers, playwrights, dramaturgs and producers. An online orientation session was also held on June 9.

### Mid July

#### Application screening: 8 participants finalized

There were 48 applicants from 9 countries, with 8 selected after the initial election by document screening, and a second screening by interview.

### August – September

#### Kick-off: Camp First Phase

The first phase kicked off on August 25, followed by weekly online sessions dubbed Wander Trekking (WT). As well as participants sharing details of their respective ongoing research, WT sessions included discussions and workshops. On September 15 a lecture and workshop was also given by Kanayo Ueda, a poet and representative of Non-profit organization The Room for Full of Voice, Words, and Hearts (Cocoroom). After she had talked about the activities of her organization Cocoroom and given some background to the Kamagasaki district of Osaka, participants were given the task of writing interview-based poetry. At the end of almost every WT session there was a social interchange called a Bonfire. There were also social get-togethers with participants from other Tokyo Festival Farm programs as well as Camp members.

#### Midterm presentations

Midterm presentations were held on September 29, offering the opportunity for participants to output the results of their activities so far, as well as to explore how to present them online.

### October

#### Camp Second Phase

From October onwards the program finally entered its second phase. WT sessions were held around twice a week including the core period of October 12-14, so that participants could boil down their research and explore the commonalities of their respective themes. On October 12 there was an open lecture by curator Leonhard Bartolomeus from the Yamaguchi Center for Arts and Media (YCAM) entitled "ALSO SPACE, ALSO ART – What does art look like during a pandemic?"

#### Final presentation

During the two months or so of the Asian Performing Arts Camp, perspectives and research themes contributed by participants were subject to a process of inputs and outputs. During the program, two facilitators (JK Anicoche and Keiko Yamaguchi) accompanied participants in their exploration of possibilities for collaboration across countries and cultures. In today's final presentation, Kanayo Ueda, who took charge of lectures on the program, will be joined as guest feedbacker by curator Helly Minarti (LINGKARAN | koreografi), with each participant presenting research results from the process so far.

Processes so far will also be posted on the Open Farm (Process Report) page (<https://tokyo-festival.jp/2021/archive/>).

In Asian Performing Arts Camp, we have used Miro, an online whiteboard tool, to document the participants' research process with text, visuals, and video. Using this as "Base camp", each participant explored their own theme. You can see a part of the research process from the link below.

Base Camp ([https://miro.com/app/board/o9J\\_l2cFdgo=/](https://miro.com/app/board/o9J_l2cFdgo=/))

# Final Presentation Timetable

Language : English (English-Japanese interpretation available)

※The timetable is subject to change.

## ●Moderator

Asian Performing Arts Camp Facilitator



JK Anicoche  
Baguio (The Philippines)



YAMAGUCHI Keiko  
Kyoto (Japan)

Zoom

12:50  
JST

Door open

13:00  
JST

Introduction

13:10  
JST

Presentation

▷The participants are divided into three groups based on their interests. These groups are called "Bonfire," as the gatherings that form around the camp.

Bonfire 1

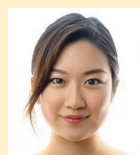
▷In Bonfire 1, three participants will give a presentation as a team. The remaining 6 participants will give individual presentations.

"Sriracha Sauce"

The three members listed on the right will make a presentation as a team.



Albert GARCIA  
Taipei (Taiwan) / Macao



KUSANAGI JuJu  
Tokyo (Japan)



WANG Hao-Yeh  
Changhua (Taiwan) / Berlin (Germany)

13:40  
JST

Break time

13:50  
JST

Bonfire 2



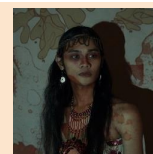
Eka WAHYUNI  
Yogyakarta (Indonesia)

"My Space"



Serena MAGILIW  
Manila (The Philippines)

"Perhaps Online is my country."



Serena MAGILIW  
Manila (The Philippines)

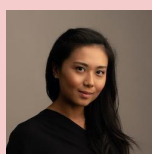
"RAMPAGE: Crossing Over as Resistance"

14:35  
JST

Break time

14:45  
JST

Bonfire 3



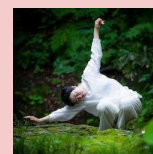
ANG Xiao Ting  
Singapore

"Life Cycle Assessment: Not All Fish Are Created Equal 1.0"



Walid ALI  
Kuching (Malaysia)

"Tales of Fish"



KIKUCHI Monami  
Tokyo / Chiba / Yamagata (Japan)

"Things between the land and human"

15:30  
JST

Break time

15:35  
JST

Feedback session

## ●Guest Feedbacker



Helly MINARTI  
— Curator / LINGKARAN | koreografii  
Yogyakarta (Indonesia)



UEDA Kanayo  
— Poet / Representative of Non-profit organization The Room for Full of Voice, Words, and Hearts (Cocoroom) / Program Director of Sakai Arts Council Osaka (Japan)

Spatial Chat

17:00  
JST

Socializing session

▷Will be held at SpatialChat. Please use it as an opportunity to interact with the participants.

18:00  
JST

Close

# Participant's profiles and Research notes

Bonfire 1

## "Sriracha Sauce"

**Performed & created by Albert GARCIA, KUSANAGI JuJu, and WANG Hao-yeh**

Special Guest: YAMADA Kyle

Seeing Zoom as a space of collaboration, exchange and a community. At the same time relating this space in today's time of pandemic and exploring the mobility online. Using tools provided from the adventures from wonder trekking, we as a group, me based in Macau and Taipei, Hao-yeh Wang (Taiwan/Germany), and JuJu Kusanagi (Tokyo/Japan) will explore the spectatorships between the 'us' and the 'others'. At the same time questioning our similarities as migrants in the same space. And the possibility of linking these us, creators and reimagining performance as a collective.



Photo: Hsieh Chen Han

### **Albert GARCIA -Taipei (Taiwan) / Macao**

Albert GARCIA (b. 1994) was born and raised in Macao with Filipino descent, a migrant, dancer and performance maker, who uses the body as a medium for questioning, showing their identity reflections when viewing the land of Macao from the other side. He has collaborated with multiple artists in Asia and Europe ranging from performance to visual arts. He works closely with Stella & Artist (Macao) where he encountered dance (specifically Chinese Dance) and choreography.

This is a research about the online creative process, online collaboration, and creating an online performance that can be shared among the online community.

Where does an online community exist? What do the power dynamics and social structures mean in this online community? Does online community enable us to feel more sense of belonging compared to a physical world? How can we cultivate a sense of community to an idea of space that does not have a geographical location or physical existence?

Coming from multicultural backgrounds, Albert, Hao-yeh, and JuJu found mutual experiences and interests in the sense of belonging and exploration of their identities that is not always related to their origins nor current locations.

Through the online performance, they attempt to find the connection, sense of togetherness and belonging, and sharing the space and time with the audience as an online community.



### **KUSANAGI JuJu -Tokyo (Japan)**

KUSANAGI JuJu expertise contributes to a wide variety of roles including director, performance artist, choreographer, wellness instructor, and filmmaker. She is a co-founder of an art company, Kusanagi Sisters, whose work has won many international awards and has been presented in 20 countries. JuJu constantly explores dynamic potentiality of live art and performance by integrating multiple mediums for a unique physical experience based on realism and virtuosity. She dedicates herself to offering art as a visceral nature of the human experience.

Playing with popular culture and daily objects, we are exploring how the fluidity of our cultural identities are associated with the new formation of the online community. Through multiple cameras, people get to peep at a piece of a moment in other people's lives. We try to blur the boundaries between different localities and realities through camera-created illusions. This is the first collaboration between Albert Garcia (Macao), Hao-yeh Wang (Taiwan/Germany), and JuJu Kusanagi (Japan) who met in the Camp. When exploring the new spectatorship and the new form to perform online, we came to terms that we also question the power dynamic inherited from globalization and Eurocentrism. Like Sriracha Sauce, it is so popular in all types of asian restaurants that we forgot it was firstly created by the Chinese immigrants from Vietnam in California.



Photo: Hsuan-Lang Lin

### **WANG Hao-Yeh -Changhua (Taiwan) / Berlin (Germany)**

WANG Hao-Yeh (b. 1988) is a Taiwanese artist and performance maker with a focus on socially engaged, interdisciplinary, and digital performance, currently based in Taiwan and Berlin. With her often collaborative approach, her practice includes directing, writing, researching, and performing. She has directed two professional shows and two fringe shows in Taipei. Her works have been presented in London and Taipei. She is currently developing a dance short film funded by the National Cultural and Arts Foundation in Taiwan.

## "My Space"

by Eka WAHYUNI (Indonesia)

After conducting research in Pajangan village (Yogyakarta, Indonesia) with the Muda Menanam community and the Kelompok Wanita Tani (Women Farmers Group) during the Asian Performing Arts Camp program, I found that my research subjects are heavily invested in a new space where the physical and digital spaces are intertwined. They consume this digital space every day. However, they see this space not only as an image on a screen, -the latest version of daily technological consumption - but they also consider it as part of their own reality and attempt to take these images with them to the physical space. Through this final presentation, I would like to share the findings of the research to see how this new space affects the choices and decisions of these women (and perhaps, ours?).



Photo: Ersya Ruswandono

**Eka WAHYUNI** -Yogyakarta (Indonesia)

Eka WAHYUNI (b. 1989) is a choreographer who has an interest in culture and society. She has performed her works in various festivals such as Paradance, Imajitari, Indonesian Dance Festival 2020, Helatari Salihara 2021, etc. Apart from being a choreographer, she also a volunteer in the LINGKARAN | koreografi and works as an editor in dokumenTARI. She also initiated Portaleka and Tepian Collective together with her friends with a focus on art as knowledge through discussions and performances.

## "Perhaps Online is my country."

by Albert GARCIA (Taipei/Macao)

Guest: Serena MAGILIW

In Accordance to my original research "Land, Territory and the Body" and inputting the Camp as a Territory in the context at the same time reestablishing a sense of community online.

Honouring to what was exposed to me growing up, moments such as Xiao Ting's fish culture of "年年有魚", Hao-Yeh's choice of Taiwanese music, Serena's taglish (the use of Tagalog/Filipino and English) made it all very familiar to me and reminded me very much of "home". At the same time questions my cultural upbringing of the Chinese, Taiwanese and Filipino.

For the finals, I would like to unveil the Filipino-ness in me by inviting a conversation with my fellow "Kababayan" ( fellow Filipino, countryman, or townmate) Serena.

In a form exchanging practices, what can we reveal from these two Kababayan?

Where do they meet as Kababayan?

How do I learn to become a Filipino?

Am I Filipino enough?



Photo: Hsieh Chen Han

**Albert GARCIA** -Taipei (Taiwan) / Macao

See page 5.



## "RAMPAGE: Crossing Over as Resistance"

by **Serena MAGILIW** (The Philippines)

In the Philippines, queer activists are considered "rumarampa" or doing the act of \*rampa towards their participation in pursuing a national-democratic revolution. "Rampa" in this performance as research is used as a lens in understanding queer spaces (i.e., institutions, places, events, organizations, and even history where the LGBTQIA++ community struggle for their visibility). It examines the concept of heteronormative images of masculinity and femininity in activism by looking on how intersections of gender, sexuality, and militancy is expressed through a trans body as a site for contesting discourses and radically challenging the binary system of gender construct. The act of progressive and forward motions is utilized as an invitation to other bodies of diversity to gather and contribute in forwarding calls of action and resistance. Creating a 'new man' with the backdrop of social struggle that can claim a space invested with the desire for inclusion without adhering to a heterosexual requisite, resulting to an appreciation of the relationship between identity and the intricacies of biological sex, gender, and sexuality.

\*v. to strut, walk, march, n. inclined bridge



Photo: Gio Potes

**Serena MAGILIW** -Manila (The Philippines)

Serena MAGILIW (b. 1998) is a young trans activist and is currently based in Manila. She majors in Filipinology at the Polytechnic University of the Philippines and is writing her undergraduate thesis on "TransPanitik," a study on the transgender narrative through Philippine literature. They are a stage and screen actor, performance artist, and activist with works through cultural and progressive organizations: Concerned Artists of the Philippines, PUP Sining-Lahi Polyrepertory, Alyansa ng mga Panulat na Sumusuong, and Sticky Rice Karavan.

## "Life Cycle Assessment: Not All Fish Are Created Equal 1.0"

by **ANG Xiao Ting** (Singapore)

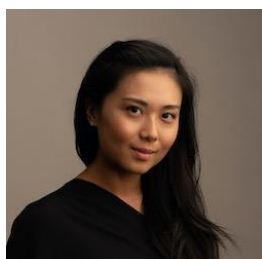
Featuring cameo appearances by: KIKUCHI Monami (Japan) and Walid ALI (Malaysia)

As an Asian eco-theatre artist and story-gatherer, I am obsessed with food. Specifically, island gastronomy such as fish - spotlighting a common fish we consume in sunny Singapore.

Working across mediums such as film, collaborative digital theatre, sound design, fieldwork research, Life Cycle Assessment: Not All Fish Are Created Equal 1.0 is the beginning of a new form of online 'lecture-performance', where audience participation and knowledge-sharing are made even more accessible because of the immersive potentialities of the digital medium. This experiment invites audiences to embark on a speculative journey that provokes more questions than answers, while disrupting commonly-held assumptions of environmental problems in relation to human agency.

Perhaps by investigating where our food comes from, we have more in common than we realise in this climate-affected world?

(Warning: You may get slightly seasick along the way.)



**ANG Xiao Ting** -Singapore

ANG Xiao Ting (b. 1993) is a performance-maker, actor, dramaturg and interdisciplinary collaborator. Her creative practice is informed by the intersection of the arts with non-aesthetic aspects of society to advocate for social innovation and change. Her current focus involves creating Eco-Theatre projects, such as 'Recess Time' and 'Poppy'. She is an Associate Artist with The Theatre Practice (Singapore) and Programmer for Practice Tuckshop. Ang graduated from Lancaster Institute for Contemporary Arts (LICA), UK, where she received the LICA prize for Outstanding Achievement in Theatre.



## "Tales of Fish"

by **Walid ALI (Malaysia)**

The performance will ask the questions of how people around the world interact with water and understand fish. It will be a 3 parts show – 1) Water and sounds; 2) Textuality and staccato; 3) Engaging with fish metaphors. The parts arrangement may change depends on rehearsals -which one will work the best. The core idea should be looking for similarities of water and fish ideas in different cultures in the world. It may include folktales; types of fish and how imported fish may have changed the ecosystem. I will look at the fish's and water characteristics and will make it performative.

Water and sounds will explore ideas about what are sounds made by water in different qualities. Water drip dropping, waterfall, cool water and many more.

Textuality and staccato may be a spoken words performance – using the quality and visual of how to perform spoken words with today's technology.

Engaging fish metaphor will explore in-depth ideas of the looks and characteristics of a fish. Some fish will always look sad. Some fish will always look happy. Some always angry. Why?

It is a piece which will include two performers as small parts of my show.



**Walid ALI** -Kuching (Malaysia)

Walid ALI (b. 1989) is a contemporary performance deviser, performer, and designer. A creative director in Luar Kotak Production - contemporary theatre group in Malaysia. His works are mostly related to everyday life but presented in different approaches. Therefore, his performances tend to have an element of surprise that awakens his audiences' mind. He has worked with many renowned artists since 2008. He is also an author for Selut Press and Peanutzin, besides working as performing arts practitioner.

## "Things between the land and human"

by **KIKUCHI Monami (Japan)**

Through this camp, exploring with the members,  
We found some points in common, and also found differences.  
Languages, speed, environment, problems, changes, and arts and customs passed on from generations.  
Each elements affect on our bodies. And WE are the part of them.

Be sensitive to these elements around us.

Try to look at the elements in our life once again.

The sounds, light, texture, smell, temperatures, taste, sense of touch

Collect them, restructure them,

Is it possible for us to meet once again in a new way?

It encounters again

Things we tend to see cannot be recognized.

You find yourself breath, and your existence there

What kind of things reminds me of Ootori

Water from melting snow, Fire and Shadow. Winds in the winter.

Like others, this village is also in the middle of changing.

We are losing customs passed on from generations.

I want to look at closely

What is it between this land and people living here.

And I'm curious that my friends living far away from here,

Do they have these elements in a different shapes?



**KIKUCHI Monami** -Tokyo / Chiba / Yamagata (Japan)

KIKUCHI Monami (b. 1992) was born in Chiba, Japan. Actor and Performer. Graduated from BFA, School of Culture, Media and Society, Waseda University, Tokyo. Started as an actor, also worked in theaters as a member of directing team. Established "HANAICHI", a platform where artists from different genres gather and produce art. Exploring the expressions of local landscape and its lifestyles through fieldworks, creating performances focusing on the relationship between environment and domains of physical activity.

Photo: Hideki Kurita

# A Dialogue Between Facilitators

## - Trans-Field World -

October 13, On Zoom  
(Keiko in Kyoto X JK in Baguio)

### **“Community” and “Artist”**

**Keiko:** The words “community” and “artist” are staying in my mind because of the conversations we’ve been having. Each of us has specific ideas about these words. Perhaps we can talk about this. Even though this program is not just about those two words.

**JK:** Yes. The program allows the artist to reflect on being an artist as it creates a new community and connects with its immediate locality

**Keiko:** Because of the pandemic, we couldn’t help wanting to have a connection with the community/others. Maybe because the pandemic changed the way we connect with society.

**JK:** It feels like this is the time we are relearning and unlearning how we are connecting again as human beings, as citizens, as “collaborators” with each other and with communities online and on the ground. No one has written it on stone how to engage during a pandemic- digitally or even inter-culturally. I always ask: where, when and how can we meet and be together?

**Keiko:** On a big or small scale, this pandemic has disconnected us from each other, each country. The world is not totally different as before, this situation is a consequence of the past that we have, but then the connections were broken once, so now we need to reconnect in a different way to the reality compared to before.

### **How can we share our experiences in an online space?**

**JK:** What are the AHA! moments! we had in the process of the camp? One example is how many “doors” or zoom “windows” were opened and led us to be welcomed in various living spaces in various places with different, same, and unique contexts.

**Keiko:** This year, I realised how much we have embodied an online way of connecting with each other in expressing ourselves with different tools. Maybe not aha!, but more like I’m impressed and surprised how we can modify our way of sensing and “getting cues” from each other. To some extent, we have already discovered and developed a way of communicating online.

**JK:** I still wonder how these discoveries, processes and performances done online can affect and inform the artist’s immediate practice, ground, community, and/or environment. What kind of infrastructure of support is needed for these seeds to continue growing and developing even beyond the camp? How to keep the light of the bonfire going?

**Keiko:** I found it interesting the photo of a park which one of the members shared with us as a representation of his community, which I didn’t expect because when I think about community, I tend to categorise people with the same situations and I didn’t think community as defined by shared space. This online space can be a container of a community. Maybe, that allows us to tackle certain issues which we couldn’t tackle before together. Because if we make a community depending on space including online space, instead of who we are (identity), we can accommodate more people in the conversation. The distance between us could be closer, I feel. Distance between issues among/ between us can make us closer.

**JK:** The final presentation for me is an attempt at rethinking how we can share space and time together. That future of transfield collaboration is in how we can imagine the creation of spaces that can allow us to co-exist.

**Keiko:** Yes. And I'm curious how we can expand locality/local matter in the online platform. I was thinking about "sense of collective" with this "sense of gathering" and connecting localities. It might be possible to have an international or transfield collective which shares local matters. Doesn't need to be physically together all the time. That will be so cool.

**JK:** I'm thinking how artists are also redefining their role in their smallest circle and to society at large. What is the value of these exchanges and coming together for/to the artists and for/to their surroundings? How will these online gatherings eventually land to the ground? Is there a need? Or perhaps, we shall just take it as it is.

### **To whom does "art" belong? -- a pot with many handprints**

**Keiko:** Yesterday's lecture of Barto-san, I was wondering, "What is the necessary quality of art?". Do we need to make high quality art in order to make art in the community? Who decides that quality? It came to my mind when we were thinking about the role of artists. What is the quality of art needed at this time?

**JK:** It's good you ask like who determines the quality specially under these "unprecedented" conditions. I think we should have new metrics or new ways of quantifying and qualifying art especially those that are not defined by institutional criteria- art that is led and co-created with the people, art that is personal but necessary to life be it for the individual artist or to the community they serve/ part of. Is it through its transformative quality? Is it through its capacity for creating capacities and / or generating or rejuvenating a community?

When I was reflecting on the idea of quality and perfection in creating art or performance, I imagined a pot / pottery created by many people with many handprints on the material. This way you know that many hands made it and at the same time, that this pot has value to the ones who created it and definitely they will find function for it and that it will be shared by many. That is the high quality of what art can be - from the process of co-creation to its daily function in everyday life.

Unlike in the past, there's like a checklist on how to do community art or intercultural exchanges, but right now there is no textbook to tell us how. We learn during this pandemic as we are experiencing these different ways of doing and being. We continue to learn from the camp members as we all are participants in this stage of/in life.

**Keiko:** In this "unprecedented" time, I would like to think art is needed among us/participants more than ever before. But in order to make an art which can work in society, I feel we need to always ask to whom does "art" belong. We might need to let art go from "artists' hands" and make it dynamic among people. This year's camp gave me the opportunity to contemplate these things.

### **Asian Performing Arts Camp Facilitator**



#### **JK Anicoche-Baguio (The Philippines)**

JK Anicoche is a Manila-based performance maker working at the intersection of art, culture, and development. His practice ranges from developing performances in a black box to devising works with/in various communities. He is the Artistic Director of contemporary cultural laboratory Sipat Lawin Inc., and its anti-disciplinary collective Komunidad X, Festival Director of Karnabal: Performance and Social Innovation, the Virgin Labfest Virtual Edition 2020 and kXchange.org. His recent engagements have taken him to New York, Taiwan, Shanghai, and Japan, where he presented the "Sand (a)isles" project at Festival/Tokyo 2019. He took part in APAF2020 Lab as co-facilitator.



Photo: Koichiro Kojima

#### **YAMAGUCHI Keiko-Kyoto (Japan)**

Kyoto-based actor. In 2011, she started her own theatre group BRDG in order to create performances based on fieldwork and interviews with people living in Kyoto. BRDG focuses on Kyoto as a multicultural city as well as exploring the act of interpreting in performance. Collaborating with Philippine Educational Theater Association (PETA) and young people in both Japan and Philippines, she presented a performance "Fureru~Haplos" in February, and livestreamed an online piece "HELLO" in December 2020. As an actor, she appeared in performances of Yukichi Matsumoto, marebito theatre company, shitatame and ricca ricca\*festa (Okinawa) and so on. Keiko Yamaguchi was an Asia Fellow 2017, APAF2020 Lab artist and currently a member of Seinendan. She also works at a community cafe in Kyoto, broadcasting a multilingual radio programme and sometimes works as a fake Maiko at NPO Swing.



# Guest Feedbacker



**Helly MINARTI**-Yogyakarta (Indonesia)

Born in Jakarta and relocated to Yogyakarta in 2018 where she continues working as independent-, dance scholar/curator, rethinking radical strategies to connect practice and theory. Her curatorial projects include 2nd Asia-Europe Dance Forum, Eurasia: Mis/understanding with Bettina Masuch (2004), three editions of Indonesian Dance Festival (IDF 2014, 2016 and 2018). In 2020, she was one of the international curators for TPAM: Performing Arts Meeting in Yokohama. In 2018 Helly co-initiated Jejak-旅Tabi Exchange: Wandering Asian Contemporary Performance (jejak-tabi.org), a platform designed to intimately connect two particular cities in Asia through a set of curatorial questions with the intention to go in-depth into certain context and locality. She has been involved in various exchange arts projects, forums/conferences, and granted research fellowships in Asia, Europe and the US. Helly earned a Ph.D in dance studies from University of Roehampton (UK). In 2019, she set up LINGKARAN | koreografi, a collaborative research platform intending to expand the critical notions of choreography beyond its dance realm.



Photo: Mai Narita

**UEDA Kanayo**-Osaka (Japan)

Born in 1969 in Yoshino, Nara. Ueda is a poet, researcher at Osaka City University Urban Research Plaza, and Representative of Non-profit organization The Room for Full of Voice, Words, and Hearts (Cocoroom). Ueda began writing poetry at the age of three and giving poetry readings from the age of seventeen. At the age of eighteen, as a staff for live events she started frequenting Kyoto University Seibu Kodo Hall, learning arts management. She subsequently launched her "Shitagokoro (secret dream) project," designing workshops and other events, and creating a framework for carrying out her activities. Declaring herself a "poetry entrepreneur" in 2001, she has based her work around words as the "friends and allies" of her life. In 2003 in Osaka's Shinsekai neighborhood, she opened what was ostensibly a café called Cocoroom. She participated in the Yokohama Triennale 2014 with her community-based initiative "Kamagasaki University of Arts." In 2016 Ueda opened the Cocoroom Guest House.

## Staff

Facilitators: JK Anicoche, YAMAGUCHI Keiko  
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Art Translator Assistants: KAMISAWA Kiyo, KITAGAWA Mitsue  
Online Technical Director: OKAMOTO Akio  
Program Coordinators: TERADA Rin, EGUCHI Masato

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Tokyo Festival Farm Co-Director: NAGASHIMA Kaku

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Members YAMADA Kyle, HARUKAWA Yuki, MORIMOTO Yume, MIZUNO Hibiki, MOMIYAMA Tomoko

APAF Office: UEMATSU Yuko, TANI Akiho, MITO Ayumi, FURUKAWA Mao, TERADA Rin, MAEHARA Takuya, EGUCHI Masato (syuz'gen)

Manager (APAF): ISHITOYA Satoko (Tokyo Festival)

Grant : The Japan Foundation Asia Center Grant Program for Enhancing People-to-People Exchange

# 東京芸術祭 2021 Tokyo Festival 2021

<b>会期</b>	2021年(令和3)9月1日(水)ー11月30日(火)			<b>Festival dates</b>	Wednesday, September 1 - Tuesday, November 30, 2021		
<b>会場</b>	東京芸術劇場、GLOBAL RING THEATRE(池袋西口公園野外劇場)、 あうるすぽっと(豊島区立舞台芸術交流センター)、 東京建物 Brillia HALL(豊島区立芸術文化劇場)ほか(東京・池袋エリア 東京芸術祭実行委員会〔豊島区、公益財団法人としま未来文化財団、 公益財団法人東京都歴史文化財団(東京芸術劇場・アーツカウンシル東京)〕 令和3年度 文化庁 国際文化芸術発信拠点形成事業			<b>Sites</b>	Tokyo Metropolitan Theatre, GLOBAL RING THEATRE, OWLSPOT Theatre, TOKYO TATEMONO Brillia HALL and others <b>Organizer</b> Tokyo Festival Executive Committee [Toshima City, Toshima Mirai Cultural Foundation, Tokyo Metropolitan Foundation for History and Culture (Tokyo Metropolitan Theatre & Arts Council Tokyo)]		
<b>主催</b>				<b>Supported by the Agency for Cultural Affairs, Government of Japan in the fiscal 2021</b>			
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	福地茂雄	(公財)新国立劇場運営財団 顧問、 (公社)企業メセナ協議会 顧問、 アサヒグループホールディングス株式会社 社友		Chair of Executive Committee	Seiichi Kondo	Advisor, Association for Corporate Support of the Arts, Senior Alumni, Asahi Group Holdings, Ltd.	
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In order to help us understand our audience's needs better, we kindly ask for your cooperation in filling out this audience questionnaire.

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日本語 English