



KONZERT

9. MÄRZ 2012 ort 20h

TETSU SAITOH, NAOKI KITA, WOLFGANG SCHMIDTKE + GÄSTE

PETER KOWALD GESELLSCHAFT/ort e.V.
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NORMAL 10,-
MITGLIEDER 8,-
STUDENTEN 5,-

PERFORMANCE

LOOKING FOR KENJI

11. MÄRZ 2012 CAFÉ ADA 19h

JEAN LAURENT SASPORTES Choreographie, Tanz **TETSU SAITOH** Kontrabass, Komposition

NAOKI KITA Violine, Rezitation **CHRYSTEL GUILLEBEAUD** Tanz **CHUN HSIEN WU** Tanz

ANTONIO STELLA Tanz **CHIKAKO KAIDO** Tanz

KAI FOBBE, SIMON KINZEL Bühnenbild, Video

CAFÉ ADA
WIESENSTR. 6
42105 WUPPERTAL
WWW.CAFEADA.DE
VVK 14,-/10,-
AK 16,-/12,-
TICKETS ONLINE:
WWW.WUPPERTAL-LIVE.DE

KONZERT

4. APRIL 2012 ort 20h

IM RAHMEN VON  **WWW.SOUNDTRIPS-NRW.DE**

TETSU SAITOH Kontrabass **JOHN BUTCHER** Saxophon

ERHARD HIRT Gitarre **ACHIM KRÄMER** Schlagzeug

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Am 11.03.2012, genau ein Jahr nach dem Erdbeben und dem GAU in Fukushima, zeigt Jean Laurent Sasportes mit seinen japanischen Freunden, dem Kontrabassisten und Komponisten Tetsu Saitoh und dem japanischen Geiger Naoki Kita das Poesie-Tanztheaterstück **LOOKING FOR KENJI** im Café Ada. Die Gedichte Kenji Miyazawas, die von Tetsu Saitoh komponierte Musik und die Choreographie Jean Laurent Sasportes' gemeinsam gedenken drei Künste des Schicksals dieses Landes, dessen Schönheit durch die Gedichte Kenji Miyazawas klingt.

"LOOKING FOR KENJI" - NEW CREATION 2012

The Piece "Looking for Kenji", has been presented, in its «first step» version, for the first time at the Auditorium of the CSWC (Center for Studies of the World Civilisations) of Tokyo. Roger Pulvers was the director of the CSWC and the translator from Japanese into English of Kenji's poems. He demanded me to choreograph a dance-theatre piece inspired by some poems of my choice, out of his book «I was supposed to start my work on 2011 March 14th. but since the terrible earthquake, tsunami and nuclearplan catastrophe happened, I delayed my travel to Japan and could only start the work by the middle of April.



LOOKING FOR KENJI

In its final version, «Looking for Kenji» is a 55minutes long piece without intermission. It has five «Tableaux»:

The first tableau is inspired by Kenji's Text "**Indra's Net**".

The second is the poem "**the Last Farewell**" that Kenji wrote for his sister who sadly died from tuberculose as she was young. Kenji and his sister was very close and his sister's death affected him very strongly.

The third one is "**the Winds are calling by the front Door**". Kenji wrote this poem as he was convalescent, recovering from an heavy tireness due to overwork. Maybe, as Roger said, did Kenji felt the first sights of the sickness which a short time later will take his life at the age of thirty eight.

The fourth tableau is an illustration of the poem "**the Swordsmen's Dance of Haratai**". I preferred to use "Jô" "a cane out of wooden" instead of "boken" (a sword out of wooden) because it will fit better to the choreography that I had in mind, and anyway my intention with choreography was to express more the strong energy of the swordsmen dancers then to try to reproduce a japanese country folk dance.

The fith tableau was what we called the "**Flooded Forest**". Directly related to Yuji's painting and Tetsu's music, the dancing swans are a memorial thought to the soul of the poor people who lost their lives in this horrible tsunami.

This poesie-dance-theatre performance is proposed in its original cast with the dancers which performed in Cafe Ada for the first on 2012 March 11th. but it can also be proposed to be worked, learned and performed by local dancers. In this case a residenz period will be needed to allow the preparation work to be realized.

For any question concerning the organization and the financial side of this project, please contact:
Jean Laurent Sasportes: jean@jsasportes.com or Tetsu Saitoh: travessia115@mac.com

“LOOKING FOR KENJI” - NEW CREATION 2012

Kenji Miyazawa was a native from this region, and also a man who loved the nature, feeling very close of the country people which he helped all his life long. Very much conscious of the danger that industrialisation and modernism could represent he, all ready at his time, warned of lake of wisdom.

In this sens a work about Kenji's world after the 11th. of March had a much stronger connotation then before.

Tetsu Saitoh did compose the music and we decided to ask Naoki Kita (violin) to be part of this project. This first presentation was a short version and work in progress of the »step two« version that we presented in “AdaOben” in Wuppertal (Germany) on the 11th. of March 2012. The first step version's cast had no other dancer then me and a reduce amount of tableaux compared to the final version.

Discovering Kenji's universe has been for me a beautifull experience and I am very thankful to Roger for introducing to me to it. Tetsu Saitoh did in his youth studied the works of Kenji, and Naoki was native from Iwate, the same town the Kenji Miyazawa.

PERFORMANCE Poesie-Tanztheaterstück in Gedenken an Fukushima



Wuppertal. Am 11. März, genau ein Jahr nach dem Erdbeben und dem GAU in Fukushima, zeigt der in Wuppertal lebende langjährige Pina-Bausch-Tänzer Jean Laurent Sasportes (Foto) gemeinsam mit japanischen Freunden im Café Ada an der Wiesenstraße das Poesie-Tanztheaterstück „Looking for Kenji“. Es entstand in Zusammenarbeit mit dem Kontrabassisten und Komponisten Tetsu Saitoh, dem japanischen Geiger Naoki Kita und den Tänzern Chrystel Guillebeaud, Chun Hsien Wu, Antonio Stella und Chikako Kaido. Die

Gedichte des japanischen Dichters Kenji Miyazawas (1896-1933), die von Tetsu Saitoh komponierte Musik und die Choreographie Jean Laurent Sasportes: Gemeinsam gedenken drei Künste des Schicksals dieses Landes, dessen Schönheit durch die Gedichte Kenji Miyazawas klingt - des großen Menschen- und Naturliebhabers aus dem nördlich von Fukushima und Sendai gelegenen Hanamaki. Beginn ist um 19 Uhr. Karten im Vorverkauf 14/10 Euro (über www.remscheid-live.de), Abendkasse 16/12 Euro. Foto: Jumping Fish Fotos

“LOOKING FOR KENJI” - NEW CREATION 2012

The initiator of this project is **Roger Pulvers**. Author, playwright and theatre director, Roger is also the translator of Kenji's poems from Japanese to English which was published in 2007 by Bloodaxe Books Ltd. Roger proposed to **Tetsu Saitoh** and myself to make a piece inspired from some poems of our choice out of this book «Strong in the Rain».

So, **Tetsu Saitoh** took the music composition and direction part, and I worked the choreographical and theatre directing part. Both of us are also part of the performing cast.

Yuji Kobayashi is a great painter who lives in Saitama. He is a close collaborator of Tetsu for many precedent works. I also had, since 2006, the big pleasure to have some performance of life painting with Yuji together with Tetsu and some other musicians.

A few months before the Fukushima disaster, Yuji did finish a painting named «The Forest» and Tetsu composed a music inspired from this painting. Because we felt this painting as a premonition inspiration, I decided to use this painting in the stage decor for the piece.

As I wrote before, short after the 11th. of March, I did delay my travel to Japan and spent a month in Wuppertal waiting for the situation to get more clear. During this period I did two Skype-transmitted performance with Tetsu and Naoki who were in Tokyo, and the visual artist **Kai Fobbe** helped me for this performances. Kai's work was perfect for this purpose and it was obvious that he should also be part of the realisation of «Looking for Kenji».



for more information about those artist, please visit:

- Roger Pulvers: <http://www17.ocn.ne.jp/~h-uesugi/secondpage.htm>
- Tetsu Saitoh: <http://www.japanimprov.com/saitoh/>
- Naoki Kita: http://www.myspace.com/naoki_kita

- Jean Laurent Sasportes: <http://www.jsasportes.com/>
- Kai Fobbe: <http://www.kaifobbe.de/>
- Yuji Kobayashi: <http://atelier.yuji-kobayashi.net/>

„Looking for Kenji“
Neue Choreographie von Jean Sasportes im Ada

In seiner aktuellen Choreographie beschäftigt sich Jean Sasportes mit dem japanischen Dichter Kenji Miyazawas. Er fand in Japan erst in den 1990er Jahren Anerkennung, als nämlich die junge Generation durch die Wirtschaftskrise, die ersten großen Entlassungswellen, das unzureichende Krisenmanagement nach dem verheerenden Erdbeben in Kobe und dem Sarin-Gas-Anschlag der Aum-Sekte in der U-Bahn von Tokio ihren Glauben an die alten japanischen Werte verlor.

Kenji Miyazawas Philosophie altruistischer, auf Natur und Tierwelt übergreifender Nächstenliebe gibt den Menschen Halt bei der neu einsetzenden Suche nach beständigen Werten.

Am 11. März 2012, genau ein Jahr nach dem Erdbeben und dem GAU in Fukushima, zeigt Jean Laurent Sasportes mit seinen japanischen Freunden, dem Kontrabassisten und Komponisten Tetsu Saitoh, dem japanischen Geiger Naoki Kita und in choreographischer Zusammenarbeit mit Chrys-

tel Guillebeaud, Chun Hsien Wu, Antonio Stella und Chikako Kaido das Poesie-Tanztheaterstück „Looking for Kenji“ im Café Ada.

Die Gedichte Kenji Miyazawas, die von Tetsu Saitoh komponierte Musik und die Choreographie Jean Laurent Sasportes: gemeinsam gedenken drei Künste des Schicksals dieses Landes, dessen Schönheit durch die Gedichte Kenji Miyazawas klingt – des großen Menschen- und Naturliebhabers aus dem nördlich von Fukushima und Sendai gelegenen Hanamaki.

Premiere ist am Sonntag, 11. März, 19 Uhr, im Café Ada Oben, Wiesenstraße 6. Der Eintritt kostet 14, ermäßigt zehn Euro. Karten unter www.wuppertal-live.de



Jean Sasportes (hinten) und seine Freunde proben die neue Choreographie „Looking for Kenji“ im Café Ada.
Foto: Jens Grossmann

“LOOKING FOR KENJI” - NEW CREATION 2012

Looking for Kenji (step two), 11th. of March, one year after Fukushima.

This piece was inspired from the poems and literature work of Kenji Miyazawa, a very important Japanese writer.

- About Miyazawa Kenji -

Kenji Miyazawa (宮沢 賢治 *Miyazawa Kenji*, 27 August 1896 - 21 September

1933) was a Japanese poet and author of children's literature in the early Shōwa period of Japan. He was also known as a devout Buddhist, vegetarian and social activist.

Kenji has transcended the generations to become one of Japan's most read and best loved authors. Born over a hundred years ago in 1896 in Iwate Prefecture, he was only 37 at the time of his death. Kenji's literary works received scant attention during his lifetime and only two books were published before his passing: a collection of children's tales entitled "The Restaurant of Many Orders" and the first section of his most famous work of poetry, "Spring and Ashura." The remainder of the great number of children's stories and poems that he left behind was edited and published only posthumously, after which the richness and depth of his art finally gained wide recognition.

He died in 1933 of pneumonia.

for more information about Kenji Miyazawa, please
visit: http://fr.wikipedia.org/wiki/Kenji_Miyazawa



Why Kenji Miyazawa?

The first reason was that, after reading some fairy tales written by Kenji, I expressed my enthusiasm to my friend Roger Pulvers who is director of the CSWC at the Tokyo Technology Institute. Roger was Kenji's English translator for his poems and he published a translation of a selection of Kenji's poems with the title "Strong in the Rain". Since I was working as adjoint professor for the CSWC, Roger asked me to choreograph and dance a piece based on some of Kenji's poems. This demand was done a few months before the drama of 11th. of March 2011, but was supposed to be presented in May 2011. I was supposed to travel to Tokyo on the 14th. of March to start my work on this piece, but because of the earthquake, the tsunami and the nuclear power plant accident, I decided to delay my trip to the 14th. of April.

When I started to work on this piece with Tetsu Saitoh, we realized that doing a piece about Kenji Miyazawa in Japan after 11th. of March had another connotation then before. For many reasons that I will develop later, a work about Kenji would be, for the Japanese public, necessary closely connected to what happened in Fukushima prefecture and because of this matter touch a very sensitive theme.



“LOOKING FOR KENJI” - NEW CREATION 2012

Kenji Miyazawa and the 11th. of March.

On June 15th. 1896, year of Kenji's birth, Iwate Prefecture was hitten by a very strong earthquake and tsunami (Meiji-Sanriku earthquake). This quake occurred off the coast of Sanriku in Iwate Prefecture, causing a tsunami of 25 m (82 ft) 35 minutes after the quake which destroyed hundreds of houses and killed over 22,000 people.

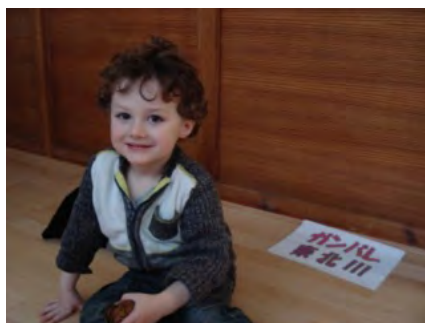
The year of his death (21st. September 1933), also happened "1933 Sanriku earthquake", a major earthquake whose associated tsunami caused widespread damage to towns on the Sanriku coast of the Tōhoku region of Honshū, Japan in 1933.

Japan, in its earthquake and Tsunami history had unfortunately to suffer very often from particularly strong seismic disaster, and there is nothing to see in relation with Kenji's birth year and death year then a simple matter of fact. Some of those major earthquake and tsunami left many dead and injured victims behind them and it has been certainly a tremendous hard work for the population to rebuilt their country and its agriculture potential. But the 2011's major one had one more high dramatical side in it. The disaster left thousands dead and inflicted extensive material damage to buildings and infrastructure that led to significant accidents at four major nuclear power stations.

Kenji was very attached to his homeland and, from 1926 until his death in 1933, he struggled to improve the material and spiritual life of the impoverished peasants of his native Iwate. He introduced new agricultural techniques and new varieties of seeds. His writings from this period show sensitivity for the land and for the people who work in it, and he always expressed his worries about the danger of using the human technological power without respect for the mother Nature.

I do not htink that at his time was Kenji aware of the danger of nuclear accident, but what happened on March 11th., and what is still going on there, shows that his worries was not unfounded ideas. I could imagine him, from where ever he could be now, crying and begging to save his land and his people from this new danger which he predicted.

After March 11th. many folks from all parts of the world sent their message of sympathie to the japanese folk. Many of those messages was in the form of some video and audio recording showing a chorus of poeple singing Kenji's poem "Strong in the Rain". This poem became a symbol of the japanese vision of courage and honesty and it is known by each japanese.



THE CAFE ADA DANCETHEATER COMPANY

The Dancetheatre Company "Cafe Ada" was created in October 2006 on the initiative of Jean Laurent Sasportes.

In January 25th. 2007 was presented the piece "Autant en emporte le temps", directed and choreographed by Malou Airaud and Jean Laurent Sasportes together with Benedicte Billiet and Marc Sieczkarek, all four former dancers of the Pina Bausch Tanztheatre. Chikako Kaido and Damiaan Veens, who joined the company for the creation "Autant en emporte le Temps", are young dancers from the Essen Folkswangschule.

In February 12 2009, was presented the piece «On verra...», directed by Jean Laurent Sasportes with the collaboration of Mark Sieczkarek, with René Alejandro Juari Mateus, Damian Schönenberg and Sloogy.

Both of those two pieces have been presented at the NRW Tanzfestival, respectively in 2007 and 2009.

The piece Looking for Kenji was presented in Cafe Ada on the 11 of March 2012, one year after the terrible catastrophe which devastated the region of Fukushima. This piece which is inspired from some Kenji Miyazawa's poems is a memorial to Kenji Miyazawa's world and to the people of Japan who did suffer from that dramatic catastrophe.



«Autant en Emporte le Temps»
photo: D.Karagiannidis

«On Verra...»
photo: Stephan Plitziger



«Looking for Kenji»
photo: Heidrun Mosma



for more information about the piece "Autant en emporte le Temps", the piece «On verra...», «Looking for Kenji» and the company "CafeAda", as well as about any of the members of the company, please send an Email to jean@jsasportes.com, thank you.

Thank you for visiting: www.jsasportes.com

contact adress:----- Jean - Laurent Sasportes, Mirker Str. 43 - 42105 - Wuppertal - BRD
----- (tel/fax: 0049 202 313436 (Email: jean@jsasportes.com))

JEAN LAURENT SASPORTES

Jean-Laurent SASPORTES was born in Casablanca in January 1952.

1970 till 1975: Studies Mathematics, Physics and Philosophy in Marseille.

1975: Breaks-off his University studies and begins to study modern dance in Paris with Peter Goss

He studied dance with Anne Marie Porras (Jazz), Peter Goss, Hans Züllig, Jean Cebon (modern dance), Nina Vyroubova, Suzanne Oussov (ballet). Diverse experiences with choreographers (Kei Takei, Alwyn Nikolais) completed his dancer and teacher formation (French diploma for modern dance teacher). He practises Kinomichi (with M. Noro, founder of Kinomichi and of the International Kinomichi Center in Paris) and Tai Chi since more than twenty years.

Since 1979, solo-dancer in the Pina Bausch company, dances in all repertory pieces through most of almost all important performing events and places around the world. From 1996 and till today, he is engaged as guest soloist with the Pina Bausch company for the repertory pieces (Cafe Muller, 1980, Bandoneon, Victor, Palermo-Palermo, Ancestors, Carnation).

In 1989 he started to work together with the musician Peter Kowald. This collaboration will be the beginning of his work in improvisation and structured improvisation dance. From then on, he developed this direction of work in collaboration with many other musicians as Hans Reichel (Germany), Gunda Gottschalk (Germany), Peter Jaquemyn (Belgium).

He started his work collaboration with Tetsu Saitoh (double bass and composition) in 2006.

Different little dance pieces have been created out of those collaborations, and the repertory is now proposed under the name of "Short Pieces One" and "Short Pieces Two". This Duo's work has been and still is presented through many countries around the world (Germany, France, Belgium, Italy, Spain, Greece, Estonia, Canada, USA, Japan).

Since September 1996, Jean Laurent Sasportes works as independent dancer, actor, choreographer and teacher.



as choreographer for theatre plays and operas, with the theatre director Yoshi Oida

- "Madame de Sade" - Y. Michima (1996) and "Hanjô" (1997) for the Schaubühne Berlin.

- "Curlew River" - B. Britten (1998) for the "Festival d'Art Lyrique d'Aix en Provence".

as choreographer for theatre play as well as actor, with the theatre director Burkhard C. Kosminski in the Dusseldorfschauspielhaus (Düsseldorf - Germany).

- "Dancer in the dark", a stage version of the film from Lars von Trier. (2001)

- "Platonov" (A. Tchekov). (2003)

- "The Cat on a burning tin Roof" from T. Williams, (2004)

- "Mythos, Propaganda and Catastrophe in the Nazi Germany and the present America", from Stephan Sewel, (2005)

as choreographer for Dancetheatre:

In 1998, with the students of the Folkwanghochschule in Essen on a choreographic project, the dancetheatre piece „Wumm Wumm, immer...“ will be the result of this project.

In 1999, with the students of the Arnhem Dance Academie and EDDC in Holland on a choreographic project, the dancetheatre piece „Meeting with an angel“ will be the result of this project.

In 2005 Workshop project, "Omagio a Andrea Pazienza" at the Teatro Modena in Genova (Italy)

In 2005 in collaboration with the Japanese choreographer Naoko Ito, for the company "Mademoiselle Cinema" they created the piece "Tokyo Tango" (Japan Tour).

In 2006 Workshop project "about Italo Calvino" at the Teatro Modena in Genova (Italy)

In 2007, he founded the company "CafeAda" (based in Wuppertal, Germany) and created, in collaboration with Malou Airaud, the dancetheatre piece "Autant en emporte le Temps", and, in collaboration with Mark Sieczkarek, the dancetheatre piece "On verra...".

as an actor for theatre play, since 2000:

- in the role of Enrique for the theatreplay „39,90“ (after the novel from F. Beigbeder) for the Düsseldorfer Schauspielhaus, directed by Burkhard C. Kosminski. (from 2001 till 2003).

- in the role of «Osip» for the theater play «Platonov» (Tchekov)- for the Düsseldorfer Schauspielhaus, directed by B. C. Kosminski. (2003).

JEAN LAURENT SASPORTES

- in the role of «Djami» for the opera «L'Espace Dernier», written by Matthias Pinschner for the «National Opera Bastille in Paris» (2004), with the director Michael Simon.
- in the role of "Umberto" for the new play "Cafe Umberto" from Moritz Rinke with the director B.C. Kosminsky at the Duesseldorf National Theatre (2005).

as an actor for film:

- in the film "Die Klage der Kaiserin " (Pina Bausch)
- in the film "Habla con ella" (Pedro Almodovar)
- in the film " Berlin-Jerusalem (Amoz Guitai)
- in the film "Golem" (Amoz Guitai)

as dancer for dancetheatre:

- as guest soloist with the Pina Bausch company for the repertory pieces (Cafe Muller, 1980, Bandoneon, Victor, Palermo-Palermo, Ancestors, Carnation).
- for the choreograph Caterina Sagna (Italy) for the creation «Heil Tanz» (2004) and touring through France and Italy.

as teacher for modern dance and body work for actors and singers:

- Professor for Dancetheatre and Stage Arts at the Tokyo Institut of Technology, for the Center for Studies of the World Civilisations in Tokyo.
- Hedmaster of the Session House Summer Academy in Tokyo.
- Leading the «Body and Movement» training for the actors of the Düsseldorf Shauspielhaus Ensemble in Dusseldorf, as well as for the actors of the National Theater Manheim (Director: B.C.Kosminski).
- Regularly teaching through workshops in many countries (Germany, Holland (ArtHez), Japan, Toronto, Italy, Spain, Israel).

Thank you for visiting: www.jsasportes.com

Tetsu Saitoh (double bass player, composer)



Born in Tokyo, JAPAN October 27, 1955. He has been involving himself with dance, Butoh, theatre, fine arts, visual arts, poetry, calligraphy, Japanese traditional music, court music, Noh theatre, classical and contemporary music, tango especially Astor Piazzolla's music, jazz, improvised music, Korean and Asian shamanism. His activity is not only performing with musicians and artists, but also producing some projects, e.g. "EURACIAN ECHOES" which aims for joining Europe and Asia, in Korea, Singapore and Japan, "OMBAK HITAM" for the opening act for Fukuoka Asian Museum. In 1994 he was invited to the Avignon International Contrabass Festival as a guest soloist. Since 1994 he has often visited Europe and played with Barre Phillips, Michel Doneda, Le Quan Ninh, and others. In 1995 he collaborated a music and dance performance at the exhibition of works by Magdalena Avakanowicz in Warsaw, Poland. In 2000 and 2001 Kanagawa philharmonic orchestra invited him as a producer, a composer and a soloist for the concert of two double concertos. He also works as a jury for dance competition, a lecturer at SOPHIA University, and joined some workshops for handicapped people. In 2003 he joined the International Society of Bassists convention at Richmond as a presenter, in 2004, 2006, joined the Hawaii International Double Bass Festival. In 2006 was invited to CrossSound music festival in Alaska as a featured artist. In 2007 was invited to Mosaic festival in Singapore. In 2008 was invited to Mexico City contemporary poetry festival with Kiwao Nomura.

In 2009 was invited to Columbia contemporary dance festival with Jean Laurent Sasportes.

Started an independent label TRAVESSIA.

for more information, please visit: (<http://web.mac.com/travessia115/>)

On one hand, there are three main elements in improvisation. NOW, HERE and MYSELF. In other words, Improvisation could be said as the activity which is not possible without NOW, HERE and MYSELF. But it is not the question of "all or nothing". We try to increase the percentage of Now-ness, Here-ness and Myself-ness as much as possible.

On the other hand, we try to erase Now, Here and Myself at the end in improvisation. It is not Self-Expression but Self-Realization. In improvisation, we discover new-Now, new-Here, and new-Ourselves which we did not know at all.

It can be said that when we try to specialize Now, Here and Myself as much as possible, we find ourselves walking on the way to anonymous universality.

TETSU

Latest EU-Japan Fest Japan Committee (<http://eu-japanfest.org/n-english/n-program/2011/10/contrabassist-tetsu-saitoh.html>)
October 31st., 2011

Contrabassist Tetsu SAITOH develops high-qualified collaborative performances with various artists from all over the world, in addition to his own music activities. In "Looking for Songs" project, Tetsu SAITOH plays his own compositions as well as great songs from all times and places, for example "Orasho" are the songs by Hidden Christians in Kyushu district, his compositions by the words of Kenji Miyazawa or Theo Angelopoulos, and also Indonesian Gamelan or Japanese Enka. Jean Sasportes stayed in Japan from April to June. Tetsu SAITOH helped his stay and performed with him in Japan and Korea. In May, he made a 5 double basses ensemble and had a shooting session for DVD which will be released in Israel. In summer, he played in Yamagata and Niigata. In October, he invites two French musicians and produce three weeks tour. Tetsu SAITOH is now planning to have chances for Japanese young musicians, dancers, fine artists to play with them. He is continuing a bi-monthly series "TETSU'S ROOM" at Pole Pole za.

for more information about Jean Laurent Sasportes and his work, please visit: www.jsasportes.com

Naoki Kita (violin player, texts)

Naoki Kita was born in Iwate prefecture, Japan, in 1972. He started to learn the violin from 8 years old, and studied classical music at The Kunitachi College of Music in Tokyo.

After the college, he studied composition, arrangement and jazz improvisation at The Liverpool Institute for Performing Arts in the UK. His graduation work, “The Sunspot”, was performed by members of The Royal Liverpool Philharmonic Orchestra in 1999.

After the UK, he stayed in Buenos Aires for four month, and studied a way of playing Tango under Fernando Suarez Paz, who used to be a violin player of Astor Piazzolla quintet. During the stay, he performed with local musicians in several tango shows.

He began full-scale musical activities as a professional violin player from 1999. He presided over a Tango group “The Tangophobics” from 2000 to 2004, and made live performance in all parts of Japan.

Besides this activity, he participated in recordings and concert tours of many tango musicians residing in Japan. Engaging in the activities as a tango musician, he simultaneously extended his field of activity, such as Jazz, improvised music, Arabic music and many other.

He played together with performers from different artistic fields, such as Japanese traditional music, contemporary art and dance.

As a turning point, he produced an album “Viohazard” in 2006, focusing on original music. He wrote lyrics for several songs recorded in this album.

He has recently performed mainly in jazz clubs situated in Tokyo. Contents of the performance include a blend of original music and the improvised music.

In spite of the Tango based music roots, he has pursued his own music, without over-depending on specific musical style.

Kai Fobbe (scenery)

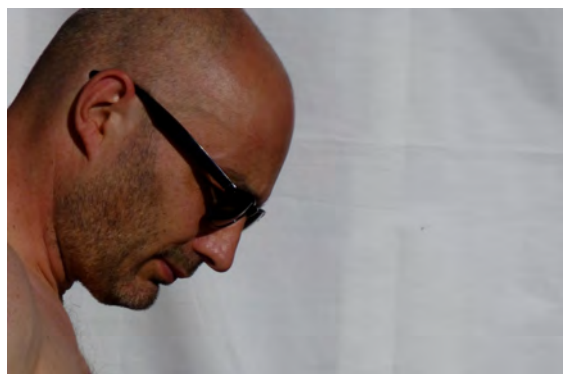
Künstler

Kai Fobbes Videos inszenieren sich im Spannungsfeld zwischen Schein und Sein. Ihre durchkomponierte Bildsprache bricht Sehgewohnheiten durch technische oder dramaturgische Verfremdungen. Am Ende des Prozesses stehen verschlüsselte Bilder. In Screenplays wie Traumata und Triptychon ohne Titel bleiben Figuren in nicht endenwollenden Handlungen gefangen. In 99 Orte übersetzt ein Tänzer Längen- und Breitengrade in Gebärdensprache. Sind die ersten Werke von reduzierten, fast rohen Bildern und dokumentarischem Material geprägt, stellen Fobbes jüngste Filme traumartige Situationen dar, die an tänzerische Choreographien erinnern, und zeigen den Künstler als verspielt-ironischen Regisseur zwischen Wirklichkeit und Wunderland.

artist

Kai Fobbe's videos are staged in the tension between appearance and reality. Their composed pictorial language breaks viewing habits with technical or dramaturgical alienation. The result of that procedure is a variety of encrypted images. In screenplays as Traumata and Triptychon ohne Titel (Triptychon untitled), the characters are trapped in seemingly endless actions. In 99 locations, a dancer translates latitudes and longitudes into sign language. As the early works are characterized by reduced, almost crude pictures and documentary material, Fobbe's more recent films are dream-like situations reminding of choreographies and depict the artist as a playfully ironic director dwelling between reality and Wonderland.

for more information, please visit: <http://www.kaifobbe.de/>



Yuji Kobayashi (painter)

*Executive board member of the Shunyo Art Institution

*Professor: The Tama Art University

☆Brief Personal Record

1948 Born April 25, Tokyo, Japan

1974 Graduated from the Graduate school of Tokyo National University of Arts and Music

1987 First one-man exhibition at the Gallery Tsubaki, Ginza, Tokyo

1988 Marked a turning point for the stylistic development

1990~ One-man shows throughout Japan every year

1991 Started working for etchings and lithographs

1999~ Live -painting shows with contemporary artists (musicians and dancers)



☆One-man Exhibitions

1987.89.91.93.95.96.98.00.02.04.06 Tsubaki Gallery, Ginza, Tokyo

1994 Hopper House, New York, U.S.A.

2004 Art Gallery of Mitsukoshi Department Store, Tokyo

2005 Bunkamura Gallery Kobayashi Yuji 劇場[Theater]

2007 Art Gallery of Takashimaya Department Store,
Osaka Nagoya.Kyoto.Yokohama.Takasaki
Bunkamura Gallery Kobayashi Yuji 夢現・飛行[Dream and Real・Flight]

2008 Tsubaki Gallery, 'The Story And Kobayashi Yuji'

2010 Tsubaki Gallery, 'Flooded Forest'

Takasimaya Department Store group 'Kobayashi Yuji and Animals'

2012 Art Gallery of Mitsukoshi Department Store, Tokyo

'The Storyand Kobayashi Yuji'-From the voice of forest'

☆Awards

1984 Shunyokai Brightest Hope Award

1986 Proposed for membership in Shunyokai

1987 64th shunyoten Award

1989 Special Award,Kanagawa Prefectural Exhibition

1991 Merit award,Central Museum of art Oil Paintings Concours

1996 Yasui Award

☆Kobayashi's works collected at:

The Yokohama Museum of Art,

The Tokyo Opera City Art Gallery

The Saku Municipal Museum of Modern Art Art, Nagano Prefecture

The Kurobe Fine Art Museum,Kurobe City, Toyam Prefecture

The Niigata City Art Museum

The Social Welfare Corporation (The Shinseikai , Moss Food Service Co,Ltd,

Tama Credit Union, Tama Credit Union Tateshina Villa,Gallery Yamanoue,and others)

☆Publication

1983 Gorilla to taiho(Gorilla and His Cannon),written by Saburo Namachi

1986 Soreyuke Gorilla-kun(Let's go dear Gorilla) written and illustrated by Yuji Kobayashi.

1986 Usagi no Eruna-chan Himitu no sanpo(Eruna the Rabbit and Her Secret Walk),
written and illustrated by Yuji Kobayashi.

1988 Usagi no Eruna-chan Himitu no Ouchi(Eruna the Rabbit and Her SecretHouse), written and illustrated by Yuji Kobayashi.

1990 Shushinana to Sabrikobire(Shushinana and Sabrikobire) written by Tomo Matsui

1991 Nidanbeddo sora o tobu(Flying Bunk Bed), written by Tomo Matsui - (All published by Benesse Co,ltd)

1987 Miss Josephine's Secret Walk, The Green Tiger Press - Korea translation

1992 Gorilla to taiho(Gorilla and His Cannon) Soreyuke Gorilla-kun(Let's go dear Gorilla)

for more information about the painter Yuji Kobayashi, please visit: <http://atelier.yuji-kobayashi.net>

Chrystel Guillebaud (dancer)

was born in Paris. She studied ballet with teachers from the Paris Opera, Jazz, Modern dance and Tai Chi.

Chrystel Guillebaud is familiar with the improvisation techniques of Mark Tompkins, David Sembrano and Julyen Hamilton. Chrystel studied singing and violin. She also studied Art at the Musée des Arts Décoratifs (Paris). Since 2001 is she working with Chun-Hsien Wu and founded with him the company DOUBLE C

CHOREOGRAPHY / DANCE / COMPAGNIES

1988 – 1994

- 16e Jeux Olympiques d'hiver d'Albertville, Philippe Découfflé
- Company Maryse Delente
- Le Ballet du 20e Siècle, Maurice Béjart



1995 – 2000

- Tanztheater Wuppertal, Pina Bausch
- Creations: „Nur Du“, „Der Fensterputzer“, „Masurca Fogo“, „O Dido“

2000 – 2001

- Dance Nova, Taiwan
- „WHEN YOU COME BACK“, Choreography Chrystel Guillebaud
- „AFRAID OF A POWER FAILURE“, dance/choreography Chrystel Guillebaud Festival Meeting Neuer Tanz, Germany
- „Couleur Encre“, dance/choreography Chrystel Guillebaud & Wu Chun-Hsien

2001 – 2002

- „(re)deflection“, choreography Bernd Uwe Marszan
- „Hirnsturm“, dance/choreography Chrystel Guillebaud & Wu Chun-Hsien
- Film productions: (re)deflection, kleine meditation über 3 elemente (co production with ARTE), regie Frank Niermann
- „LA CASETTA DELLA VECCHIA“, solo, dance/choreography Chrystel Guillebaud
- „KLANGFLUSS“, Solo, dance/choreography Chrystel Guillebaud

2003-2004

- „Lebenslänglich“, dance/theater Birgitta Trommler
- „776“ v. Chr. », dance/choreography Chrystel Guillebaud & Wu Chun-Hsien
- „Self-made“, choreography Wu Chun-Hsien
- Ruhrtriennale with Rochus Aust
- Teacher from the Theater Total (Bochum)

2005-2006

- „We'll all go to heaven“, artistic advisor
- Von der Heydt Museum Förderpreis
- „Fame“ Choreography for the Jugendchor SPELL88
- „Voyage au Pays du Tendre“ with the Wuppertaler Symphonie Orchester, solo dance/choreography Guillebaud
- The Rite of Spring, soloist Tanztheater Wuppertal Pina Bausch: Tour in Wuppertal, Tokyo, Brussels
- „REFLEX“, dance/choreography Wu Chun-Hsien
- „Dance in the school“, one year teaching program sponsored by the German government cultural project: „Kultur und Schule“

2007-2008

- Artistic assistant, choreography Wu Chun-Hsien for 22 students from the Hochschule für Musik Köln (dance department)
- Teacher and choreograph of the Theater Total (Bochum)
- Performances with different artists: Helge Leiberger, D. Rauschenberger, Ute Volker, Gunda Gottschalk, Philippe Calandre.
- Invitation from the National Taipei Theater: 20th Anniversary, „Dance in the Spring“ Festival
- The Rite of Spring, soloist Tanztheater Wuppertal Pina Bausch: Tour in Wuppertal, Peking, London, Barcelona)

Chun Hsien (dancer)

was born in Ping Dong/Taiwan. He studied ballet, Modern Dance, movements of the Peking opera and Tai Chi Chuan; in 1992 he received the diploma of the National Institute of Arts in Taipei. Chun-Hsien studied Tai Chi with Master Hsiung Wei. He was from 1994 to 2000 soloist from the Cloud Gate Dance Theatre (choreograph: Lin Hwai-Min). In the year 1998 Chun-Hsien was invited to participate to the 25th Anniversary of the Pina Bausch Wuppertal Tanztheater. In 2000, Chun-Hsien moved to Germany and with Chrystel Guillebeaud founded the company DOUBLE C. Their work was awarded the EDUARD VON DER HEYDT Förderpreis in 2006.



CHOREOGRAPHY / DANCE / COMPAGNIES

1994 – 2000 Cloud Gate Dance Theater, director Lin Hwai Lin

- „Songs of the Wanderers“, soloist
- „Portraits of the Families“, soloist
- „Moon Water“, soloist
- „Burning the Pine Branches“, soloist

2000 – 2001 Dance Nova, Taiwan

- „Afraid of a power failure“, dance/choreography Wu Chun-Hsien & Chrystel Guillebeaud
- „First Piece“, „Color“, „May“, choreography Wu Chun-Hsien, Festival Meeting Neuer Tanz, Germany
- „Couleur Encre“, dance/choreography Wu Chun-Hsien & Chrystel Guillebeaud
- Film productions for the Swiss Bavarian Television: „Moon Water“, „Songs of the Wanderers“,

2001 – 2002

- „(re)deflection“, choreography Bernd Uwe Marszan,
- Film: (re)deflection, regie Frank Niermann
- „Hirnsturm“, dance/choreography Wu Chun-Hsien & Chrystel Guillebeaud
- Guest member Cloud Gate Dance Theater, „Moon Water“, solo
- „inherent simplicities“, choreography Rodolpho Leoni

2003 – 2004

- „Lebenslänglich“, dance/theater Birgitta Trommler
- „776 v.Ch.“, coproduction with the Darmstadt Staatstheater, dance/choreography Wu Chun-Hsien & Chrystel Guillebeaud
- „Self-made“, co production with the Börse dance/choreography Wu Chun-Hsien
- Teacher from the Theater Total (Bochum)

2005-2006

- „We'll all go to heaven“, dance/choreography Wu Chun-Hsien
- Von der Heydt Museum Förderpreis
- „REFLEX“, choreography Wu Chun-Hsien
- Guest teacher from the Folkwang Tanz Studio (Essen)

2007-2008

- „“, Choreography for 22 students of the Hochschule für Musik Köln
- „not always 20“, Invitation to participate to the 20th Anniversary of the National Taipei Theater
- „Scheuklappen“, choreography Wu Chun-Hsien

2009

- „Endorphin“, choreography Wu Chun-Hsien