



**Festival/Tokyo 2017
Press Release 2.1**

1 September 2017

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This press release is a translation of official Japanese-language press materials. Please refer to the festival website for the most recent updates and further information.

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Festival Introduction

Newcomers, Towards a Big Place

The international performing arts event Festival/Tokyo (F/T) aspires to pioneer new possibilities by presenting the multifaceted appeals of theatre and dance, and offering stimulating encounters with diverse values that transcend nationality, generation, and artistic style.

F/T17 is the tenth festival and its theme is “Newcomers, Towards a Big Place.” Staging a broad spectrum of superb performances from Japan and around the world, the festival also includes talks, film screenings and many other events.

Until now, F/T has regarded the most important mission of an international festival as creating exchange through art, which is effective at breaking through the various boundary lines laid down by political conflicts and the mass media. From this year, the festival will turn its gaze to the cultural movers and shakers in the as-yet unknown future, aspiring to build a base for international exchange so that they can achieve the mission of the festival when they assume the lead in 10 or 20 years’ time.

The festival program includes premieres by major directors in the performing arts scene in Japan as well as co-productions developed through international partnerships and, once again, performances born out of the aftermath of the Great East Japan Earthquake. The Asia Series, which showcases one nation from Asia each year, continues with China, the largest nation in Asia whose presence today is increasingly important, not least politically and economically. The program features a presentation of music, theatre, fashion and subculture from China’s millennial generation. Following its launch last year, the F/T in the City Performance Series returns with an even more ambitious scale and scope.

Moreover, the F/T Affiliated Program introduces 12 productions happening in the Tokyo region around the same time as the festival, demonstrating the diversity of the city’s performing arts scene.

Festival Outline

Name: Festival/Tokyo 2017 (F/T17)
Period: September 30th (Sat) to November 12th (Sun), 2017
Venues: Tokyo Metropolitan Theatre
Owlspot Theater
Minami Ikebukuro Park
PARADISE AIR, and more
Programs: F/T Main Program (14 productions)
F/T Affiliated Program (12 productions)

Organizers: Festival/Tokyo Executive Committee,
Toshima City, Toshima Future Culture Foundation, NPO Arts Network
Japan (NPO-ANJ),
Arts Council Tokyo & Tokyo Metropolitan Theatre (Tokyo Metropolitan
Foundation for History and Culture)

Opening production co-organized by the Japan Foundation Asia Center

Sponsored by Asahi Group Holdings, Ltd., Shiseido Co., Ltd.

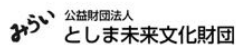
Endorsed by Ministry of Foreign Affairs, GEIDANKYO, J-WAVE 81.3 FM

Special cooperation from SEIBU IKEBUKUROHONTEN, TOBU DEPARTMENT
STORE IKEBUKURO, TOBU RAILWAY CO., LTD., Sunshine City Corporation,
Chacott Co., Ltd., HUMAX CINEMA INC.

In cooperation with Tokyo Chamber of Commerce and Industry Toshima, Toshima City
Shopping Street Federation, Toshima City Federation, Toshima City Tourism
Association, Toshima Industry Association, Toshima Corporation Association,
Ikebukuro Nishiguchi Shopping Street Federation, NPO Zephyr, Ikebukuro West
Gate Park Management, Neighborhood of the Minami Ikebukuro Park, Hotel
Metropolitan Tokyo, Hotel Grand City, Ikebukuro Hotel Association

PR Support: Poster Hari's, Waseda University Tsubouchi Memorial Theatre Museum,
UPLINK

Supported by the Agency for Cultural Affairs, Government of Japan in the fiscal 2017



Festival/Tokyo 2017 is organized as part of Tokyo Festival 2017.



Festival/Tokyo Executive Committee

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Honorary President of the Executive Committee:

Yukio Takano (Mayor of Toshima City)

Chair of the Executive Committee:

Shigeo Fukuchi (Advisor, New National Theatre Foundation, Senior Alumnus, Asahi Breweries, Ltd.)

Vice Chair of the Executive Committee:

Sachio Ichimura (Adviser, NPO Arts Network Japan; Director, Festival/Tokyo)

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Greetings from the Organizers

Japan's largest international performing arts event, Festival/Tokyo (F/T), once again returns this year. F/T has now firmly established itself as one of the regular features of the Ikebukuro autumn calendar and in 2017 celebrates reaching its milestone tenth festival. This landmark edition includes a striking and varied program that exemplifies the Toshima aspiration to be an all-encompassing theatre district where anyone can play a leading role.

It was recently announced that Hareza Ikebukuro will open on the former site of Toshima City Office. By summer 2020, Ikebukuro will transform into a vibrant and international cultural hub with eight theatres. Concurrent with the 2020 Olympic and Paralympic Games that are certain to attract the whole world's attention to Tokyo, Toshima continues to work dynamically towards its vision of being an international artistic and cultural community. Please look forward to seeing how Toshima develops.

Lastly, I would like to extend my thanks to all the individuals and organizations, including local businesses and shops, whose tireless efforts have helped realize the festival.

Yukio Takano
Mayor of Toshima City

Festival/Tokyo began in 2009 and has now staged over 264 productions, reaching audiences of more than 560,000.

F/T17 is the tenth festival and presents a wide range of performing arts, including co-productions with leading Asian artists as well as a diverse selection of other work from Japan and overseas.

This international festival helps to create new global artistic values as well as strengthen networks with other festivals, theatres, and cultural organizations around Japan and overseas, aspiring to contribute to cultural interchange that transcends regional and national boundaries.

I would like to take this opportunity to express my thanks to the Agency for Cultural Affairs, the Japan Foundation Asia Center, our corporate sponsors, regional organizations, and the many others who have given us their generous support and

cooperation.

Shigeo Fukuchi
Chair, Festival/Tokyo Executive Committee
Advisor, New National Theatre Foundation
Senior Alumnus, Asahi Breweries, Ltd.

Aspiring to create a global cultural city, Festival/Tokyo is organized by Tokyo Metropolitan Government and Tokyo Metropolitan Foundation for History and Culture in partnership with arts bodies and a non-profit organization.

The festival launched in February 2009 and this year marks the tenth edition. It has attracted attention as an international performing arts festival featuring a lineup of leading artists from Japan and around the world, demonstrating Tokyo as a city where culture and the arts is created.

Since last year, the event has also formed part of Tokyo Festival, a comprehensive city arts festival. It is now diversifying its program as well as progressively developing by expanding participation and interaction opportunities that can cultivate new values.

Please look forward to this year's Festival/Tokyo as it continues to allow audiences to experience the wonder and explore the possibilities of the performing arts.

Katsunori Miyoshi
Director General, Arts Council Tokyo
(Tokyo Metropolitan Foundation for History and Culture)

This year is the tenth Festival/Tokyo. I would like here to express my respect to Chiaki Soma, who steered the festival as the director of its first six editions.

In our work, trust in art is absolutely necessary. "I want the people of the world to imagine themselves in our position," said a young girl speaking from a Syrian refugee camp. But is it possible to feel what happened to someone else like it is your experience? Can we feel something that happens far away like it is our own experience? Art is able to refine this ability to the greatest extent, without which social welfare, environments, peace and even mutual understanding cannot be realized. In this sense, I believe that art is essential for life and something related to the root of society and humanity.

The theme of this year's program is "Newcomers, Towards a Big Place," exploring the world that will be created in the future by the younger generation. Please look forward to it.

Sachio Ichimura
Director, Festival/Tokyo

Festival/Tokyo 2017 Main Program

“Toky Toki Saru”

Conceived and Directed by Pichet Klunchun

September 30th – October 1st

Venue: Minami Ikebukuro Park and other locations

Dates

9/30 (Sat) 17:00-19:00

10/1 (Sun) 13:00-15:00

Continues in case of rain. Canceled in case of storm.

Running Time: 120 min. (TBC)

Tickets: Free

Pop. Kitsch. Free. Travel around Tokyo with monkeys!

The Thai dancer and choreographer Pichet Klunchun fuses the philosophy of traditional mask performance with contemporary dance. The opening production of Festival/Tokyo 2017 is the premiere of Klunchun’s outdoor performance inspired by modern-day Tokyo.

Klunchun, who works all over the world, stayed in Tokyo for several weeks while exploring the concepts of body and mind in the city. Release your body and mind cultivated and emasculated by consumer culture through the medium of shrewd and versatile monkeys, and pour the new energy and creativity that emerges from this into the city.

The cast of 40 includes professional dancers from Thailand, Indonesia, Cambodia, Hong Kong and Japan as well as 20 people recruited from the general public. Together they conjure up a vibrant and zestful spectacle of colorful costumes sourced from the landscape of such districts in Tokyo as Ueno and Akihabara. Interweaving elements of hip-hop and street dance, the performance will transform the park venue into a vast space of imagination and feeling.

Pichet Klunchun

Dancer, Choreographer

Pichet Klunchun started training in the Thai classical mask dance of Khon under Chaiyot Khummanee from the age of 16. After graduating with a degree in fine and

applied arts, he began his career as a dancer and choreographer bridging traditional Thai dance and contemporary sensibilities. His prolific work includes the opening and closing ceremonies of Asian Games in Bangkok in 1998. His many awards include the ECF Princess Margriet Award for Culture from the European Cultural Foundation (2008), France's Chevalier in the Ordre des Arts et des Lettres (2012), and the John D. Rockefeller 3rd Award from the Asian Cultural Council (2014).

Co-organized by the Japan Foundation Asia Center

In cooperation with The Saison Foundation

130th Anniversary of Japan-Thailand Diplomatic Relations

Presented by Festival/Tokyo



“In our distance, there is no sorrow.”

Written and Directed by Yukio Shiba

October 7th – October 15th

Venues: Tokyo Metropolitan Theatre (Theatre East & Theatre West)

Dates

10/7 (Sat) 19:30

10/8 (Sun) 19:30

10/9 (Mon) 14:00 / 18:00

10/11 (Wed) 19:30

10/12 (Thu) 19:30

10/13 (Fri) 19:30

10/14 (Sat) 14:00* / 18:00

10/15 (Sun) 14:00

No performance: 10/10 (Tue)

*Post-show cafe event

Box office opens 1 hour before. Doors open 30 minutes before.

Running Time: 80 min. (TBC)

Language: Performed in Japanese with English surtitles

Tickets: Unreserved seating

Advance: ¥4,000 / Same Day: ¥4,500 / Students: ¥2,600 / Other tickets available

A story told simultaneously in two places about what is near yet far away

The playwright and director Yukio Shiba has established a strong reputation for highly individual yet universal theatrical portrayals of humanity. His award-winning musical play “Our Planet” was the allegorical tale of both a planet and a girl. Making his debut at Festival/Tokyo, this premiere is a meditation on the theme of distance and the Great East Japan Earthquake, which Shiba was far away from when it occurred.

Two plays unfold simultaneously across two adjacent theatre spaces, serving as a metaphor for the distance that causes the mental divides and various boundaries separating us. The audiences in each theatre will experience fragments of plays based on songs written by the Taiwanese musician Blaire KO. As they watch, the audiences’

imaginations are drawn to the other story happening nearby and how the two plays form a single overall narrative.

A co-production between F/T and Taipei Performing Arts Center (scheduled to open in 2019), the play will be performed at Taipei Arts Festival in 2018. From staging a play on a ship to taking up residence on an island to create new work, Shiba is known for inventively exploring the relationship between theatre, audience and lifestyle. Now he will reveal our futures in the gap between two spaces that are so near yet so far at the same time. For his new work, Shiba has turned to a wide range of Taiwanese collaborators. The costumes have been created by a local fashion brand, TRAN, while the musician Blaire KO composed the tracks from which Shiba structured and wrote the play script.

Yukio Shiba

Playwright, Director (mamagoto)

Born in Aichi in 1982, Yukio Shiba is a member of the directing department of Seinendan and a resident artist at Steep Slope Studio. He also teaches at Tama Art University and Shikoku Gakuin University. In 2010, he won the 54th Kishida Kunio Drama Award for “Our Planet.” His work has been performed all over Japan at such festivals as the Aichi Triennale and Setouchi Triennale. “Our Planet” is revived in August 2017 with a cast of high school students. He publishes his scripts for free on the website of his company, mamagoto. <http://www.mamagoto.org/>

Presented by Festival/Tokyo, mamagoto

Supported by The Saison Foundation

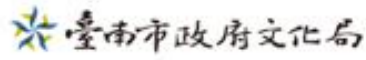
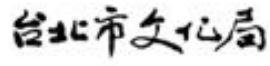
Co-produced by Festival/Tokyo, Taipei Performing Arts Center

Supported by the Ministry of Culture (Taiwan)

In cooperation with the Department of Cultural Affairs, Taipei City Government; Taipei Culture Foundation; Taiwan Cultural Center, Taipei Economic and Cultural Representative Office in Japan

Research and workshop supported by Performing Arts Alliance, CO3, Tainan City Government

Publicity supported by Pola Museum of Art



marebito theater company “Performing Fukushima”
Written and Directed by marebito theater company
October 7th – October 15th

Venue: Theater Green BASE THEATER

Dates

10/7 (Sat) 16:00 / 19:30

10/8 (Sun) 14:00 / 17:30**

10/9 (Mon) 14:00 / 17:30*

10/12 (Thu) 19:30

10/13 (Fri) 19:30*

10/14 (Sat) 16:00 / 19:30*

10/15 (Sun) 14:00 / 17:30

No performance: 10/10 (Tue), 10/11 (Wed)

*Post-show talk

**English surtitles

Each performance is a different staging of plays written by Mitsuru Aida, Keisuke Kamiya, Natsuka Kusano, Takashi Shima, Tomoyuki Takahashi, Masataka Matsuda, Ippei Miyake, and Saki Yamada.

All-day tickets valid for both performances on 10/7 (Sat), 10/8 (Sun), 10/9 (Mon), 10/14 (Sat) and 10/15 (Sun) are available from the F/T Ticket Center.

Box office opens 1 hour before. Doors open 15 minutes before.

Running Time: 60 min. (TBC)

Language: Performed in Japanese (English surtitles on 10/8 17:30 performance)

Tickets: Unreserved seating

Advance: ¥3,000 / Same Day: ¥3,500 / Students: ¥2,000 / Other tickets available

Glimpses of Fukushima today from past incidents in the everyday

Following its appearance at F/T16, this series continues to explore the possibility of presenting incidents in Fukushima today as theatre. Staged in a highly minimal space with only the bodies of the actors, each performance features different episodes inspired by actual incidents observed in Fukushima.

Starting with “Performing Nagasaki” (2013–16), the project attempts to collect and stage examples of drama hidden in everyday life that are not recorded by history. For

its second time at Festival/Tokyo, the research area has been expanded from Fukushima City to the entire prefecture. Varying in terms of place, time, character and style, the sequence of scripts combines to form a multifaceted image of Fukushima.

Each of the episodes in the 12 performances seems merely like an elusive fragment of time. But this chain of fleeting landscapes quietly yet faithfully reflects the here and now of Fukushima.

marebito theater company

Led by Masataka Matsuda, this experimental theatre group was established in 2003. Its first production was “Island Vibration Organ,” written and directed by Matsuda, in May 2004. It’s 2007 production “cryptograph” toured Cairo, Beijing, Shanghai, and Delhi. It started a series about Hiroshima and Nagasaki in 2009 and 2010, which resulted in “Voiceprints City – Letters to Father” (2009), “Park City” (2009), and “Hiroshima-Hapcheon: Doubled Cities in Exhibition” (2010). In 2012, it started to focus on the relationship between the media and society in the aftermath of the Great East Japan Earthquake and Fukushima disaster the previous March, which led to “Record of a Journey to Antigone, and Its Performance” (2012). From 2013 it has worked on long-term project about particular cities with a team of writers who create scripts that are then repeatedly performed. The three-year project culminated in “Performing Nagasaki” in 2016, since when the group has turned to Fukushima for the next stage of the project. Beginning with its Hiroshima-Nagasaki series, it has emphasized a collective creation process as well as unconventional way of presenting its work, including performances in the form of exhibitions, outdoor stagings, and online social media tools.

Masataka Matsuda

Born in Nagasaki in 1962, Masataka Matsuda established the experimental theatre group marebito theater company in 2003. His major work includes “cryptograph” (2007), “Voiceprints City – Letters to Father” (2009), “Park City” (2009, created with the photographer Keiko Sasaoka), “Hiroshima-Hapcheon: Doubled Cities in Exhibition” (2010), “Record of a Journey to Antigone, and Its Performance” (2012), and “Performing Nagasaki” (2013–16). He currently teaches at Rikkyo University’s College of Contemporary Psychology Body Expression and Cinematic Arts course.

In cooperation with Kinosaki International Arts Center (Toyooka City), Integrated
Dance Company Kyo, Okamura Honpo, Seinendan, TENNIS COURT, Toki
Entertainment, letre
Planned by marebito theater company
Presented by Festival/Tokyo, marebito



“Palestine, Year Zero”

Written and Directed by Einat Weizman

October 27th – October 29th

Venue: Owlspot Theater

Dates

10/27 (Fri) 19:30*

10/28 (Sat) 19:30*

10/29 (Sun) 14:00*

*Post-show talk (TBC)

Running Time: 60 min.

Language: Performed in Arabic and Hebrew with Japanese surtitles

Tickets: All seats reserved

Advance: ¥4,000 / Same Day: ¥4,500 / Students: ¥2,600 / Other tickets available

Out of the rubble, excavating the reality in Palestine today

Fresh from its acclaimed premiere last year, Israeli actor and human rights activist Einat Weizman brings “Palestine, Year Zero” to Tokyo, starring George Ibrahim of Al-Kasaba Theatre and Cinematheque and F/T14’s “Rashomon | Yabunonaka.”

The play is set in the office of a Palestinian real estate appraiser dealing with homes destroyed by the Israeli armed forces. On his desk are boxes that he empties one by one. We watch as he goes from house to house, writing reports on the damage. These at times humorous scenes are all based on actual incidents. Not surprisingly, the play caused considerable controversy when it was first staged at Acco Festival of Alternative Israeli Theatre, with the culture minister ordering the script be vetted before the premiere.

As the play unfolds, the office fills with rubble. For the appraiser, who originally wanted to be an archaeologist, this destruction is symptomatic of both the history and present reality of the Palestinians.

Einat Weizman

Actor, Playwright, Director, Human Rights Activist

Born in Haifa in 1973, Einat Weizman studied acting in American and the UK before majoring in film and politics at Tel Aviv University. While starring in lead roles in film,

television and theatre, she has also carved out a reputation as a columnist about politics and social issues. As a director and playwright, her recent work has radically criticized the Israeli policy of occupation. Her major work includes “Shame” (2015) and “The 112 House: A Lesson in Political Construction” (2017).

George Ibrahim

Actor, Founder and Artistic Director of Al-Kasaba Theatre and Cinematheque

Born in 1945, George Ibrahim built a career as an actor before studying theatre at Hebrew University of Jerusalem, and going on to work as a playwright and director. His major work includes “Ramzi Abu Al-Majd,” which won the Best Actor Award at the Carthage International Theatre Festival 1995, and “Immigrant,” which won prizes for directing and costume design at the Carthage International Theatre Festival in 1999. He won Best Performer at Acco Festival of Alternative Israeli Theatre for “Palestine, Year Zero.” He previously visited Japan with “Alive From Palestine (Stories Under Occupation)” (2004, 2011) and “The Wall—Stories Under Occupation II” (2005) as well as “Rashomon | Yabunonaka” at F/T14 in collaboration with director Yukari Sakata.

Presented by Festival/Tokyo

Asia Series Vol.4: China

Chinese Millennials

Every year at Festival/Tokyo, the Asia Series showcases an Asian nation's performing arts and visual art. The fourth edition of the series focuses on China, especially the nation's millennial generation born between the 1980s and 2000s.

This generation grew up after the Cultural Revolution ended in 1976 and the start of the economic reforms in 1978. Today comprising 30% of the population of China, the millennials are a leading force in consumer trends. The generation has been online ever since it can remember as well as absorbing aspects of pop culture from America, Europe and Japan. It is no longer usual for young people in the big cities to have received education overseas and this kind of experience stimulates many artists to develop a critical stance toward contemporary society in their work, which is nonetheless rooted in their own nation's history and culture.

Asia Series

Each year the Asia Series chooses one country in the Asian region and showcases examples of its performing arts, music, visual art, and more. Launched in 2014, the inaugural series presented South Korean performing arts, followed by Myanmar at F/T15 and Malaysia at F/T16. The fourth iteration of the series focuses on China. The showcase is curated based on research into the local arts scene, social conditions, history and culture. In this way, it conveys what is shared and differs within contemporary Asia, forming a foundation for sustainable exchange premised on the diversity of language and culture.

Asia Series Vol.4: China

“Trayastrimsa”

Conceived, Directed and Stage Design by Tianzhuo Chen

November 10th – November 11th

Venue: Owlspot Theater

Dates

11/10 (Fri) 19:00*

11/11 (Sat) 19:30

*Post-show talk

Box office opens 1 hour before. Doors open 30 minutes before.

The performance includes adult themes, strobe and bright lights, and loud and bass sounds.

Running Time: 90 min. (TBC)

Language: Performed in Chinese

Tickets: Unreserved seating

Advance: ¥3,500 / Same Day: ¥4,000 / Students: ¥2,300

Ancient gods meet club music in this unique world of chaos

Chinese art's latest enfant terrible, Tianzhuo Chen is a truly interdisciplinary innovator, shifting easily from fine art like sculpture and painting to design fields such as graphic design and fashion, all while freely mixing elements of both Western and Asian culture into psychedelic and pop-inspired projects. Following time spent studying in the UK, his immersion in the music and club scenes around Europe has given birth to a new fusion of live music and performance. Audiences in Tokyo will experience an unparalleled event where contemporary club culture clashes with the ancient world of the gods.

Tianzhuo Chen

Born in Beijing in 1985, Tianzhuo Chen graduated from Central Saint Martins in 2009. In 2010, he completed a master's degree at Chelsea College of Arts. Currently based in Beijing, he works collaboratively with dancers, musicians, and international artists. His reputation overseas continues to grow, including appearances in 2017 at such major festivals as Wiener Festwochen and Theater der Welt in Hamburg.

Planned and presented by Festival/Tokyo

Asia Series Vol.4: China

“Love’s Labour’s Lost”

Written and Directed by Xiaoxing Sun

October 28th – October 29th

Venue: SuperDeluxe

Dates

10/28 (Sat) 14:00*

10/29 (Sun) 18:00*

*Post-show talk

Box office opens 1 hour before. Doors open 30 minutes before.

Running Time: 45 min. (TBC)

Language: Performed in Chinese with Japanese surtitles

Tickets: Unreserved seating / Minimum of one drink order of ¥700

Advance: ¥2,500 / Same Day: ¥3,000 / Students: ¥1,600 / Other tickets available

Step inside the chaotic bedroom of Chinese millennials, a fantasy world where the real and the virtual intersect.

This play by a leading figure in cutting-edge contemporary theatre in China portrays the lives of young people addicted to the Internet and pop culture. It shares its title with the Shakespeare comedy about young nobles who take an oath not to court women. Set in a room bursting with strange and colorful items bought online, the female inhabitants have fun with absent companions by live streaming their existences via their mobile phones and computers. Though the wanton chaos of their daily lives might well repel us, for these girls it is their ideal world. As the time passes almost as if no one is watching, the divisions between stage and audience, the virtual and the real, slowly fade away.

Xiaoxing Sun

Playwright, Director, Critic

Born in 1986, Xiaoxing Sun graduated from Central Academy of Drama and teaches theatre at Tianjin Conservatory of Music. His book “Re-Theatre: The Independent Theatre Cities Map” introduced the fringe theatre scenes in Beijing, Shanghai and Guangzhou. He formed the theatre company en? (What has happened? How does it

come to this?) in 2015. His recent work includes “Cyber Theatre Project” (2016). He also participated in the symposium “Beijing, China: The Contemporary Fringe Theatre Scene” at F/T14.

Special cooperation from SuperDeluxe

Presented by Festival/Tokyo



Asia Series Vol.4: China

“Autumn Sounds Night”

**Performers: Li Daiguo, Shao Yanpeng (aka SHAO), Meng Wang,
Nova Heart**

November 3rd – November 4th

Venue: SuperDeluxe

Dates

11/3 (Fri) 19:00

11/4 (Sat) 17:30

Box office opens 1 hour before. Doors open 30 minutes before.

Running Time: 120 min. (TBC)

Tickets: Standing only

Advance: ¥2,500 / Same Day: ¥3,000 / Students: ¥1,600 / Other tickets available

Minimum of one drink order of ¥700

Two nights of music by emerging talent in China today

This event brings together a rare lineup in Japan of leading musicians from China's millennial generation. Li Daiguo switches freely from traditional instruments like the pipa and erhu to the bass, cello and Jew's harp. Shao Yanpeng is an electronic musician who creates incredible sensory spaces in partnership with VJ Meng Wang. Nova Heart is an up-and-coming electro-pop band. Ranging from acoustic to electronic and more, the spectrum of sounds is a unique showcase of this generation's talent.

Li Daiguo

Born in America in 1981, Li Daiguo now lives in Dali in Yunnan province. He started playing violin at the age of 5 and then gradually began training with a variety of instruments including erhu, pipa, upright bass, and cello. He majored in literature and music at San Diego State University. As a musician, he possesses a unique range encompassing both classical Chinese instruments and Western instruments.

Shao Yanpeng (aka SHAO)

Born in 1981, Shao Yanpeng received Best Electronic Artist at the 2007 Chinese Music Media Awards. He has performed widely in Europe and his work is also featured in

theatre and dance. In 2015, he became the first Chinese artist to sign to the German music label Tresor.

Meng Wang

New media artist and founder of Atomic Visual Studio. His collaboration with Shao Yanpeng, “The Shape of Sound,” has appeared at festivals in Germany, Switzerland and Spain. He also works as a multimedia artist in Chinese theatre.

Nova Heart

This three-piece band was formed in Beijing in 2010. Its output of pop and rock tracks mixes elements of electronic music and alternative rock. In 2015, it became the first Chinese band to play at the iconic UK music festival Glastonbury. Its reputation overseas continues to grow and media coverage includes the likes of Rolling Stone and CNN.

Special cooperation from SuperDeluxe

Presented by Festival/Tokyo



Asia Series Vol.4: China

F/T Talks: Photography, Youth Culture, Music, Fashion

Tickets: ¥500 (priority to reservations)

Language: Chinese with Japanese interpretation

Running Time: 120 min. (TBC)

Box office and doors open 30 minutes before.

Leading figures from China's millennial generation discuss fashion, photography, music, and youth culture

This series of talks examines various aspects of the Chinese millennial generation, featuring a range of leading professionals from the worlds of fashion, music, photography, and youth culture.

Photography

Chinese Photography Now: Millennial Photographers and Self-Publishing

Venue: SuperDeluxe

Date: 10/28 (Sat) 18:00

You Yan

Publisher and photo-book planner Yan You established Jiazazhi in 2009. He has planned and published some 20 photo-books with a focus on showcasing Chinese photography. His publications have attracted considerable overseas attention and nominations, including at Rencontres d'Arle. In 2017, he opened a nonprofit photography library in his hometown of Ningbo.

Youth Culture

Individualization: The Evolution of Chinese Youth Culture

Venue: SuperDeluxe

Date: 10/29 (Sun) 13:30

Zafka Zhang

In 2008, Zafka Zhang co-founded China Youthology to research youth culture. His work

involves marketing research for overseas brands on youth in China. In addition to his research, Zhang is a sound artist and also organizes various events to develop the potential of young people in China today.

Music

Global Possibilities for Millennial Musicians in China

Venue: SuperDeluxe

Date: 11/4 (Sat) 13:30

Lihui Shen

Lihui Shen is the founder of the music label Modern Sky. Established in Beijing in 1997, Modern Sky is one of the most important labels in China today and represents some 40 musicians and acts. It has held music festivals around China since 2007 and also in New York since 2014, as it continues to develop its presence overseas.

Fashion

The Chinese Fashion World and Millennial Designers

Venue: Owlspot Theater (Foyer)

Date: 11/11 (Sat) 14:00

Tasha Liu

Born in 1985, Tasha Liu is the co-founder of the concept store DONGLIANG as well as the director of the Shanghai fashion festival LABELHOOD. In both 2015 and 2016, she was selected as one of the top 500 people shaping the global fashion industry by the Business of Fashion website. She is regarded as a millennial leader of the Chinese fashion world.

F/T in the City Performance Series

This highly diverse art and performance series unfolds in various places around Tokyo and its surrounding area. Bringing audiences into contact with local history, culture and communities, the site-specific events shape a new relationship between spectators and participants.

Shigeki Nakano + Frankens “Halfway to Hanshichi”

Written and Directed by Shigeki Nakano

Dramaturge: Kaku Nagashima

Based on “The Curious Casebook of Inspector Hanshichi” by Kido Okamoto

October 6th – October 9th

Venues: PARADISE AIR, FANCLUB (start point), and other locations

Dates

10/6 (Fri) 15:00

10/7 (Sat) 11:00 / 15:00

10/8 (Sun) 11:00 / 15:00

10/9 (Mon) 11:00 / 15:00

Running Time: 150 min. (TBC)

Language: Performed in Japanese

Tickets: Unreserved seating

Advance: ¥3,500 / Same Day: ¥4,000 / Students: ¥2,300 / Other tickets available

Box office opens 1 hour before. Doors open 30 minutes before.

Includes outdoor performance.

The performance is a tour of multiple venues, starting from FANCLUB.

Continues in case of rain. Canceled in case of storm. Updates are published on the F/T website.

There is no roof over the audience seating. In case of rain, please bring a raincoat.

Audiences using wheelchairs should please contact the F/T Ticket Center before purchasing a ticket.

On the trail of Edo’s famous old detective stories in Matsudo

Known for its radical “mistranslations” of Western and Eastern classics into

contemporary everyday settings, Shigeki Nakano + Frankens returns to Festival/Tokyo for the first time in four years. This new work is based on the popular Kido Okamoto detective stories, “The Curious Casebook of Inspector Hanshichi,” which are richly steeped in the atmosphere of Edo (feudal-era Tokyo). Audiences will experience this site-specific adaptation in the city of Matsudo in Chiba Prefecture, which is separated from Tokyo by a river. Hunting for clues to solve a mysterious case, audiences travel between various unique locations in the city.

Shigeki Nakano + Frankens

Formed in 2003, this company has developed a unique style of freely adapting and arranging translated drama and theatre texts. Its unorthodox and revisionist approach has both enthralled and angered fans of the original plays. Since 2010, its output has also included applied drama activities outside of regular theatre spaces.

Shigeki Nakano

Director (Shigeki Nakano + Frankens)

Born in Tokyo in 1973, Shigeki Nakano teaches theatre at Nihon University. His recent work has focused on outreach, workshops and education as well as international exchange. His double bill “Yotsuya Zotanshu + Yotsuya Kaidan” was featured in Festival/Tokyo 2013.

Presented by PARADISE AIR, Festival/Tokyo

In cooperation with Hamatomo Corporation, Machizu Creative Co., Ltd.

Supported by the Agency for Cultural Affairs, Government of Japan in the fiscal 2017

Supported by the Matsudo City Community Culture Project



F/T in the City Performance Series

“Adventure Bingo!!”

Written, Directed and Performed by Takeshi Fukuda

October 14th – November 11th

Venues: Tokyo Metropolitan Theatre (Atelier West), Owlspot Theater (Foyer)

Dates

Tokyo Metropolitan Theatre (Atelier West)

10/14 (Sat) 12:30 / 15:30 / 18:30

10/15 (Sun) 12:30 / 15:30 / 18:30

Owlspot Theater (Foyer)

10/27 (Fri) 12:00 / 15:00 / 18:00

10/28 (Sat) 12:00 / 15:00 / 18:00

10/29 (Sun) 12:00 / 15:30 / 18:00

11/9 (Sun) 14:00 / 17:00 / 20:00

11/10 (Fri) 11:00 / 14:00 / 17:00

11/11 (Sat) 12:30 / 17:30 / 20:30

Box office and doors open 15 minutes before.

5 people per session (TBC)

Running Time: 40 min. (TBC)

Language: Performed in Japanese

Tickets:

Advance: ¥1,500 / Same Day: ¥2,000 / Students: ¥1,000 / Other tickets available

Tickets include souvenir

An inventive and intimate theatre experience “played” as a game of bingo

Actor Takeshi Fukuda is known for his inherent ability to beguile and involve audiences. At F/T16’s “Channel Fuku,” he sold drama masterpieces from around the world to audiences in a cafe in the style of a TV shopping channel. This time he turns to the universal charms of the game of bingo, which he will play with small numbers of audience members. As the game progresses, the different numbers elicit random famous stories or original short plays. The unexpected connections between these unfolding mini performances manifest the boundless scope of theatre.

Takeshi Fukuda**Actor**

Takeshi Fukuda is a member of the company Shigeki Nakano + Frankens. Outside his work with the company, his numerous other credits include “From the Sea” at F/T14. He has also created and starred in solo performances since 2009. In 2015, he published a collection of fables written on Twitter. His “Channel Fuku” was part of F/T16.

Presented by Festival/Tokyo

F/T in the City Performance Series

“I Am Not a Feminist!”

Written, Directed and Performed by Mai Endo

October 26th – October 29th

Venue: Goethe-Institut Tokyo

Dates

10/26 (Thu)

Performance: 17:00 / 19:00

Exhibition: 16:00-21:00

10/27 (Fri)

Performance: 17:00 / 19:00

Exhibition: 16:00-21:00

10/28 (Sat)

Performance: 13:00 / 15:00

Exhibition: 12:00-17:00

10/29 (Sun)

Performance: 13:00 / 15:00

Exhibition: 12:00-17:00

Running Time: 30 min. (performance)

Language: Performed in Japanese

Tickets: Unreserved seating

Advance: ¥2,000 / Same Day: ¥2,500 / Students: ¥1,300 / Other tickets available

Tickets include admission to both the performance and exhibition.

Performance

Box office opens 1 hour before. Doors open 30 minutes before.

Performances take place outdoors. The venue may be subject to change in case of rain.

Exhibition

Last admission is 30 minutes before closing.

Re-entry is allowed on the same day.

Recommended viewing time is 30–60 minutes.

Creating, performing and examining “marriage” from an apartment in Tokyo

The performer and artist Mai Endo presents a follow-up to her 2015 solo show “I Am a Feminist” that featured video art and performances on the theme of feminism. To create this new piece focused on marriage, Endo will reside at Goethe-Institut Tokyo along with her husband, artist Goro Murayama. In addition to exhibiting their lives as a couple in the apartment, they will hold a wedding ceremony performance as part of a multifaceted examination of the system of marriage in society.

Mai Endo

Actor, Artist (Nijyuni-kai)

Born in Hyogo in 1984, Mai Endo currently lives in Tokyo and is a PhD candidate at Tokyo University of the Arts. She is an interdisciplinary artist exploring the act of performance through theatre and visual art. Her exhibitions include “MOT Annual 2016: Loose Lips Save Ships” (2016), “I Bear the Child of God” (2015), and “I am a feminist” (2015). Her major acting credits include “City III” by sons wo: (2017), Nijyuni-kai’s “Flexible Motion Cipher” (2014 and ongoing), Okazaki Art Theatre’s “Isla! Isla! Isla!” (2016), Daisuke Kishii’s “Shimatsu o kaku” (2013–18), and Kaori Nishio’s “Invisible Neighbors (inspired by ‘8’)” at F/T14.

<http://www.maiendo.net/>

Special cooperation from Goethe-Institut Tokyo

Presented by Festival/Tokyo



F/T in the City Performance Series

“Family Regained: The Picnic”

Conceived, Directed and Performed by Eiki Mori

November 3rd – November 12th

Venues

Talk: Owlspot Theatre (Meeting Room B)

Screening: Ikebukuro Nishiguchi Park

Dates

Talk

11/3 (Fri) 18:00-19:30

Screening

11/4 (Sat) 17:00-20:00

11/5 (Sun) 17:00-20:00

11/6 (Mon) 17:00-20:00

11/7 (Tue) 17:00-20:00

11/9 (Thu) 17:00-20:00

11/10 (Fri) 17:00-20:00

11/11 (Sat) 17:00-20:00

11/12 (Sun) 17:00-20:00

Running Time

Talk: 90 min. (TBC)

Screening: 20 min.

Language: Japanese

Tickets

Talk: ¥500

Screening: Free

Talk

Box office and doors open 30 minutes before.

Screening

The screening takes place outdoors. Continues in case of rain but canceled in case of

storm.

The venue may be subject to change in case of rain.

Please check the F/T website for updates.

No audience seating. Standing only.

A same-sex couple and their child form a new portrait of the family

The photographer Eiki Mori has investigated the line between the personal and the public in such work as “intimacy” (2014), a photo-book that used his own lovers and friends as models. The subject of this new work is developed from his series “Wedding Politics” (2013–16), featuring photographs of same-sex couples on the streets of the city. Mori will now zoom in further on today’s concepts of “family” by ostensibly starting his own with another man, a scenario that will be explored through a short film, talk, and exhibits showing the film being made.

Eiki Mori

Photographer

Born in Ishikawa in 1976, Eiki Mori won the Kimura Ihei Award for “intimacy” in 2014. His other photo-books include “Crows and Pearls” (2009) and “tokyo boy alone” (2011) as well as the performance series “Wedding Politics” (2013–16) exploring the theme of same-sex marriage. His latest photo-book, “Family Regained,” will be published this autumn.

<http://www.eikimori.com/>

Presented by Festival/Tokyo

F/T in the City Performance Series

FAIFAI “Gorilla: What is Human?”

Directed by Yoko Kitagawa

November 12th

Venue: Ikebukuro Nishiguchi Park

Date: 11/12 (Sun) 13:00

Running Time: 40 min. (TBC)

Tickets: Free

Performance takes place outdoors.

Continues in case of rain but the venue may be subject to change in case of stormy weather.

No audience seating. Standing only.

In the urban jungle, a dancing gorilla questions the nature of humanity.

The theatre group FAIFAI has continued to develop a unique style of cutting-edge performances, filled with humor and socially aware messages. Following its memorable appearance at F/T09 Autumn, FAIFAI's gorilla character makes a welcome return to the festival. This time, the gorilla will dance in a park in Ikebukuro. As the live music grows more impassioned and aggressive, the behavior of the gorilla performer will gradually reveal enlightening truths about the human body.

FAIFAI

Formed in 2008, FAIFAI is a creative unit employing a range of novel pop styles to tackle the complexities of reality and the media today. With “My name is I LOVE YOU” (2010), FAIFAI became the first Asian winner of the top award at Zürcher Theater Spektakel. Its recent “CATFISH” (2017), which was performed in a hotel suite, also attracted attention.

<http://faifai.tv/>

Presented by Festival/Tokyo

“Cabaret Crusades”

Directed by Wael Shawky

October 14th – October 16th

Venue: Ikebukuro HUMAX Cinemas

Dates

10/14 (Sat) 19:05

10/15 (Sun) 19:05

10/16 (Mon) 19:05

Running Time: 225 min. (Part 1: 30 min. / Part 2: 60 min. / Part 3: 120 min.) (with 15-minute interval)

Language: Arabic with Japanese and English subtitles

Tickets: Advance, Same Day: ¥1,800 / Students: ¥1,500

Tickets only available from Ikebukuro HUMAX Cinemas

The epic and bloody history of the Crusades, stunningly re-enacted with handmade puppets

The Egyptian artist Wael Shawky investigates the present-day situations in the Arab world through history, myth and fantasy. The “Cabaret Crusades” is inspired by “The Crusades Through Arab Eyes” by Lebanese historian Amin Maalouf, charting the European military campaigns in the Holy Land centuries ago. Comprising three parts (“The Horror Show Files”, “The Path to Cairo” and “The Secrets of Karbalaa”), this is the first ever screening in Japan of the entire sequence. Shawky’s version of the Crusades is re-enacted using classical Arabic and various puppets, including old marionettes, custom-made ceramic figures, and hand-blown glass models. The cast of puppets brilliantly brings the violent and highly topical history to life.

Wael Shawky

Artist, Film Director

Born in Egypt in 1971, Wael Shawky studied art at Alexandria University before attaining an MFA from the University of Pennsylvania. Based on in-depth research into the Arab world, he tackles notions of national, religious and artistic identity through film, performance and storytelling. Mixing truth and fiction, childlike wonder and spiritual doctrine, Shawky has staged epic recreations of the medieval clashes between

Muslims and Christians in his trilogy of puppets and marionettes. His work has been shown at such major international festivals and art museums as Theater der Welt, MoMA, and the Yokohama Triennale.

Special cooperation from HUMAX CINEMA INC.

In cooperation with Lisson Gallery

Presented by Festival/Tokyo

HUMAX CINEMA

**Theatre for Experimentation and Dialogue: Theatre of Newcomers
and Incidents**

**Performances: Furatto, / Shirakan / Ikuko Sekita / Daisuke
Tamaki**

Curated by Masataka Matsuda

November 3rd – November 5th

Venue: Owlspot Theater

Dates

A: Shirakan / Ikuko Sekita

B: Furatto, / Daisuke Tamaki

11/3 (Fri)

14:00 A (followed by discussion)

11/4 (Sat)

12:00 B (followed by discussion)

17:00 A (followed by discussion)

11/5 (Sun)

14:00 B (followed by discussion)

Box office opens 1 hour before. Doors open 30 minutes before.

Running Time: 135 min. (with 15-minute interval) (TBC)

Discussion: 60 min. (TBC)

Language: Performed in Japanese

Tickets: Unreserved seating

Advance: ¥2,500 / Same Day: ¥3,000 / Students: ¥1,600 / Other tickets available

Capturing the theatre of the here and now

Playwright, director and Rikkyo University professor Masataka Matsuda invites four emerging theatre artists and groups to present new work exploring experimentation and dialogue about what he calls the “theatre of incidents.”

The participants are all artists in their twenties consciously using, dismantling and

reconstructing the rules of a theatre space. Each will create a new work of up to 60 minutes, which are performed in pairs alongside discussions with guest speakers.

The program aims to stage the phenomena or incidents that appear in a certain time and place, as opposed merely to recreating the words of a script. This will unravel and reconsider the apparently ordinary act of writing and staging a play. How can the dynamics of the various elements that comprise theatre, from language to the body, space, and audience, be utilized to create incidents? The search for new perceptions and ideas between audiences and artists starts from here.

Curator's Text

Declaration of the Theatre of Incidents

A theatre performance is not confined to the imitation of incidents in reality but becomes the generation of new meaning. We call this the theatre of incidents.

In that space, what occurs is not accidents or unimaginable happenings where the body or things suffer deformation. Instead, the link between language and the invisible alters, creating our enigmatic lives. These lives display the continuation of unknown aspects, but are born out of the rigorous imagination that is theatre and never descend into disorder or chaos.

The theatre of incidents disowns itself from the technique of actors or the re-enactment of a play script. The theatre space is not somewhere for showing the techniques of actors or the relationships written in a script. The walls of the stage and the bodies that are there are the materials and body language for producing a power that is not reduced to technique or textual representation.

This life and power remakes language and the visible in theatre for the dimension of incidents. And it is at this point that, like water flowing over stones, the past and present intersect and the theatre of time makes its appearance.

Masataka Matsuda

Shirakan

Formed in 2016 by second-year students on Tama Art University's theatre, dance and stage design course. Focusing on expression that resists categorization through creating collaboratively with others, the group explores the possibilities for artistic synthesis in

anticipation of activities after 2020. It has won many awards at student theatre festivals.

Daisuke Tamaki

After starting his theatre work at a music venue in Kyoto in 2011, he wrote and directed two full-length plays and 11 short plays in just three years. Following time at Komaba Agora Theatre School Murinkan, he joined Seinendan's directing department in 2016. His plays include "Ebisu Ryokuchi" (2017), which drew parallels between actors and the wanderings of people without friends.

Ikuko Sekita

Ikuko Sekita engages with a range of media, including theatre, film, photography and music, while aiming to create new "incidents" as well as reconfigure the rules and modes that exist within things. She was part of the directing team for "Performing Fukushima" at F/T16. Her other recent work includes "Nature Theatre: A Peep Show" (2017).

Furatto,

This group was formed in 2017 by director Ayumi Fukui and playwright Naoya Wagatsuma, who also participated in marebito theater company's "Performing Fukushima" at F/T16. It constructs "flat" performances regardless of the standpoints of creators and audiences.

In cooperation with Department of Body Expression and Cinematic Arts, College of Contemporary Psychology, Rikkyo University
Presented by Festival/Tokyo

F/T Campus

This workshop event brings together students interested in cultural policy, theatre and the arts. In addition to seminars led by top professionals, including the choreographer Momoko Shiraga, participants attend performances in the festival and talks with artists from the lineup. The four-day program aims to refine students' understanding and interests, and cultivate the next generation of talent in the arts.

Dates: October 6th – October 9th

Capacity: approx. 30

Free: ¥15,000 (including tickets, accommodation, mixer event)

Scholarships: ¥5,000

Watch Performances at F/T17

Participants watch four performances (Yukio Shiba, marebito theater company, F/T in the City series, etc.) as part of the program (ticket prices included in participation fee).

Special Talks with Artists

F/T Campus participants will receive unique opportunities to hear from and talk with directors about their work at the festival.

Seminars

Specialist seminars are led by Momoko Shiraga and Maki Nagamine (praxis), Ken Hagiwara (theory, criticism), and Taro Inamura (cultural policy).

Study Alongside Students From All Over Japan

Students from different courses and universities in Japan can share ideas and experiences while staying together in Tokyo.

Lecturers

Momoko Shiraga

Choreographer, Director, Dancer

Momoko Shiraga leads Momonga Complex, a dance performance group for which she conceives, directs and choreographs all its work. She is known for bringing out the

unique features of a space by incorporating the meaningless or useless. At F/T14, she collaborated with the visual artist Yuko Mohri and composer Yasuno Miyauchi for “The Rite of Spring.” She also runs a wide range of workshops for children, grown-ups and company employees. She is an associate artist at KIRARI FUJIMI and support artist at Steep Slope Studio, a 2017 senior fellow of The Saison Foundation, and an adjunct lecturer at Shikoku Gakuin University.

Taro Inamura

Center for Arts and Culture, NLI Research Institute

Born in 1976. After graduating from college, Taro Inamura worked in contemporary art exhibition planning in the private sector. Currently he is a researcher at the Center for Arts and Culture at NLI Research Institute as well as a program officer for The Saison Foundation. He researches project evaluation and artist mobility in cultural policy.

Maki Nagamine

Stage Designer, Visual Artist

Born in Tokyo and raised in Fukuoka, Maki Nagamine completed her postgraduate studies in spatial design at Musashino Art University. After time in the directing department of Shiki Theatre Company she established herself as a designer and artist working with space. She leads the unit TEATRICALIDEA and also lectures part-time at Musashino Art University. Her credits include productions by Kensuke Yokouchi, Peter Gössner, Akihiro Hashimoto, and Momoko Shiraga. A three-time nominee for the Japan Display Design Award, She is the recipient of the 43rd Kisaku Ito Best Newcomer Award from the Japan Association of Theatre Designers and Technicians.

Ken Hagiwara

Professor, Meiji University School of Global Japanese Studies

Born in 1972 in Tokyo, Ken Hagiwara specializes in performing arts from the 20th century onwards, and on its history and interchange between different cultures (especially between Japan and Germany). He co-translated Erika Fischer-Lichte’s “Ästhetik des Performativen.” A prolific translator from German to Japanese, his previous contributions to Festival/Tokyo include translation, interpretation and surtitles for the work of Rimini Protokoll. He also appeared in “Karl Marx: Capital,

Volume One” at F/T09 Spring.

Symposium

International Festivals as Seen in Criticism Today

October 9th

Speakers: Manabu Noda (Meiji University / AICT-IATC Japan Center / Editor, Theatre Arts), and more

Featuring Japanese and overseas members of the International Association of Theatre Critics (IATC) as guest speakers, this symposium examines the state of festivals abroad as well as the function and status of criticism in various countries, and debates the future of international festivals.

Date: 10/9 (Mon) 14:00-17:00 (No entry restrictions)

Venue: Conference Room 1, Building 33, Toyama Campus, Waseda University

Tickets: Free (priority to reservations)

Presented by Festival/Tokyo, International Association of Theatre Critics (IATC) Japan Center, Waseda University Studies in Theatre and Films Arts



NONTOKOYO (A World for Eternal Emergencies)

Conceived and Devised by Team for NONTOKOYO

Dramaturge: Kaku Nagashima

November 4th – November 5th

Venue: BUoY Arts Center Tokyo

Dates

11/4 (Sat) 11:00-17:00

11/5 (Sun) 11:00-17:00

No entry restrictions

Tickets: ¥500

Last year, students at Tokyo University of the Arts' Department of Musical Creativity and the Environment declared their "independence" with a project to plan an "autonomous state." Carrying on the same spirit, this new project is jointly organized with Korea National University of Arts. The project aims to find ways to momentarily break free from the world today, which seems to be in a permanent state of emergency. Following a two-week summer workshop, the students will arrive at an "unworldly" place offering new vistas.

Presented by Festival/Tokyo, Korea National University of Arts

In cooperation with Nagashima Lab, Department of Musical Creativity and the Environment, Tokyo University of the Arts, and Shinya Satoh Studio, Department of Architecture, College of Science and Technology, Nihon University

Endorsed by Ministry of Culture, Sports and Tourism of Republic of Korea



F/T Station

October 4th – October 15th

Open for two weeks during the festival, this information center offers audiences the chance to learn more about F/T17's events. In addition to the usual Atelier East space inside Tokyo Metropolitan Theatre, this year F/T Station expands over the entire basement floor. Not just information about F/T17, visitors can browse books by the artists in the lineup as well as an archive display of previous festivals. The space will also host a wide range of events related to the main performances, such as talks and screenings.

Dates

10/4 (Wed) – 10/15 (Sun) 12:00-20:00

10/15 (Sun) 12:00-18:00

Opening hours subject to change when there are events

Venues: Tokyo Metropolitan Theatre (Atelier East, Atelier West, Lower Plaza)

Special Lecture

Arab Theatre Today

October 6th – October 7th

Lecturer: Ghannam Ghannam (playwright, director / PR Manager, Arab Theatre Institute)

In December, the Japanese Centre of International Theatre Institute will present a staged reading of a play by Ghannam Ghannam. Ahead of this, the writer will visit Japan to discuss contemporary Arab theatre and the work of the Arab Theatre Institute, including the Arab Theatre Festival that marks its tenth year in 2018.

October 6th: Arab Theatre Festivals (moderator: Sachio Ichimura [Festival/Tokyo])

October 7th: Theatre in the Arab World and I

Ghannam Ghannam

Director, Playwright, Actor

Born in Jericho in 1955. He started his work in the theatre in 1984. He is a member of the Jordan Artist Guild and Jordan Theatre People Association as well as a founding member of the Arab Theatre Institute (ATI) and other important theatre groups. He also works as a jury member for various theatre festivals and as the publishing and media manager for ATI. As a playwright and director, he has won many important prizes, including the Creative Prize from the Department of Cultural Affairs, Jordan, for “Lilac Duhaa (Death in the Era of Daish)” (2016). His work includes “Return to Haifa,” a monodrama based on the novel by Ghassan Kanafani. His latest play is “I will die in exile” (2017).

Dates: 10/6 (Fri) 18:30, 10/7 (Sat) 14:00

Venue: Tokyo Metropolitan Theatre (Atelier East)

Tickets: ¥500 (priority to reservations)

Language: Arabic (with Japanese interpretation)

Presented by the Agency for Cultural Affairs, Japanese Centre of International Theatre Institute

Co-presented by Festival/Tokyo



F/T Talks

F/T Talks is a series of discussions helping audiences learn more about the performances and events in the festival. More talks will be announced soon.

Architecture/Design/Theatre: Connecting theatre and everyday life

Speakers: Miho Tominaga + Takahito Ito (tomito architecture), Taichi Abe (GOKIGEN),
Chikara Fujiwara (BricolaQ)

Date: 10/13 (Fri) 19:00

Venue: Tokyo Metropolitan Theatre (Atelier East)

Tickets: ¥500 (priority to reservations)

Exhibitions

Exhibits related to the performances and events at F/T17.

Toshima City Central Library: 9/23 (Sun) – 11/23 (Thu)

Toshima City Office (Marugoto Museum): 10/1 (Sun) – 11/30 (Thu)

F/T Books

Selected by the festival artists, these books and publications help audiences learn more about the productions and events at F/T17.

F/T Affiliated Program

From September to November 2017, many other performances and events are taking place in Tokyo and the surrounding area. These 12 productions affiliated with F/T17 demonstrate the originality and diversity of the local performing arts scene.

Company Eva Yerbabuena “¡AY!” “Apariencias”

Directed, Conceived and Choreographed by Eva Yerbabuena

Musical Director, Guitar: Paco Jarana

Dates: “¡AY!” 9/16 (Sat), “Apariencias” 9/17 (Sun)

Venue: Bunkamura Orchard Hall

PARCO Production “La fureur de ce que je pense”

Written by Nelly Arcan

Adapted and Directed by Marie Brassard

Translated by Shoichiro Iwakiri

Cast: Yasuko Matsuyuki, Hijiri Kojima, Eriko Hatsune, Yuko Miyamoto, Sumire

Ashina, Miwa Okuno, Hiromu Kiriya

Dates: 11/4 (Sat) – 11/19 (Sun)

Venue: The Galaxy Theatre

Saitama Gold Theater “The Mass of Pale Pink”

Written and Directed by Ryo Iwamatsu

Dates: 9/21 (Thu) – 10/1 (Sun)

Venue: Saitama Arts Theater Inside Theatre (Main Theater)

Batsheva Dance Company “Last Work”

Directed and Choreographed by Ohad Naharin

Dates: 10/28 (Sat), 10/29 (Sun)

Venue: Saitama Arts Theater (Main Theater)

“Mr. Gaga”

Directed by Tomer Heymann

Dates: opens 10/14 (Sat)

Venue: Theatre Image Forum and nationwide

Tokyo Deathlock “ARE YOU HAPPY??? A triple feature performance for happiness”

Directed by Junnosuke Tada

Dates: 9/30 (Sat) – 10/14 (Sat)

Venue: ST Spot

ST Spot 30th Anniversary Dance Selection 1

Kim Itoh + Zan Yamashita “Namaeganai (There Is No Name)”

Directed and Choreographed by Zan Yamashita

Dates: 10/18 (Wed) – 10/19 (Thu)

Venue: ST Spot

ST Spot 30th Anniversary Dance Selection 2

Aokid, Teita Iwabuchi, Tomoyo Okada, Momonga Complex “Dance Showcase”

Directed and Choreographed by Aokid, Teita Iwabuchi, Tomoyo Okada, Momonga
Complex

Dates: 11/9 (Thu) – 11/12 (Sun)

Venue: ST Spot

ST Spot 30th Anniversary Dance Selection 3

Un Yamada + Kenzo Kusuda New Duo Performance

Directed and Choreographed by Un Yamada, Kenzo Kusuda

Dates: 11/17 (Fri) – 11/19 (Sun)

Venue: ST Spot

Compagnie XY “It’s not yet midnight...”

Directed and Choreographed by Compagnie XY

Dates: 10/20 (Fri) – 10/22 (Sun)

Venue: Setagaya Public Theatre

Kani Public Arts Center ala Collection Series Vol.10

“The House on the Hill”

Written by Masataka Matsuda

Directed by Masanori Takahashi

Performers: Yoshiaki Kameda, Akihiro Suzuki, Shiina Ishimaru, Kaori Ohno, Tai

Kageyama

Dates: 11/3 (Fri) – 11/10 (Fri)

Venue: Kichijoji Theatre

JunJun SCIENCE

“On the corner”

Choreographed and Directed by Jun Takahashi

Dates: 11/2 (Thu) – 11/5 (Sun)

Venue: BUoY Arts Center Tokyo

Tickets

Tickets on general sale from 10:00 August 27th, 2017

Early Bird Discounts

General tickets are around 30% off between August 23rd and August 26th. Please check individual ticket prices on the form. Please note that for certain performances, only limited numbers of discounted tickets may be available.

General Tickets

These tickets are sold in advance per performance. Tickets go on sale on August 27th at 10:00.

Pair Tickets

Get 10% off when purchasing two tickets for the same performance. The discount is only available for tickets purchased in advance. Pair tickets are not available for “Cabaret Crusades.”

Festival Passes (3 Performances or 5 Performances)

If you want to see three or more performances at the festival, purchase a pass and get between 10-25% off the price of single tickets. Please choose either the pass for three performances or five performances. All three or five performances must be reserved at the time of purchase. Reservations cannot be changed at a later date. Valid for one performance per production only. However, Festival Passes can be used to attend multiple performances of “In our distance, there is no sorrow.” Due to limited availability, it may not always be possible to reserve a performance. Passes are valid only for the purchaser. Passes cannot be used for purchasing tickets on the door.

Student Tickets

Discounted tickets are available for students, including tickets priced at a flat ¥1,000 for high school students or younger students. When collecting your tickets at the venue box office please show your college student ID or, if you are a high school student or younger, something that proves your age. Student tickets are not available for “Cabaret

Crusades.”

Purchase tickets online:

<http://www.festival-tokyo.jp/17/en/ticket/>