

Artists Open Doors: Japan/UK

thursday 25 — sunday 28 september 2008

A four-day event at the Daiwa Foundation Japan House,
Japan Foundation and The Place, London

Event Schedule

Thursday 25 September 2008		
18.30 – 21.30	New Ideas of the Dancing Body with Farooq Chaudhry, Producer Akram Khan Company; Kei Ito, Designer; Tokyo-based choreographer Un Yamada and Professor Christopher Bannerman	Daiwa Foundation Japan House
Friday 26 September 2008		
Structures, Support Systems, Agencies and Artists & Cultural Policy		
9.30 – 10.00	Registration, coffee and tea	Japan Foundation
10.00 – 10.15	Welcome: Japan Foundation Conference Convenors: Professor Christopher Bannerman & Naomi Inata	Japan Foundation
10.15 – 10.45	Keynotes: The state of the art Professor Christopher Bannerman Naomi Inata	Japan Foundation
10.45 – 12.30	Dance for All? Contemporary dance is growing in both Japan and the UK. How do the agencies work with artists to reach the audiences?	Japan Foundation
10.45 – 12.00	Panel: John Ashford, Norikazu Sato, Yuko Ijichi, Ken Bartlett, Ghislaine Boddington	Japan Foundation
12.00 – 12.30	Plenary Discussion	Japan Foundation
12.30 – 13.30	Lunch Break	
13.30 – 15.30	Policy and Practice: how do those who work to extend the role of the arts perceive the policies that influence their work?	Japan Foundation
13.30 – 14.45	Panel: Shoji Shimomoto, Saori Mikami, Emma Gladstone, Chris Thomson, Richard Layzell	Japan Foundation
14.45 – 15.30	Break out discussion: barriers and solutions	Japan Foundation
15.30 – 16.00	Coffee and tea	Japan Foundation
16.00 – 17.00	Plenary Discussion: Report back on discussions	Japan Foundation
17.00 – 19.00	DVD / Performance Presentations: • DVD: Un Yamada • European premiere Saburo Teshigawara dance video <i>Friction of Time - Perspective Study vol.2</i> 20min Directed and edited by Saburo Teshigawara Produced by KARAS, Yamaguchi Center for Arts and Media • Live performance: KENTARO!!	Japan Foundation



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The Daiwa
Anglo-Japanese
Foundation



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Saturday 27 September 2008 Understandings of Contemporary & Contemporary Dance Practice		
9.30 – 10.00	Registration, coffee and tea	Japan Foundation
10.00 – 12.30	Understandings of Contemporary: Do we share an understanding of the 'contemporary' in an increasingly globalised arts market, or is it specific to a cultural context?	Japan Foundation
10.00 – 11.15	Panel: Susan Melrose, Junko Takekawa, Alistair Spalding, Saiko Kino, Bin Umino	Japan Foundation
11.15 – 12.30	Plenary	Japan Foundation
12.30 – 13.30	Lunch Break	
13.30 – 16.30	Contemporary Practice: How does the practice reflect the values of the artist and communicate with participants and audiences?	The Place
13.45 – 14.45	Un Yamada: Workshop/Studio Presentation	The Place
14.45 – 16.00	Panel: Naomi Inata, Un Yamada, Shobana Jeyasingh, Graeme Miller	The Place
16.00 – 16.30	Coffee and tea	
16.30 – 17.30	Plenary Discussion	The Place
20.00	The Place Prize Final Performance (optional) – tickets available from The Place box office	The Place

Sunday 28 September 2008 Community Arts Practice		
9.30 – 10.00	Registration, coffee and tea	The Place
10.00 – 13.00	Community Arts Practice: How do we promote meaningful engagements for agencies, artists and participants?	The Place
10.00 – 11.15	Workshop with Rosemary Lee	The Place
11.15 – 12.45	Panel: Ken Bartlett, Norikazu Sato, Natsuko Tezuka, Rosemary Lee, Chisato Minamimura	The Place
12.45 – 13.15	Plenary	The Place
13.15 – 14.15	Lunch Break	
14.15 – 16.30	Community Arts Practice	The Place
14.15 – 15.30	Workshop with Natsuko Tezuka	The Place
15.30 – 16.30	Artists Open Doors: Japan/UK Plenary	The Place
16.30 – 17.00	Coffee and tea	The Place
17.00 – 17.30	KENTARO!! Closing Performance	

All times and sessions subject to alteration

In order to keep registration costs down, lunch will not be provided. There are a number of good cafes and sandwich shops in the area.



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The Daiwa
Anglo-Japanese
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Artists Open Doors: Japan/UK

Panel Discussions Groups

Friday 26 September 2008

1. Dance for all?

Panel: John Ashford, Norikazu Sato, Yuko Ijichi, Ken Bartlett, Ghislaine Boddington

2. Policy and Practice

Panel: Shoji Shimomoto, Saori Mikami, Emma Gladstone, Chris Thomson, Richard Layzell

Saturday 27 September 2008

3. Understandings of Contemporary

Panel: Susan Melrose, Junko Takekawa, Alistair Spalding, Saiko Kino, Bin Umino

4. Contemporary Practice

Panel: Naomi Inata, Un Yamada, Shobana Jeyasingh, Graeme Miller

Sunday 28 September 2008

5. Community Arts Practice

Panel: Ken Bartlett, Norikazu Sato, Natsuko Tezuka, Rosemary Lee, Chisato Minamimura

Information about Artists and Panel Members

John Ashford is a theatre director who has been instrumental in the burgeoning of contemporary dance's popularity in the UK over the last 20 years through his role as theatre director at The Place in London. Prior to his appointment at The Place in 1987, he was director of the theatre at the ICA, promoting seasons of experimental theatre, performance work and new rock bands. In 2004 he created The Place Prize, a new biennial choreography competition. He has won the Digital Dance Premiere Award, the London Dance and Performance Award and an International Theatre Institute Award for Excellence in International Dance. In 2002 he was awarded a CBE for services to dance.

Professor Chris Bannerman is the event co-Convener, Head of ResCen and Professor of Dance at Middlesex University. He has served as Chair of Dance UK, Chair of Arts Council England's Advisory Panel for Dance, as a member of the Trustee's Committee of Akademi and is currently a member of the Dance Forum of the Department of Culture Media and Sport.

Ken Bartlett is Creative Director of the Foundation for Community Dance. He is an advocate for access to, participation in and progression through dance. A regular contributor to conferences and publications, Ken also commissions the Foundation for Community Dance's journal, *Animated*. He is a former Teacher and School Inspector for the arts and was Head of Arts and Cultural Services for Walsall Metropolitan Borough Council. He is a Board member of Yorkshire Dance, and has previously taught and lectured in the USA, Australia, Latin America and Europe.

Ghislaine Boddington is a ResCen Research Associate Artist. She works as a director and presenter internationally. As Artistic Director of the sound/movement research unit *shinkansen* (1989-2004) and the Future Physical programme (2001-04) she focused on interauthorship processes and the interaction of the body in digital space. She recently co-founded the London-based design unit *body>data>space* to explore innovative interactive environments.

Farooq Chaudhry is Producer for the Akram Khan Company. He was born in Pakistan and graduated from the London Contemporary Dance School in 1986. As a professional dance artist he worked in a variety of dance mediums in various European countries, the highlight being his time as a company member of the Belgian modern dance company Rosas during the mid nineties. In 1988 he received an Asian Achievement Award for his work as a dancer. He retired from dancing in 1999 after which he completed an MA in Arts Management from City University in London. As a freelance dance manager he teamed up with Akram Khan in 1999. A year later they co-founded the Akram Khan Company. Farooq Chaudhry has played a key role in forming innovative business models for Akram Khan's artistic ambitions as well as offering creative support during the development of Akram Khan's projects; he is currently the company producer. Chaudhry is a "project champion" for Arts Council England's Cultural Leadership programme and a member of Dance UK's Board. He was recently acknowledged in a new publication by the French Ministry of Foreign Affairs in a list of the world's top hundred cultural actors and entrepreneurs.

Emma Gladstone is currently Producer at Sadler's wells which she joined in 2005. Her programming and producing there includes installations, discussions, dance film nights, off-site performances – Victoria & Albert Museum, Glastonbury, Latitude Festival – and work for young audiences in Sadler's Wells Theatre and the Lilian Baylis Studio. Emma is also Director of the *Jerwood Studio at Sadler's Wells* research programme, which test drives new ideas and collaborations for the main stage. Before becoming deskbound Emma danced for many years, getting her Equity card to work with choreographer Arlene Phillips while still at school. She co-founded and directed *Adventures in Motion Pictures* with Matthew Bourne following post-graduate studies at Laban Centre, London and performed with Lea Anderson's *The Cholmondeleys* for eight years. Prior to working at Sadler's Wells Emma was Associate Director at The Place Theatre, London 1997 – 2002 and co-director of production company *Crying Out Loud* 2002 – 2005. She has a History degree from Manchester University.

Artists Open Doors: Japan/UK

Yuko Ijichi worked for 10 years as an editor before founding Muse Company in 1990. Since that time, she has been a pioneer of community arts in Japan and has organised various participative art programmes which aim to revitalise people and communities. Especially active in the field of integrated art activities, she has established a number of participative programmes for people with and without disabilities, including a community dance/music training course, and collaborative community dance projects with Japanese and foreign artists and companies such as Kim Ito, Adam Benjamin, Un Yamada, Amici, Ryohei Kondo, CandoCo, etc. Recently, she has focused more on projects aimed at connecting people and developing a wider sense of community. She is also researching the concept and practice of Community arts in the UK and Japan in order to publish a book. She is a member of the Creative Arts Executive Committee.

Naomi Inata is the event co-Convenor and Researcher at the Global Centre of Excellence, at the Tsubouchi Memorial Theatre Museum, Waseda University, as well as being a part time lecturer at Keio Gijuku University and a dance critic. She is the author of *Tatsumi Hijikata – The Extreme Body*, a critical biography of Tatsumi Hijikata, founder of Butoh. She is a judge of the National Arts Festival Grand Prize, a committee member of strategic programmes such as: Prioritised Support for Creative Artistic Activities of the Highest Calibre, and Ensuring Opportunities to View Authentic Stage Arts of Dance, by The Agency for Cultural Affairs of the Japanese Government.

Kei Ito started working in Tokyo as a graphic designer and then switched to fashion design. First studying at Women's College of Art, Tokyo and then Central St Martins, for the last 14 years Kei has run her own fashion and costume studio and in 1998 she established an accessory label called Always Sky Above. Her exhibitions include Ruthin Craft Centre (1999), Decadence, Crafts Council (1999), On Paper, Crafts Council (2000), Double Vision, Japan Embassy (2003), Import Export, British Council, V&A (2004), Centro de Artesania e Deseno, Spain (2005), Avantcraft, Spain (2007), Crafting Beauty Show case, British Museum (2007), Supernatural, Queens nails Annex, San Francisco (2007) and The Fabric of Cultures, Museum of Craft & Folk Art, CA (2008). Costume designs have been produced for Yolande Snaith Theatre Dance, Calypso Theatre Company Dublin, Temenos Project, Story Tellers Theatre Company, Akram Khan, Zero Degree (2005), Variation for vibes, strings & pianos (2006), Akram Khan and Sylvie Guillem, Sacred Monsters (2007) Russell Maliphant and Sylvie Guillem, PUSH (2008) and recent work for Akram Khan and Juliette Binoche In-I (2008).

Shobana Jeyasingh is a ResCen Research Associate Artist. She has directed the Shobana Jeyasingh Dance Company since 1988. She has choreographed numerous award winning works and was awarded an MBE in January 1995. She holds an honorary MA from Surrey University and an honorary doctorate from De Montfort University, Leicester.

KENTARO!! first studied HIPHOP and other street styles, but became deeply influenced by contemporary dance, theatre and the music scene, and he began dancing in art theatres in addition to his home ground, night clubs. He brings the skill and the spirit of HIPHOP into Contemporary Dance in an original improvisational way and creates his own hybrid style.

In February 2008, he won the French Embassy Prize for Young Choreographers in the solo x duo competition at Yokohama Dance Collection R Competition, one of the biggest gateways for aspiring choreographers on the rise in Asia. In June 2008 he received both the Audience Award and Nextage Special Award in the Toyota Choreography Award competition. He is currently directing his own company, TOKYO ELECTROCK STAIRS. <http://www.kentarock.com>

Saiko Kino studied dance at Ochanomizu University, Japan. After graduating, she spent some time creating solos in collaboration with musicians and visual artists for theatre as well as for site specific locations in Tokyo, Yokohama and Seoul. She received the Yokohama Art Foundation prize for her choreography for Edge. In 2004, she was granted a fellowship from the Japanese government's Agency for Cultural Affairs to study with Jose Cazeneuve in France. She has been a dancer with Russell Maliphant Company since 2005, performing in *Transmission* and *Cast No Shadow*. She is based in the UK.

Richard Layzell is a ResCen Research Associate Artist. He is internationally recognised for his work in performance, video and installation and for pioneering a series of innovative residencies in industry, defining the role of the 'visionaire'. The Manifestation, a major work for galleries, in collaboration with Tania Koswycz, is currently on tour. He is the author of The Artist's Directory, Enhanced Performance and Cream Pages.

Rosemary Lee is a ResCen Research Associate Artist. She has been choreographing, performing and directing for twenty years. Her creative output is diverse: large scale site-specific work with mixed age community casts of up to 250, solos for herself and other performers, films for broadcast TV, and most recently, interactive installations such as Remote Dancing premiered at the South Bank Centre.

Susan Melrose is Professor of Performance Arts at Middlesex University. She is author of *Semiotics of the Dramatic Text* and she co-edited *Rosemary Butcher: Choreography, Collisions and Collaborations*. Her writing focuses on the need for the systemic reappraisal of 'critical orthodoxies' in Performance Studies.

Graeme Miller is a ResCen Research Associate Artist. Emerging from his influential stage work, his current practice as an artist spans installation, video, stage and music. Aside from his teaching and writing he also composes and designs sound for dance, theatre and film. His recent works include *Bassline* and *Beheld* as well as *Linked* – a semi-permanent installation of radio transmitters in East London.

Saori Mikami is a producer in the production department at the Setagaya Public Theatre. She is in charge of supporting performances by emerging dance companies, and invites dance companies from abroad, for both workshops and performances. Her aim is to make contemporary dance more widely popular in Japan, through encouraging artists and spectators, simultaneously. In 2004 and 2005, she was granted a fellowship from the Japanese government's Agency for Cultural Affairs to study at the Centre de Développement Chorégraphique, Toulouse and Centre Chorégraphique National de Tours.

Artists Open Doors: Japan/UK

Chisato Minamimura is a Japanese deaf dancer, tutor and choreographer. She trained at the Laban Centre in London before doing an MA at Yokohama National University. She also received a BA in Japanese Painting. She has been involved in a number of dance projects which have included creating and presenting dance performances and workshops in over 35 locations in 14 countries. She worked with CandoCo Dance Company from 2003 to 2006 and presented her choreography *SCOT* at The Place in London in January 2007 after leaving CandoCo. Her next work, *Canon for Duet*, a work in progress, was shown at the Feedback Forum at Siobhan Davies Studios in London in November 2007. The aim of both works is to ask 'what is visual sound/music from a deaf perspective?' Chisato has been commissioned to compete the work for The Place Prize 2008, sponsored by Bloomberg. Also she will show the *Canon for Duet* at First 2008 at the Royal Opera House in November. From January to March 2009, she will be involved in a dance project in Sweden.

Norikazu Sato joined the butoh company Byakkosha in 1980 and worked as both a dancer and company manager until it was dissolved in 1994. He studied arts management at the Dance Theater Workshop in New York in 1996 and worked on the Triangle Art Project that toured the United States of America, Indonesia and Japan in 2007. He founded the Kyoto-based non-profit organisation, Japanese Contemporary Dance Network (JCDN) in 2001. He is renowned for organising a range of activities that connect dance and society across Japan.

Shoji Shimomoto is a director of the Environment Department of Creative Arts at the Japan Foundation for Regional Art Activities (JAFRA). He is in charge of the 'public hall activation of contemporary dance'. JAFRA has been established for the purpose of planning the development of a region rich in creativity, through the promotion of art and culture. It has a variety of programmes, such as financial support for the development of a region's business through artistic and cultural activities, which regional organisations address independently. In addition, JAFRA promotes human resource development and business activities, that relate to public cultural facilities. Since 2005 JAFRA has undertaken a new project called 'activating contemporary dance in public halls' in order to plan more effectively for public cultural facilities and the wider regions, and to make best use of the growing popularity of contemporary dance.

Alistair Spalding was appointed Chief Executive and Artistic Director of Sadler's Wells on 28 October 2004. He joined Sadler's Wells in February 2000 as Director of Programming, and his programme has included companies such as Netherlands Dance Theatre 1 and 2, Mark Morris Dance Group, Michael Clark, Ballett Frankfurt, Pina Bausch, La La La Human Steps, Alvin Ailey and New Adventures. He commissioned Sadler's Wells' recent Hip Hop festival (May 2004) and co-produced Carlos Acosta's sell-out show in summer 2003. He

joined Sadler's Wells from the South Bank Centre, where he was Head of Dance and Performance. Between 1994 and 2000, he strongly developed the presentation and commissioning of dance and performance on the South Bank. He also developed strong co-producing relationships with a number of national and international companies and artists including DV8, Alain Platel, Jonathan Burrows, Javier de Frutos and Rosas Dance Company. The South Bank Centre won the Time Out award for best dance production in both 1998 for Alain Platel and in 1999 for the New York Ballet Stars project. Alistair was a member of the Arts Council of England Dance advisory panel between 1995 and 2003 and is an external advisor on the City University Validation Board for the Laban Centre London degree courses.

Junko Takekawa is Senior Arts Programme Officer at the Japan Foundation, London. She studied History at Ochanomizu University, and also holds a PG Diploma in Art History from University of East Anglia, PG Diploma in Arts Administration and MA in Museum and Gallery Management from City University, London. She joined the Japan Foundation, London in 1998, managing Japan related arts projects in all forms.

Natsuko Tezuka started her career as a solo dancer in 1996. She produced her first *Anatomical Experiment* series with the theme of body observation in 2001 and in 2005 performed the second part of the series as part of the New York Japan Society's Emerging Dancers and Choreographers project. She was a finalist of the 2002 Toyota Choreography Award and artist-in-residence at ST Spot in 2005. She has organized the Dojo-Yaburi project – an outdated practice of getting into her attractive artists, studying and sharing each other's methods for dancing since 2005. She was a participant in the Australia – Japan dance Exchange 2006 in Sydney. She performed her latest work *Private Trace* in Japan Now 2007, in Berlin and Poland. Since 2003, she has offered workshops for those with intellectual disabilities, dancers, actors, musicians and untrained participants.

Christopher Thomson studied at Edinburgh University and at the Guildhall School of Music and Drama in London. He was a founding member and, from 1983-86, artistic director of Ludus Dance Company. From 1986-1991 he directed the Community Dance Diploma course at Laban, where he also taught drama and arts administration, and took an MA in Dance Studies, specialising in Sociology, Aesthetics and Choreology. He is a past Chair of the Foundation for Community Dance, Vice-Chair of Dance UK and member of the Arts Council's Advisory Committee on dance education. Since 1991 he has been Director of Learning and Access at The Place, responsible for a wide range of dance provision, from regular classes for children, young people and adults, to youth dance and a variety of projects in schools and the community. Chris is a member of the DCMS Dance Forum, Chair of *CreateKX*, Co-Chair of the Dance Education Group and a member of the board of *Crying Out Loud*.

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Professor Bin Umino is a Dance Critic in Japan who writes reviews of dance performances for Japanese newspapers and magazines. He is a Professor in the Faculty of Sociology, Toyo University in Tokyo where he lectures in informatics and media and communications studies. Since 1999 he has developed the Web3D motion archives for dance movements using motion capture systems. He was a visiting researcher at LABAN in London from April 2004 until March 2005.

Mitsuhiro Yoshimoto began his career as an architect in 1981, after studying architecture and urban planning at the Waseda University. He switched to be a consultant and researcher in cultural fields in 1985 and studied arts administration at Columbia University in 1997. Since 1985, he has been engaged in arts and cultural projects which include international studies and proposals on cultural policy; research on the arts in education; master planning and consultation for arts organisations and cultural institutions; and consultation and support for art initiatives such as international art festivals and

public art projects. He has been involved in Tokyo Opera City, Setagaya Public Theater and the National Arts Center Tokyo in their planning and development and served as consultant on the Tokyo International Forum Artwork Project for the new headquarters building of Dentsu, and Pacific Music Festival. These projects rank among the top cultural developments over the past 20 years in Japan. He is the editorial supervisor of "Creative City of EU and Japan" and the co writer of "Theatre for Community Development". His recent research paper includes "Educational Reform Through the Arts—Initiatives from Abroad and the Challenge for Japan". He is currently Director, Arts and Cultural Projects of NLI Research Institute, Member of the Cultural Policy Committee at the Agency for Cultural Affairs of Japan, Chair of Creative City Development Committee of Yokohama, Member of Expert Committee for the Arts Council Tokyo, Vice chairperson of the ST Spot Yokohama and board member of several art non-profit organisations.