



## Tokyo Festival 2018 Announcement of Planning Team & Outdoor Performance of *The Threepenny Opera*

**We announce the members of the planning team for Tokyo Festival 2018, as well as an outdoor performance of *The Threepenny Opera* (performer auditions held in December).**

The Tokyo Festival commenced in 2016 as an art festival aiming to attract people from all over the world to the 2020 Olympic and Paralympic Games in Tokyo and beyond to ensure enjoyment of all the delights that Tokyo offers.

In addition to Satoshi Miyagi (Director / Producer of APAF (Asian Performing Arts Forum) / General Artistic Director of SPAC (Shizuoka Performing Arts Center)) taking office from 2018 to 2020 as General Director of Tokyo Festival (as announced in March 2017), we also announce the members of the Planning Team at this time. The Tokyo Festival will be developed with the assistance of General Director Satoshi Miyagi as well as members of the Planning Team from 2018. As in the previous year, we plan to implement a wider program, including Festival/Tokyo, Tokyo Metropolitan Theatre Autumn Selection, Toshima International City of Arts & Culture Program, the APAF (Asian Performing Arts Forum), and more.

Also scheduled as a key program of Tokyo Festival 2018 is an outdoor performance of Brecht's *Threepenny Opera* (venue: Ikebukuro Nishiguchi Park) directed by renowned Italian director Giorgio Barberio Corsetti. Auditions for performers in this program were held in December 2017.

## General Director, Tokyo Festival (2018–2020)



Photo: Ryota Atarashi

### Satoshi Miyagi

Born in Tokyo in 1959. Director. General Artistic Director of SPAC (Shizuoka Performing Arts Center). Studied theory of theater at the University of Tokyo under instructors such as Yushi Odashima, Moriaki Watanabe, and Hachiro Hitaka. Established the Ku Na'uka Theatre Company in 1990. After developing his performance activities internationally, he has been highly acclaimed both in Japan and abroad for his directorial work combining contemporary textual interpretations with the physical techniques and styles of Asian theater. Was appointed Artistic Director of SPAC in April 2007. In parallel with his own performances, he has been invited to collaborate on theatrical work casting a sharp eye on contemporary society all over the world, with a focus on creating theater as "a window to view the world." Following the success of his *Mahabharata* by invitation from the Festival d'Avignon in July 2014, his *Antigone* was performed in the palace courtyard in 2017 as the opening work of the same festival. This was the first time in the festival's history that a work from Asia had been selected as the opening work, and it earned a huge reaction from the artistic world. Other representative works include *Medea* and *Peer Gynt*. Since 2006, he has been a producer of APAF (Asian Performing Arts Forum). He received the 3rd Asahi Performing Arts Award in 2004, and received the 2nd Asahi Beer Artistic Award in 2005.

- Thank you for considering coverage/interview via your media organization.

<Inquiries concerning this release>

**Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)**

Public Relations Officer: Ryuichiro Mori, Enjoji

Tel: 03-6256-8432      E-mail: [press@artscouncil-tokyo.jp](mailto:press@artscouncil-tokyo.jp)

<Inquiries concerning Tokyo Festival>

**Tokyo Festival Executive Committee**

4-18-1 Sendagaya, Shibuya-ku, Tokyo 151-0051

Japanese Centre of International Theatre Institute, National Noh Theatre

Tel: 03-6388-0119      Fax: 03-3478-7218      E-mail: [info@tokyo-festival.jp](mailto:info@tokyo-festival.jp)

## Planning Team (in no particular order)

The Tokyo Festival will be developed with the assistance of General Director Satoshi Miyagi and members of the Planning Team from 2018. The following seven members of the Planning Team have been announced.

### ■ Programmer of Tokyo Festival: Yoshiji Yokoyama



Photo: Kazuyuki Matsumoto

Born in 1977 in Chiba City. Commuted to Tokyo for middle school, high school, and university. Moved to France in 2000 and received a doctorate degree in theater arts from Paris Nanterre University in 2008. Specialized in the history of Western acting theory. Worked in the production department of the Shizuoka Performing Arts Center from 2007 and the dramaturgy department from 2009. Chiefly in charge of international programs and has visited over 20 countries. Since 2014, Asia Producers' Platform member (APP). After visiting 3 Southeast Asian countries in 2016 through the Asia Center Fellowship, he stayed in New York as an Asian Cultural Council (ACC) grantee, contemplating Asia's contemporaneous performing arts. Part-time lecturer at the University of Shizuoka and Gakushuin University. Authored the thesis "Aristotle's Acting Theory - Theoretical Origin of Non-Musical Theatre," translated Joël Pommerat's *Les Marchands*, etc. Open Network for Performing Arts Management (ON-PAM) board member, in charge of the research office for advocacy.

### ■ Festival/Tokyo Director: Kaku Nagashima



Born in 1969 in Tokyo. Graduated from Rikkyo University, Faculty of Letters (French Literature). While studying and translating Beckett's late prose works at graduate school, he started his career in the theatre as surtitle operator and translator of texts for performance. Since then, as one of pioneering dramaturges in Japan, he has collaborated with many theatre directors and choreographers. Recent years he takes part in art projects. Major works [Inside of theatre] *Atomic Survivor* (dir. Hatsumi Abe, TIF2007), *4.48 Psychosis* (dir. Norimizu Ameya, F/T09 Autumn), *Le Nozze di Figaro* (dir. Tomo Sugao, Nissay Opera 2012), *The Opportunity of Efficiency* (dir. John E. McGrath, New National Theatre, Tokyo), *Double Tomorrow* (dir. Fabien Prioville, EN Theatre Collective). [Outside of theatre] Series of *The House of Atreus*, *Kaku Nagashima's How-To-Make-Laboratory* (Tokyo Art Point Project), *The World* (Kakuya Ohashi and Dancers), ← (*Yajirushi or Arrows*) (Saitama Triennale 2016). Nagashima also teaches dramaturgy and practice at universities and is currently working as a special invited professor at the Department of Musical Creativity and the Environment, Tokyo University of the Arts.

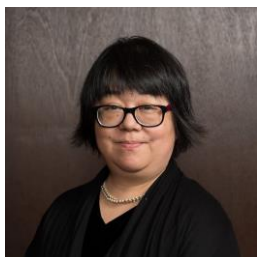
### ■ Festival/Tokyo Co-director: Chika Kawai



A graduate of Musashino Art University, Chika Kawai coordinates theatre production for premieres, domestic tours, and international co-productions. After experience working for a production company and as a freelancer, she joined NPO Arts Network Japan (NPO-ANJ) in 2007 and was part of the team organizing the opening of Kawasaki Art Center. Based on the center's aspiration to be a theatre that both creates and disseminates the arts, she supervised newly commissioned work, visiting overseas productions, and a support program for young artists. In addition, for the first five years after the theatre opened she was involved with the system design and management of the theatre. She transferred to the Festival/Tokyo Executive Committee Secretariat, which is run by NPO-ANJ, in 2012. She has since been involved with international co-productions and open-call programs aimed at young artists in Japan and the rest of Asia. Besides production coordination, she is also responsible for the management of the secretariat, helping to build partnerships with government bodies and the private sector as well as overseeing festival fundraising. She became vice director of Festival/Tokyo in 2015. Since 2017, she has also been an adjunct instructor teaching theatre courses at the Nihon University's College of Art.

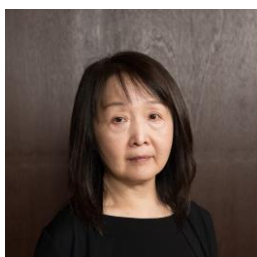
continued on next page

■ Director of Tokyo Metropolitan Theatre Autumn Selection: Minako Naito  
— General Producer of Performing Arts, Tokyo Metropolitan Theatre



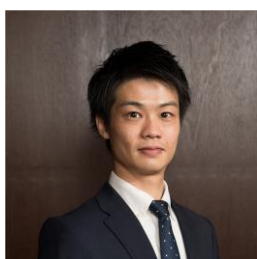
Producer. Graduated from Faculty of Literature, University of Tokyo. Worked from 1985 at Parco Theater, from 1998 at Horipro Factory, and from 2010 at the Tokyo Metropolitan Theatre, engaged in planning and production of theatrical works, dance works, musicals, overseas performances, international co-productions, presenting visiting companies from overseas, and more. Principal works are “The Bee, English version”(written & directed by Hideki Noda) 10-city world tour, “The Trojan Women” (directed by Yukio Ninagawa / Co-production between Tokyo Metropolitan Theatre & Cameri Theatre, Tel Aviv) , “L’honneur de Napoléon” (written & directed by Koki Mitani), “Richard III”(directed by Silviu Purcărete) , “Love Letters” (directed by Yoji Aoi) , “The Fantasticks musical”(directed by Amon Miyamoto) , “Tadeusz Kantor & Cricot 2 Let the Artists Die & I Shall Never Return” , the Broadway musical “Chicago”, Royal Shakespeare Company ,etc. J. F. Oberlin University adjunct instructor teacher.

■ Director of Toshima International City of Arts & Culture Program: Harumi Nemoto  
— Chief Producer and Managing Director of OWL SPOT (Toshima Performing Arts Center)



After graduating from Waseda university, joined the Shiki Theatre Company as an employee. Studied abroad the following year, taking graduate performance studies at New York University. After returning to Japan, joined the management section of the Aoyama Theatre/Aoyama Round Theatre, attached to the National Children's Castle, engaged in planning and producing theatrical and dance works and performing arts for children. Was involved in international co-production of musicals and the Tokyo office of the Prix de Lausanne Dance Competition, and so on. She joined the Setagaya Public Theatre to help set up its founding in 1996. As producer at Japan's first creative publicly-engaged theater, she was involved in staging drama, dance, children's projects, and workshops, and worked with regional public theaters for 19 years from the Theatre's founding, helping to establish status for theaters. Has held her current position since April 2016.

■ Director of Toshima International City of Arts & Culture Program: Hayato Sugita  
— Project Officer, Planning Section, Toshima Mirai Cultural Foundation



After having worked at a private company, a national hall, and the Yokohama Triennale 2011 CARAVANS(PR group) Office, he has worked at Toshima Mirai Cultural Foundation since 2012. To date, he has been involved in working with the *Toshima Noh Performance*, *Performing Folk Arts in Toshima*, *the Junior Arts Academy Kyogen Course*, and *the Lion Festival of traditional performing arts in the Jiyu Gakuen Myonichikan building*. Planned and produced *Daidengaku Ikebukuro Emaki* as part of the 2016 Tokyo Festival program. Performed mainly in Minami-Ikebukuro Park in the Ikebukuro area, this collaboration with cosplayers became a hot topic of conversation. Strives to create new audiences in the fields of traditional arts.

■ Director of APAF: Junnosuke Tada — Director



Born 1976. Director. Presides over Tokyo Deathlock. Artistic Director of Cultural Centre of Fujimi City. Personally active in staging all kinds of works from classics to contemporary drama, dance, and director of a public theater department appointed in Japanese history. Artistic Director of Takamatsu performance works. Advocates “local contacts, Japanese base”—is active in developing and running regional artistic programs with theaters and artists across Japan, promoting creativity and running workshops with people who are not theater specialists, and broadly communicating theater's power of dialogue and collaboration. Also involved in many overseas co-productions, particularly with Korea and Southeast Asia. Tokyo Deathlock, over which Tada presides, has suspended Tokyo performances since 2009. Although Deathlock made a return performance in Tokyo in 2013, it is now suspended again until the end of the 2020 Tokyo Olympic Games. Received the 50th The Dong-A Theater Award in Korea in 2014—the first foreign winner. Appointed Artistic Director of Cultural Centre of Fujimi City in 2010—the youngest artistic City. Part-time lecturer at Shikoku Gakuin University. Senior Fellow Artist at the Saison Foundation.

## Tokyo Festival 2018 Outdoor Performance of *The Threepenny Opera*

Written: Bertolt Brecht  
Music: Kurt Weill  
Translated: Jun Ooka  
Directed by: Giorgio Barberio Corsetti

At the Tokyo Festival 2018, an Outdoor Performance of Brecht's *The Threepenny Opera*, a musical drama directed by renowned Italian director Giorgio Barberio Corsetti, will be staged in Ikebukuro Nishiguchi Park.

### ■ Program Outline

#### Outdoor Performance of *The Threepenny Opera*

Written: Bertolt Brecht    Music: Kurt Weill  
Translated: Jun Ooka    Directed by: Giorgio Barberio Corsetti  
General Director Satoshi Miyagi (Director / General Artistic Director of SPAC (Shizuoka Performing Arts Center))

© Schedule: October 2018 (TBC) [during Tokyo Festival 2018]

© Venue: Ikebukuro Nishiguchi Park (TBC)

### ■ Comments from Satoshi Miyagi

In Tokyo right now, there are two kinds of people—those who know the enjoyment of going to the theater and those who know nothing about it at all.

Looking at the numbers, the former are much less numerous than the latter. Of course, theaters have limited seating, so tens of thousands of people cannot view theater at once, unlike broadcasting or the Internet. So it is natural for numbers to be modest, and if those who don't visit the theater have enough interest to feel that maybe something entertaining might be happening in this place we call the theater, then I don't think we need to worry.

However, in contemporary Tokyo a deep division seems to separate the former group from the latter group. These two groups are clearly divided, and the members of the former are becoming fixed in their ways.

Given these circumstances, the only way to attract a lot of spectators to the theater is to have a popular TV personality perform. And although popular media personalities may give truly great performances, ticket prices will be higher. Once it's known that tickets will sell despite higher prices, this will be the end of cheap tickets. In this way, the division between the former and the latter camps will become even more pronounced.

So at the Tokyo Festival 2018, we have planned to strike back at this spiraling situation with an outdoor performance of *The Threepenny Opera*.

First of all, we have made a leap out of the theater and will perform at Ikebukuro Nishiguchi Park, without even creating an enclosed space. Although the show is "threepenny," unfortunately this is not a realistic price to charge for entry – thus, a single-coin admission fee will be charged. Just watching from a distance away will be free of charge. I've selected a musical drama so that those people can enjoy just the sound and music. You can start watching partway through or you can leave before the end.

However, quality is meaningless unless it is first-class. There's no point in making theater accessible if the quality also declines. This only serves to expand the misguided prejudice that the theater lacks interest.

The director has decided to invite Mr. G.B. Corsetti: a director highly skilled in crafting theatrical works. This will be Mr. Corsetti's first time directing Japanese actors. Mr. Corsetti himself will select all of the performers through performance-oriented auditions in which name value or personal connections are irrelevant. We will be sure to secure an ample rehearsal period, and we hope that audiences will come to understand how enjoyable theater can be under a highly skilled and experienced director.

I urge you to keep an eye out for the outdoor performance of *The Threepenny Opera* at the Tokyo Festival 2018.

### ■ Director: Giorgio Barberio Corsetti



One of contemporary Italian theater's most acclaimed directors. Born in Rome in 1951. In 1976 he presented a new dramatic language using moving images at the Venice Biennale, which garnered a great deal of attention. In 1988 he presented four works by Kafka, and in *America* he attempted a form in which the audience followed actors walking on paths different from the everyday. In 1994, he received the Europe Prize New Theatrical Realities. In 1999 he became Artistic Director of Theater for the Venice Biennale, also opening the door to circus works. In 2001, he named his theater company Fattore K, after Kafka. In 2012, he staged his first production at the Comédie-Française. In 2014, he directed *The Prince of Homburg*, which was presented in the palace courtyard as the opening work of the Festival d'Avignon. He has also directed a number of opera works, including *Turandot* at La Scala in Milan.

In Japan, he presented *La Camera Astratta/Abstract Room* in 1991 and *From the Works of Kafka Description a Struggle* in 1992 at Laforet Museum Akasaka. In addition, he presented *The Story of Ronald, McDonald's Clown* at the SCOT Summer Season 2008 and *Tra la terra e il cielo* at the SCOT Summer Season 2009. He also presented the Mariinsky Opera's *Don Carlo* conducted by Gergiev at the Tokyo Bunka Kaikan in 2016.