

# WORLD THEATRE FESTIVAL SHIZUOKA

## 27 April – 6 May 2019



Main visual of Guide brochure

Micari (SPAC) from "Lucrezia Borgia", photo by KATO Takashi

[www.festival-shizuoka.jp](http://www.festival-shizuoka.jp)

### SPAC-Shizuoka Performing Arts Center

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### World Theatre Festival Shizuoka 2019

Organized by SPAC-Shizuoka Performing Arts Center

Approved by Fujinokuni Arts Festival

Supported by the Agency for Cultural Affairs Government of Japan in the fiscal 2018

### Open-air Performing Arts Festival under Mt. Fuji 2019

Organized by the Committee of the Open-air Performing Arts Festival under Mt. Fuji

Cosponsored by Shizuoka City

**Contact** [SPAC-Shizuoka Performing Arts Center](http://www.spac.or.jp)

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Public Relations: SAKAMOTO Ayako(sakamoto@spac.or.jp), KEIMI Aoi (keimi@spac.or.jp)

## World Theatre Festival Shizuoka 2019 / 20<sup>th</sup> Anniversary!!

Shizuoka Performing Arts Center (SPAC) will hold its annual World Theatre Festival Shizuoka 2019 from April 27 to May 6, coinciding as usual with the national Golden Week holiday. In line with its slogan of “Fujinokuni (The Mt. Fuji region) and the world are connected through the performing arts,” SPAC will introduce a wide range of cutting-edge theatre programs from Japan and abroad at venues in Shizuoka City and the surrounding, wonderfully scenic area. SPAC will also host its Open-air Performing Arts Festival under Mt. Fuji 2019 in the city’s central Sumpujo Park during the same period.

In addition, this festival also features STRANGE SEED, which is to be held from May 3 to May 6, comprising a wide range of fringe arts events being held around the city in cooperation with Shizuoka City’s major project ON STAGE SHIZUOKA.

Meanwhile, in the popular nedoco Project for Everyone, guest accommodation facilities run by volunteers will again be open during the festival period. In a nutshell, SPAC aims to present a joyous and inspiring the festival that remains deeply rooted in its home region of Shizuoka while also connecting to the wider world through theatre.

## What is SPAC ? Shizuoka Performing Arts Center

SPAC was founded in 1995 by the Shizuoka prefectural government and commenced its full-fledged activities in 1997 under the direction of SUZUKI Tadashi, its first General Artistic Director. As a pioneer of publicly funded performing-arts organizations in Japan, SPAC retains its own staff of actors, technical and production staff, who are based at its own venues and facilities. The mission of SPAC is not only to create original pieces, but also to invite progressive artistic companies and creators to Shizuoka and to develop human resources seeking expression through the performing arts. Since April 2007, when he was appointed as the General Artistic Director, MIYAGI Satoshi has led SPAC in a buoyant new phase of development and expansion.

## MIYAGI Satoshi / General Artistic Director of Shizuoka Performing Arts Center (SPAC)



Born in Tokyo in 1959, after studying aesthetics at Tokyo University under ODASHIMA Yushi, WATANABE Moriaki and HIDAKA Hachiro, he founded the KU NA' UKA theater company in 1990 and soon began staging plays overseas as well as in Japan. As a result, MIYAGI’s work — in which he often fuses contemporary textual interpretations with physical techniques and patterns of Asian theatre — has long been acclaimed both at home and far beyond. Indeed, in 2004 he received the 3rd Asahi Performing Arts Award, and the next year the 2nd Asahi Beer Art Award.

Since taking up his position with SPAC in April 2007, MIYAGI has staged many of his own works — including “Medea”, the Hindu epic “Mahabharata”, and “Peer Gynt” — and has invited artists from abroad to present pieces casting a keen eye on the modern world as they see it. In line with his aim to make theatre “a window to the world,” he has also started a new SPAC-based project aimed at the youth of Shizuoka.

In 2014, MIYAGI was invited to the Festival d’Avignon, where he received excellent reviews for his open-air version of the Hindu epic “Mahabharata” staged in La Carrière de Bourbon. Following that landmark achievement, the festival extended the honor of inviting MIYAGI to present a Buddhist interpretation he created of the ancient Greek mythological tragedy “Antigone” as its super-prestigious opening program for 2017. On that occasion, which was the first time an Asian play had ever been selected to launch the festival, MIYAGI’s exalted “stage” was the open-air Cour d’honneur du Palais des papes (the Honor Court of the Palace of Popes). By the play’s end, those towering medieval stone walls were ringing out with long and splendid standing ovations welcoming the work’s director and creator along with SPAC’s actors and staff — while more than 60 European media all gave great reviews.

In 2018, he received the 68th Minister of Education, Culture, Sports, Science and Technology’s Art Encouragement Prize of Drama.

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# Take a breath and look right and left yourself.

MIYAGI Satoshi / General Artistic Director of SPAC



People might say a signal's changed to green, but you would still be wise to take a breath and look right and left before you follow them.

In today's world, negative feelings seem to overpower all others. Also, if many people express sympathy for an issue or a person, anyone not sharing that feeling is often branded as wrong or uncaring, or worse. Similarly, once a negative feeling — such as “we could never accept that” — becomes the majority's point of view, it is automatically justified and those who disagree are excluded from the community.

Humans' feelings are very complicated. They are also distinct from logical thinking, and logic is generally unable to control those feelings.

That's especially the case with negative feelings, as it's almost impossible for a person to control those through logical interpretation. For example, people can't just stop feeling jealous even though it may be silly from a logical viewpoint.

In other words, nobody can judge whether another person's feelings are right or wrong — or silly or not.

The same goes for negative feelings, which everyone has at some time. They also tend to spread easily and may forge powerful bonds between people. For that reason, displays of negative feelings are generally frowned on by society as they can disturb the peace through demonstrations and suchlike.

Yet in today's world many politicians actively stir up negative feelings and use them as part of their political strategy. In some cases they may

even believe it's the right thing to do to overturn vested interests, for example, so they embrace such so-called populist tactics.

It worries me not only that negative feelings are widespread these days — but that society doesn't tolerate people with different opinions. As a result, individuals tend to control themselves so they appear to conform with the majority and avoid any conflict. However, the massive power of all that negative feeling can readily lead to violence.

I believe that's why theatre and/or dance have been useful as ways of defusing those tendencies since at least the times of Ancient Greece. That's because when people witness emotional and sometimes violent actions in a play or dance, they feel a sense of catharsis. In addition, they may realize the stupidity of such behavior and hopefully reject it for themselves.

However, when negative feelings spread, and dangerous situations arise, some people may take that as a green signal for social unrest. Many artists, though, will regard the same conditions as sounding an alarm and they will strive to counter them through their theater or dance work.

So, though people may say a signal has changed to green, you really need to take a breath and look right and left yourself.

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## Programs

# Lucrezia Borgia

Open-air Performing Arts Festival under Mt. Fuji 2019

World Premier Theatre | **Shizuoka, SPAC**

**Conceived and directed by MIYAGI Satoshi / Written by Victor HUGO**

2 May at 18:45 / 3 May at 18:45 / 4 May at 18:45 / 5 May at 18:45

At Momijiyama Garden Square, **Sumpujo Park** [Duration: to be decided (less than 120 min.) / In Japanese with English subtitles]

# Two Ladies - A Heisei era version : Two mysterious strangers will entangle you

Theatre | **Shizuoka, SPAC**

**Directed by MIYAGI Satoshi / Written by KARA Juro**

27 April at 18:00 / 28 April at 18:00

At Open Air Theatre "UDO", **Shizuoka Performing Arts Park** [Duration: 80 min. / In Japanese with English subtitles]

# Scala

Japan Premier Theatre, Dance, Circus | **Paris**

**Conceived, directed and Stage design by Yoann BOURGEOIS**

27 April at 13:00 / 28 April at 13:00 / 29 April at 13:30

At **Shizuoka Arts Theatre** [Duration: 60 min.]

# My Left Right Foot –The Musical

Japan Premier Musical | **Glasgow**

**Written and directed by Robert SOFTLEY GALE**

2 May at 14:30 / 3 May at 13:30

At **Shizuoka Arts Theatre** [Duration: 95 min. / In English with Japanese subtitles]

# Joy

Japan Premier Theatre | **Modena**

**Conceived and directed by Pippo DELBONO**

5 May at 13:00 / 6 May at 13:00

At **Shizuoka Arts Theatre** [Duration: 100 min. / In Italian with Japanese subtitles]

# Medea and its Double

Japan Premier Theatre | **Seoul**

**Directed, adapted and translated by LIMB Hyoungtaek / Original text by Euripides**

27 April at 15:30 / 28 April at 15:30 / 29 April at 16:30

At Ellipse Theatre "DAENDO", **Shizuoka Performing Arts Park** [Duration: 80 min. / In Korean with Japanese subtitles]

# The Congo Tribunal

Japan Premier Documentary film | **Germany, Switzerland**

**Written and directed by Milo RAU**

27 April at 15:00, 28 April at 15:00

At Audio Visual Hall, **Shizuoka Convention & Arts Center "GRANSHIP"** [100 min. / In French with English & Japanese subtitles]

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Open-air Performing Arts Festival under Mt. Fuji 2019

# Lucrezia Borgia

World Premier Theatre | Shizuoka, SPAC

2 May at 18:45 / 3 May at 18:45

4 May at 18:45 / 5 May at 18:45

At Momijiyama Garden Square, **Sumpujo Park**

Non-reserved seating / Duration: to be decided (less than 120 minutes)

In Japanese with English subtitles

**Conceived and directed by MIYAGI Satoshi**

**Written by Victor HUGO**

Translated and adapted by YOSHINO Mai / Music by TANAKAWA Hiroko

Choreographed by OTAGAKI Yu / Lighting design: OSAKO Koji

Costume design: KOMAI Yumiko / Prop design: FUKASAWA Eri

Hair and makeup: KAJITA Kyoko

Performed by SPAC / Micari, ABE Kazunori, OUCHI Yoneji, OHTAKA Kouichi  
KATAOKA Sachiko, KATO Yukio, KAWAMURA Wakana,  
KIJIMA Tsuyoshi, KUROSU Shin, KONAGAYA Katsuhiko  
SUZUKI Mariko, SEKINE Junko, DAIDOMUMON Yuya  
NAGAI Sayako, FUSE Asuka, MAKIYAMA Yudai  
MIYAGISHIMA Haruka, MORIYAMA Fuyuko  
YAMAMOTO Miyuki, YOSHIUE Soichiro

Produced by SPAC – Shizuoka Performing Arts Center

©Pre-Performance Talk: Starting 35 minutes before each performance in front of the venue, “Festival garden”.

**One of history’s most famous femmes fatales is set to sparkle again in “Lucrezia Borgia,” a spectacular new open-air production in Shizuoka’s city-center Sumpujo (Castle) Park.**

The play’s real-life heroine, Lucrezia BORGIA (1480–1519), was born into the powerful House of BORGIA, a Spanish-Italian noble family prominent in the wars and murderous politics of the Italian Renaissance.

Later, the great French novelist and dramatist Victor HUGO wrote his 1833 play “Lucrezia Borgia” about that singular woman around whom passions, plots and jealousies swirled — but who could, herself, be as ruthless as any of the men dominating that world.

In adapting HUGO’s work to create “Lucrezia Borgia,” SPAC’s artistic director, MIYAGI Satoshi, has shifted the setting to the Warring States Period spanning 1467–1568 in Japan. Back then, though Lucrezia can commit murder without a qualm, she also reveals the loving face of motherhood when remembering her son, Gennaro, who was parted from her years before.

Staged in the evening in atmospheric Sumpujo (Castle) Park, “Lucrezia Borgia” features strong warriors in medieval armor amusing themselves and dancing, while behind the frivolity dark schemes are being hatched. Then flares as this thrilling production builds to its disastrous climax of love and hate set to wildly festive music.

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# Two Ladies - A Heisei era version :

Two mysterious strangers will entangle you

Theatre | Shizuoka, SPAC

27 April at 18:00 / 28 April at 18:00

At Open Air Theatre "UDO", Shizuoka Performing Arts Park

Non-reserved seating / Duration: 80 minutes

In Japanese with English subtitles

**Directed by MIYAGI Satoshi**

**Written by KARA Juro**

Performed by SPAC / TAKII Miki, ISHII Moemi, OKUNO Akihito  
KASUGAI Ippei, KIUCHI Kotoko, TAKEISHI Morimasa  
TATENO Momoyo, NAGAI Kenji, MISHIMA Keita  
YOSHIMI Ryo, WAKAMIYA Yoichi

Produced by SPAC – Shizuoka Performing Arts Center

©Opening ceremony: 27 April, 17:15-17:30 in front of the venue.



**MIYAGI Satoshi presents an original work drawn from another of his favorite sources besides the Western classical world: Japanese underground theatre.**

KARA Juro is a leading playwright and director. With his roots in Japan's small-theatre scene (angura) in the 1960s, he is renowned for his poetic and melodious writing in works bursting with the bohemian energy of that era.

In "Two Ladies," which is one of his most famous works, KARA combines two stories. One of these is a love triangle from "The Tale of Genji" involving the prince, Hikaru Genji, his wife Aoi no Ue, and a lover of his named Rokujo-in. The other is drawn from the great Russian playwright Anton CHEKHOV's short novel "Ward No. 6" that explores the border between sanity and insanity.

Here, amid woodlands in SPAC's unique, open-air Theatre Udo in the mountains, the world-famous director MIYAGI Satoshi presents KARA's masterpiece in a magnificent production that's also true to the spirit of its origins in a downtown Tokyo studio in 1979.

When it premiered at Theatre Udo in 2009, and was staged there again in 2015, MIYAGI's "Two Ladies — A Heisei Era Version" was applauded to the heavens above. Now let's see what awaits its third time around.

## KARA Juro

Born in Tokyo in 1940. Graduated from Meiji University with a degree in theatre. He founded **Jokyo Gekijou** (Situation Theatre) in 1963. With spirit and uniqueness, he experimented with outdoor theatre, which is how the small theatre movement began. In 1967, in Shinjuku Hanazono Shrine, the red tent was built for the first time and "Koshimaki Osen" was staged. Subsequent activities continued around the tent performances, as well as performances overseas. In 1970 KARA won the KISHIDA Drama Award with "Shojo Kamen" and in 1982 the AKUTAGAWA Award as well as other awards with "A Letter from Young Sagawa". In 1988 he formed **Karagumi**. He has led the troupe and has continued at a pace where he is staging at least two new works a year. He has worked as an actor in theatre and film, and in addition appeared in dramas and commercials.



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# Scala

**Japan Premier** Theatre, Dance, Circus | **Paris**

27 April at 13:00 / 28 April at 13:00 / 29 April at 13:30

Shizuoka Arts Theatre

Reserved seating / Duration: 60 minutes

**Conceived, directed and stage design by Yoann BOURGEOIS**

Artistic collaboration: TSUGAWA Yurie

Performed by Mehdi BAKI, Valérie DOUCET, Damien DROIN, Olivier MATHIEU

Emilien JANNETEAU, Florence PEYRARD, Lucas STRUNA

Production: Les Petites Heures - La Scala-Paris

Co-production: Théâtre de Namur, Printemps des Comédiens - Montpellier, Théâtre National de La Criée - Marseille

CCN2 - Centre chorégraphique national de Grenoble, Célestins - Théâtre de Lyon

Le Liberté - Scène nationale de Toulon, Mars - Mons arts de la scène and Théâtre National de Nice

©Pre-performance Talk: Starting 25 minutes before each performance.

©Post-performance Talk by the artists: 29 April

©Workshop by the artists: 28 April, 10:00-11:30 at Rehearsal Studio (¥1,500, over 13 years old)



**The performers' bodies seem to float suspended in ESCHER-like optical illusions in this work first created for the Scala theater in Paris.**

Appropriately, since "scala" means "staircase" in Italian, a flight of steps rises from the stage and a man throws himself off the top — only to shoot back up there again a moment later as if time had turned backward. After this the sense of unreality grows as strange phenomena are repeated one after another on stage.

In what is a worldwide trend, many artists with a circus background are attracting followings in the theatre world. Among them, the French creator of "Scala," Yoann BOURGEOIS, is well known for his magical choreography and direction of illusionary performances that seem to exist free of space and gravity. A video showing his performers moving backwards on a rotating staircase, then falling off and reappearing — as well as a clip from a show at the majestic Pantheon in central Paris — became widely popular both in Japan and around the world. Now, these stagings of "Scala" offer a great opportunity to enjoy first-hand the wonderful theatre experience created by these superbly acrobatic artists.

## Yoann BOURGEOIS

**Acrobat, actor, juggler, dancer: Yoann BOURGEOIS is first and foremost a player.**

Growing up in a small village in the Jura, he discovered vertigo games at the Cirque Plume, later to graduate from the Centre National des Arts du Cirque de Châlons-en-Champagne alternating with the Centre National de Danse Contemporaine d'Angers. He became a member of the Maguy MARIN company at the Centre Chorégraphique National de Rillieux-la-Pape, where, over four years, his work centered on the theme communal being. He began his own creative practice in 2010. Taking the etymology of drama as a weaving together of actions as a starting point, and applying it to the circus, he was drawn to the dramatic possibilities of the relationship between the body and the forces acting upon it. This resulted "Celui qui tombe (He Who Falls)" created in 2014 for the Lyon dance biennale. In 2015, he began new work on Tentative approaches to a suspension point, involving eight pieces of apparatus and a circular stage design allowing for a 360° view. Since beginning January 2016, he directs the CCN2-Centre Chorégraphique National de Grenoble with Rachid OURAMDAME.



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# My Left Right Foot –The Musical

**Japan Premier** Musical | **Glasgow**

2 May at 14:30, 3 May at 13:30

Shizuoka Arts Theatre

Reserved seating / Duration: 95 minutes

In English with Japanese subtitles

**Directed and written by Robert SOFTLEY GALE**

Music: Claire McKENZIE / Lyrics: Scott GILMOUR

Additional Music & Lyrics: Richard THOMAS

Performed by Richard CONLON, Matthew DUCKETT, Natalie MacDONALD

Louise McCARTHY, John McLARNON, Dawn SIEVEWRIGHT

Gail WATSON, Gavin WHITWORTH

Production: Birds of Paradise Theatre Company, National Theatre of Scotland

Under the auspices of British Council

©Pre-performance Talk: Starting 25 minutes before each performance.

©Symposium: "Think about Creative Accessibility" 2 May, 11:00-12:30 at the Venue.



## A hilarious made-in Scotland hit musical lands in Shizuoka.

Fresh from winning the Best Musical award at last year's Edinburgh Fringe Festival comes this happy Scottish musical about an amateur troupe that decides to perform a version of 1989's Oscar-winning movie "My Left Foot" because they think it's an "inclusive social drama" that will appeal to lots of people.

That movie based on a novel by Christy BROWN about an Irish painter/author born with cerebral palsy starred Daniel DAY-LEWIS in the central role, so the amateurs appoint a veteran actor to play that part. Then, after taking advice from one of the troupe's members, called Chris, who suffers from the disease, they feel well prepared for their opening night. But things start going horribly wrong in rehearsals.

So, what's the meaning of acting the role of a disabled person? And what really constitutes an inclusive society? Well, the musical's director, Robert SOFTLEY GALE — a cerebral palsy sufferer and leading figure in Scottish arts — laughs away his disability and makes this a great comedy. Furthermore, the play's humor and its actors' powerful singing can only help to bring everyone in society together.

## Robert SOFTLEY GALE

Robert SOFTLEY GALE is an established figure in the Scottish arts scene, with over ten years of experience in diverse roles including disability rights activist, actor and performer, writer, artistic director and advocate of equality of access to the arts for disabled people. He has appeared in many productions and has developed his own artistic practice – including instigating, co-writing and performing in "Girl X" for the National Theatre of Scotland, directed by Pol HEYVAERT of Belgium's Campo. His award-winning writing debut and solo performance – "If These Spasms Could Speak" – was a hit of the 2013 Made in Scotland programme and has subsequently toured internationally to countries including Brazil and India. SOFTLEY GALE joined Birds of Paradise as Artistic Director in November 2012, which is Scotland's touring theatre company that promotes the work of disabled artists in partnership with non-disabled artists and mainstream theatre venues and companies. He sits on the board of the National Theatre of Scotland.



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# Joy

Japan Premier Theatre | **Modena**

5 May at 13:00, 6 May at 13:00

Shizuoka Arts Theatre

Reserved seating / Duration: 100 minutes

In Italian with Japanese subtitles

**Conceived and directed by Pippo DELBONO**

**Floreal composition: Thierry BOUTEMY**

Music: Pippo DELBONO, Antoine BATAILLE, Nicola TOSCANO and Various Artists

Performed by Dolly ALBERTIN, Gianluca BALLARÈ, Margherita CLEMENTE

Pippo DELBONO, Ilaria DISTANTE, Simone GOGGIANO, Mario INTRUGLIO

Nelson LARICCIA, Gianni PARENTI, Pepe ROBLEDO, Zakria SAFI, Grazia SPINELLA

Production: Emilia Romagna Teatro Fondazione

Co-production: Théâtre de Liège, Le Manège Maubeuge – Scène Nationale

©Pre-performance talk: Starting 25 minutes before each performance

©Post-performance talk by the artists: 6 May



© Luca Del Piau

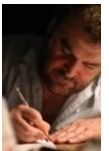
## **This “Joy” points to the long and winding journey of life.**

Pippo DELBONO has had great success worldwide as an actor, director and writer in theatre and the movies. However, he says this play presents the fruits of his life with his own theatre company, the Compagnia Pippo DELBONO, most of whose members — including a former refugee and some with mental and physical handicaps — have worked with him for more than 20 years. As a result, “Joy” is undoubtedly one of this 59-year-old Italian’s most important works, since it is in effect a compilation of his career as an artist.

An unseen voice reading poems echoes round the empty stage on which mysterious people appear along with the main actor, DELBONO himself. A lively circus parade arrives as well; splendid flower arrangements by the acclaimed Belgian florist Thierry BOUTEMY fill the stage; until — in the last scene — placid lighting gradually eases the crazed soul of that lonely leading man. Altogether, through an unfolding series of colorful images reminiscent of the great Italian film director Federico FELLINI’s fantasy world, the audiences’ hearts are filled with warm feelings. By the end, too, all the flowers on stage seem to be blossoming with happiness as well.

## **Pippo DELBONO**

Born in 1959, in Varazze (Italy). Author, actor, and director. He begins training in traditional theatre, then, in Denmark, he studies the principles of oriental theatre, through a rigorous work on body and voice. Later, in Germany, he’s invited by Pina BAUSCH to follow her work. At the beginning of the 80’s he founds the Compagnia Pippo Delbono, creating most of his works with them, from “Il Tempo degli Assassini” (1987) to “La Gioia” (2018). He does not stage plays but, rather, total creations, devised with a stable group of actors whose number has grown through the years. The encounter with socially marginalized people determines a turning point in his poetical research: that’s how “Barboni” (1997) was born. Some of these actors have kept working with the company and are still a central part of this experience. Beside theatre performances, DELBONO has developed his research also into music, creating some concerts with extraordinary musicians (“Amore e cane”, “Il Sangue”, “Bestemmia d’amore” and “La notte”), and into cinema, both as director and as actor. The works have been performed worldwide in more than fifty countries, in theatres and festivals, including the Festival d’Avignon, Festwochen in Wien, Venice Biennale, etc. Several theatres, including the Théâtre du Rond-Point in Paris, have shown retrospectives of his work and co-produced his creations in the past years.



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# Medea and its Double

**Japan Premier** Theatre | **Seoul**

27 April at 15:30, 28 April at 15:30, 29 April at 16:30

At Ellipse Theatre "DAENDO", Shizuoka Performing Arts Park

Non-reserved seating / Duration: 80 minutes

In Korean with Japanese subtitles

**Directed, Adapted and Translated by LIMB Hyoungtaek**

**Original text by Euripides**

Performed by LEE Chaekyung, LEE Sun, JEONG Euiuk, KIM Chunggun

LEE Suyeon, LEE Misook, BAEK Yoojin, KIM Minjung, KIM Hyemee

YOON Kyungro, PARK Soomin

Production: Seoul Factory for the Performing Arts

Supported by Arts Council Korea

©Pre-performance Talk: Starting 25 minutes before each performance.

©Post-performance Talk by the artists: 29 April



## A top Korean play comes to World Theatre Festival Shizuoka 2019.

LIMB Hyoungtaek, one of the leading contemporary theatre directors in Korea, has adapted the Greek tragedy "Medea" to create an emotional song-and-dance production staged by the Seoul Factory theatre company he founded.

Presented in the traditional Korean "pansori" performing style, the story is told through live singing and drum music and its actors' dynamic martial arts movements.

In this original work, LIMB makes two Medeas appear on the stage — one is a passionate woman crazed with jealousy; the other's feelings stem from the conflicting hatred and love inside her. Altogether, the piece vividly displays a panorama of human emotions through the actors' splendid and energetic performances.

Audiences will see themselves reflected here in this Japan premiere of Seoul Factory's most important work, which has already been performed many times outside Korea.

## LIMB Hyoungtaek

Born in Seoul, Korea, LIMB Hyoungtaek began his training while in college, focusing on how to combine Western and Asian theatre disciplines. With the goal of further exploration, LIMB moved to New York and continued his work under the guidance of Mr Andrei SERBAN and Ms Anne BOGART at Columbia University. He also worked as a movement instructor at Schauspielhaus in Germany. LIMB holds an M.F.A. degree in theatre directing from Columbia University, New York. After his graduation in 1994, he founded the theatre company LITE, the Laboratory for directors mostly from Columbia University. Since then, he has been directing and acting both on stage and screen and has toured Europe several times with his company. Moving back to Seoul in 2000, LIMB directed "A Midsummer Night's Dream", which received national recognition in Korea for its unique combination of traditional and modern as well as Eastern and Western aesthetics. LIMB currently teaches at the Seoul Institute of the Arts, one of the most distinguished theatre schools in Korea and heads the acting programme there. LIMB is also the Artistic Director of the recently founded theatre company, the Seoul Factory for the Performing Arts.



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# The Congo Tribunal

**Japan Premier** Documentary film | **Germany, Switzerland**

27 April at 15:00, 28 April at 15:00

At Audio Visual Hall, Shizuoka Convention & Arts Center "GRANSHIP"

Non-reserved seating / Duration: 100 minutes

Mainly in French with English & Japanese subtitles

## Written and directed by Milo RAU

Director of photography: Thomas SCHNEIDER

Dramaturgy and editing: Katja DRINGENBERG

Research and casting: Eva-Maria BERTSCHY

Sound: Marco TEUFEN, Jens BAUDISCH

Music: Marcel VAID

Sound design & mixing: Guido KELLER

Creative producer: Sebastian LEMKE

Producers: Arne BIRKENSTOCK, Olivier ZOBRIST

Production: Fruitmarket Arts & Media GmbH, Langfilm/ Bernard Lang AG

Co-production: IIPM - International Institute of Political Murder, SRF Schweizer Radio und Fernsehen  
SRG SSR and ZDF in collaboration with ARTE

©Pre-performance Talk: At the beginning of screening.

**An extraordinary piece of experimental theatre born of one of the world's great ongoing tragedies, this documentary-style work by Milo RAU may yet even affect reality in the Democratic Republic of the Congo.**

With killings and ethnic conflicts continuing in that vast country where wars raged from 1996–2003, the 42-year-old Swiss director is again using drama to shed light on what's really happening.

This time, though — unlike his 2011 play "Hate Radio" about 1994's Rwandan genocide (a masterpiece staged in the World Theatre Festival Shizuoka 2013) — he addresses the Congo situation through a mock court he set up there and filmed as residents near the site of a massacre, along with survivors, offenders, lawyers and ordinary citizens, told their stories. Although RAU's film carries no formal weight, its many showings across the country are helping to fuel calls for legal accountability for such crimes — calls likely to be echoed here, too, when Shizuoka audiences get to see "The Congo Tribunal."

## Milo RAU

The Swiss director and author Milo RAU (\*1977 in Bern) studied sociology, German and Romance languages and literature in Paris, Berlin and Zurich under Pierre BOURDIEU and Tzvetan TODOROV, among others. Since 2002, he has put out over 50 plays, films, books and actions. His productions have appeared at all of the major international festivals, including the Berlin Theatertreffen, the Festival d'Avignon, the Venice Biennale Teatro, the Wiener Festwochen and the Brussels Kunstenfestival, and have toured more than 30 countries worldwide. RAU has received many honors, most recently the Peter-Weiss-Prize 2017, the 3sat-Prize 2017, the 2017 Saarbrücken Poetry Lecture ship for Drama and, in 2016, the prestigious World Theatre Day ITI Prize, of which he is the youngest winner, following such artists as Frank CASTORF, Pina BAUSCH, George TABORI, Heiner GOEBBELS and Christoph MARTHALER. In 2016, "Five Easy Pieces" became the first non-Belgian production to be selected for the Belgian Theatre Critics' Special Jury Award, and was also invited to the Berlin Theatertreffen 2017. Milo RAU will assume the directorship of the NTGent beginning in the 2018/19 season.



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## Events and more

# Shizuoka Street Theatre Festival STRANGE SEED SHIZUOKA

With its multi-genre attractions spanning theatre, dance and street artists, the STRANGE SEED project will see the whole of central Shizuoka transform into a stunning performance area that will form the vibrant backdrop for this year's World Theatre Festival Shizuoka. Thanks to colorful and original events in Sumpujo Park and on the streets, the project will ensure that performing arts become part of residents' and visitors' daily lives alike — and will also allow everyone to discover a new Shizuoka for themselves in the process.

The STRANGE SEED project runs from May 3 to 6 at Sumpujo Park and at several locations in the central area.

**No reservations are required. Admission is free**

Concept director of STRANGE SEED: KOUGA Masaaki / Program director: Worry KINOSHITA

Project office: Shizuoka Arts Supporting Organization, whose leader is WATANABE Akifumi

Organized by Shizuoka City / Co-organized by SPAC - Shizuoka Performing Arts Center

[www.strangeseed.info](http://www.strangeseed.info)

## Try tea-picking in Shizuoka Performing Arts Park!

Join SPAC staffs enjoying tea-picking in these vast tea fields. Later, we will process the famous Shizuoka tea leaves you pick, parcel them up and send them to you ready to drink.

29 April, 9:30-12:00 Venue: Shizuoka Performing Arts Park

¥700 (under-18s: ¥500), free for under 7s. (Please make reservations in advance)

## Festival bar / Festival garden

The **Festival bar** in Shizuoka Performing Arts Park and the **Festival garden** in the Sumpujo Park are produced by "snd Café" owner YUNOKI Yasuhiro. Both venues will serve local beers, home-roast coffee, original sweets and snacks. Both will be great places to meet and chat with artists and audience members from all over the world.

## Festival night club: SHIRIAGARI KOTOBUKI presents ZURA NIGHT

**ZURA NIGHT** is produced by well-known MANGA artist, SHIRIAGARI KOTOBUKI, born in Shizuoka, and will serve relaxed talk show, about theatre, culture and all about Shizuoka. Let's have a fun time after the performance in Sumpujo Park.

3~6 May, 19:00-23:00 Venue: GARDEN CAFE LIFE TIME \*One drink order

## Symposium

At an open-air symposium being held in the city-center Sumpujo Park as part of the festival, SPAC's General Artistic Director MIYAGI Satoshi, along with various artists and theatre experts, will hold a discussion about the performing arts in Japan and the world.

\*Panelists: TBC

4 May, 16:20-17:20 \*Although this open-air event will be canceled if it rains.

Venue: Festival garden, Higashi-gomon Square, Sumpujo Park

Admission free, no reservation required



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## Homestay Project “nedoco”

Experience the real Shizuoka and its people through this accommodation project that takes its name from a Japanese word for “sleeping place.” Following the previous success of this initiative, festival visitors will again be able to stay over several days at public halls and temples in the area, where they can enjoy meeting local residents and learning about their lives as well as talking with fellow guests about plays and other events in the festival.

[www.shizuoka-orchestra.com/nedoco/](http://www.shizuoka-orchestra.com/nedoco/)

Facebook: [www.facebook.com/nedoco](https://www.facebook.com/nedoco)

This project is organized by Shizuoka Orchestra



## Tickets

**Festival Passport Regular ¥13,000 / SPAC Members ¥11,000**

**Individual ticket price ¥4,100** (per adult, one performance)

\* For “The Congo Tribunal” **Individual ticket price ¥1,000** (per adult, one performance)

**Pair discount: ¥3,600** (per adult, one performance)

**Group discount: ¥3,200** (per adult in group of three or more, one performance)

**Seniors discount\*: ¥3,400** (per adult over 60, one performance) \* Please present ID at door

**Student discounts University students\*: ¥2,000**

**High school students and under\*: ¥1,000** \*Please present student ID at door

**Handicap discount: ¥2,800** (for those with a handicap passbook)

\*\*More than one discount cannot be claimed per purchase. Please claim any discount when making a reservation.

## How to Purchase

**Advance tickets** go on sale 10 March at 10:00

**Phone reservations** from 10:00-18:00 at SPAC ticket center **TEL: 054-202-3399**

**Online reservations** can be made at **[www.festival-shizuoka.jp](http://www.festival-shizuoka.jp)**

**Purchase at BOX Office** SPAC ticket center (10:00-18:00)

**Purchase at Seven Eleven** Please use Multi Copy Machine inside stores

**Day Ticket** Available at the entrance counter for leftover seats, from one hour prior to each performance.

\*Please confirm ticket availability on the day by phone or by visiting Twitter (@\_SPAC\_)

\*Ticket reservations will finish at 18:00 on the day before the performance.

## Location of Venues

**Shizuoka Arts Theatre/GRANSHIP** 2-3-1 Higashishizuoka, Suruga-ku Shizuoka City, Shizuoka  
SPAC Tel. (+81)54-203-5730 / Fax (+81)54-203-5732

**Shizuoka Performing Arts Park** 100-1 Hirasawa, Suruga-ku Shizuoka City  
Tel. (+81)54-208-4008 / Fax (+81)54-208-4014

**Sumpujo Park** 1 Sumpujokoen, Aoi-ku Shizuoka City

**Shizuoka City Hall, Aoi Ward Office** 5-1 Otemachi, Aoi-ku Shizuoka City

**GARDEN CAFE LIFE TIME** 11-1 Koyamachi, Aoi-ku Shizuoka City

**more information**

**[www.festival-shizuoka.jp](http://www.festival-shizuoka.jp)**

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