



APAF2020

ASIAN PERFORMING ARTS FARM
[Anti-Body Experiment]

**フレフレ Ostrich!!
Hayupang Die-Bow-Ken!**

Online (Social Asia Theater)
/ Tokyo Metropolitan Theatre

Oct 22 (Thu), 6PM / Oct 23 (Fri), 6PM / Oct 25 (Sun), 11AM

[Directorial Team] James Harvey Estrada (The Philippines), Aokid (Japan), Masashi Nukata (Japan)

[Performers] Bunny Cadag (The Philippines), Robi Rusdiana (Indonesia), Mei Yamanaka (Japan)

Exhibition

On Holding APAF2020

The Asian Performing Arts Farm (APAF) is a Tokyo Festival program devoted to nurturing creative minds from across Asia. In preparing for this year's installment, the first thing we considered was: "How, in the middle of this pandemic, could we foster talent in the performing arts scene?" APAF's approach to nurturing talent involves promoting *exchange* between members from all around Asia, who can then feed their newly gained insight and ideas back into their own field, thus broadening activities both locally and globally. As I was *connecting* online with artists overseas amid this isolated way of life that we are continuing to experience, I felt at once a sense of *separation* and optimism about new possibilities for *exchange* – an intuition that there were perspectives on the future which could only be gained now. Based on that intuition, we set the theme "Anti-Body Experiment" and decided that this year's APAF will largely take place online.

As things turned out, we received more than three times as many applications as in previous years despite (or perhaps because of) the pandemic, and the online "Farm" has connected people from all across Asia over its two-month run, producing all sorts of artistic experiments. The Lab component might be said to have been an experiment in *exchange*, and the Exhibition component an experiment in *distance* – both experiments that really bear fruit through further *connection* and *exchange* with audiences. Experiments are always oriented toward the future, no matter what form it may take; art has the power to lead both artists and audiences toward that future. So let us go together into the future.

Over the past six months, especially with the Tokyo Olympics postponed, there have been real doubts about whether we could really hold a performing arts festival in October. Nevertheless, an enormous number of people continued tackling this question that had no clear answer, trusting in the power of the arts. We have been able to host the Tokyo Festival and APAF as a result, and we could not be more delighted. We would like to thank all those who worked so hard to make this happen, those who attended our performances, and those who have viewed our programs from across the world. We hope for your continued support of the Tokyo Festival and APAF in the future.

APAF Director Junnosuke Tada

Photo: Toru Hiraiwa



Junnosuke Tada is a theater director who heads Tokyo Deathlock. Through his work, which spans classic to contemporary plays as well as dance and performance, Tada continues to question, by recreating real situations, the actual experiences of people in contemporary society. His practice, founded on the collaborative nature of theater, is one that goes beyond borders: Tada's activities engage children and non-theater professionals. He has also been involved in multiple international collaborations, including Japan-South Korea and Japan-Southeast Asia productions. In 2010, he became the Artistic Director at Cultural Center of Fujimi City, KIRARI FUJIMI, making him the youngest artistic director of a theater for a public institution in Japan (he served for three consecutive terms over nine years). In 2014 *Karumegi* won the 50th Dong-A Theater Awards for Best Direction, making Tada the first non-Korean to receive the award. Tada is also part of the directing department of Oriza Hirata's theater company Seinendan, and a part-time lecturer at Shikoku Gakuin University and Joshibi University of Art and Design.

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APAF Exhibition

APAF Exhibition is a creation program that opens up possibilities for international collaboration in a transcultural setting. Participants from various backgrounds will extend their artistic “branches” by inspiring each other to try their hand at new creative processes and intercultural communication techniques, as well as further elevate their practice through audience feedback.

This year, the program began with last years’ Lab participant, theater maker James Harvey Estrada. After conducting research on virtual performance technology and interviewing artists from across Asia, a directorial team comprised of three artists was formed, with the addition of choreographer and dancer Aokid and composer and theater director Masashi Nukata. In the creation process, subsequently joined by three additional performers, the production team was faced with the challenges of navigating a completely different creative environment from what they were used to – multinational, intercultural, and online, with participants experiencing varying realities of the “new normal” amidst the pandemic. Their efforts have culminated into a hybrid performance which transpires both online and at the theater.

Directorial Team



James Harvey Estrada
(The Philippines)

James Harvey Estrada (b. 1986) is a theater, performance, and film maker. His works include: *Hear, Here!*, which was created to advocate for, and empower, the Deaf community; *Reign-Bow*, a piece of drag-vocacy reducing the stigma surrounding HIV; and *Maikling Dasal, Mahabang Gabi*, a play on the plight of Overseas Filipino Workers. He is the Artistic Director of The Scenius Pro., a contemporary performance company based in Manila, and the Media Head/Director of Artists On Q, an online platform for documenting and creating during the coronavirus pandemic. Estrada is also a performing arts mentor at the Regional Lead School for the Arts in Angono. He recently presented his work at Virgin Labfest 2020 (lockdown edition), which took place online. He was also an APAF2019 Lab participant.

Photo by Shinichiro Ishihara



Aokid
(Japan)

Aokid (b. 1988) is a dancer and artist who founded the projects *AokidCity* and *Doubutsuen*. After performing as a breakdancer until the age of 20, he then began creating fine art and performance art pieces. His collaborations take on various forms, and involve artists from a variety of genres such as performance art, music, and fine art. With *Doubutsuen* (an event in which participants stroll through public parks while performing to each other) and *Street Live & Beer*, Aokid seeks to re-define the nature of urban behaviors in Tokyo through the potentiality of performance. He was awarded the Jury Prize at Yokohama Dance Collection 2016 Competition I for *free free* created with Takumi Hashimoto, and presented *Tiger, Tiger*, with Chiharu Shinoda, at the Bangkok Biennial in the summer of 2018.

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Masashi Nukata
(Japan)

Masashi Nukata (b. 1992) is a composer and director who heads the performing arts group Nuthmique as well as the eight-piece music group Tokyo Shiokouji. His stage work interrogates the very notion of performance, pushing the boundaries of performing arts with scripts and directorial techniques that draw on his musical background. He actively collaborates not only with actors, but with artists from diverse genres including dance, rap, and film. He has won top prizes at the 16th Aichi Arts Foundation Drama Award and the 2018 Komaba Agora Directors Concours. As a composer, he has provided music for advertising campaigns such as the Central Japan Railway Company's "Let's go to Kyoto," and for numerous stage productions including Satoko Ichihara's *The Bacchae – Holstein Milk Cows* (Aichi Triennale 2019).

Theater of Togetherness

Creating an international performance collaboration during these hard times as part of the APAF Exhibition for us involved going beyond what had been done in the past – letting our creative imaginations and physical bodies enter the digital sphere and create a portal that connects the physical and online spaces.

フレ フレ *Ostrich!! Hayupang Die-Bow-Ken!* is an experiment that involves combining online and physical performances and exploring how that could present and challenge new ways of creating in the post-covid era. It is a trial of exploring how the digitally projected bodies (of the audience and of the performers) can affect the audience and performers in the physical space of the Tokyo Metropolitan Theatre. In this performance we introduced a new space: the Social Asia Theater, an online theater that can be easily accessed across borders through a weblink. It excites me to think about the future of performing arts as we continue to design our performances, through working with technological possibilities.

Crafting performance in the time of the coronavirus pandemic involves coming together to discover new perspectives as well as to question our present situation in Asia and our relationship with nature. We also find ourselves reexamining the power dynamics in society as we move towards our future.

This is a start of an adventure for Asian performing arts or maybe a journey towards a better future for Asia. Just like an ostrich running wild in the Tokyo metropolis, our future starts by taking that first step and running towards our beloved egg, that fragile yet hopeful piece of life.

The Directorial Team

Performers

Photo by Bry Rivera



Bunny Cadag
(The Philippines)

Bunny Cadag is a vocalist as well as a theater/performance researcher and maker engaging in discussions about gender performativity in the Philippines and Asia. She was a fellow of the multidisciplinary transcultural performance exchange program Monsoon in Antwerp, Belgium in 2017 and participated in Performing Arts Meeting in Yokohama 2019 (TPAM2019) in Japan, and Asia Discovers Asia Meeting for Contemporary Performance (ADAM) in Taipei in 2019 and 2020. Her most recent project involves creating genderless and faceless dolls called "Vera Maningning: Munimuni."

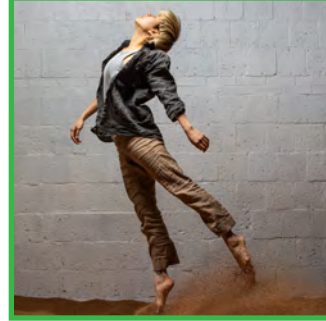
Photo by Gregory Lorenzutti



Robi Rusdiana
(Indonesia)

Robi Rusdiana is the founder of Ensemble Tikoro, an extreme metal vocal group that explores metal vocal techniques, throat singing, and other extended vocal techniques. A metal-head and a big fan of underground culture, Rusdiana also has a keen interest in classical and traditional music, as well as in ancient culture. He has been lecturing at universities in Bandung since 2015. Rusdiana has composed more than 40 works for Ensemble Tikoro since 2012, his most current being *Metal* (2020), a collaboration with choreographer Lucy Guerin.

Photo by Jonathan Hsu



Mei Yamanaka
(Japan)

Mei Yamanaka is a dancer and choreographer. Originally from Tokyo, she moved to the US in 2008. Based mainly in New York, she performs for choreographers including Tiffany Mills, Catherine Galasso, and Christine Bonansea while also creating her own choreographic works. She was selected for residency programs at New York Live Arts in 2011 and Chez Bushwick in 2014. She is currently back in Japan due to the coronavirus pandemic.

Staff

Assistant Director: Yoshiki Fujioka, James Adrian Cifra
Japanese-English Interpreters: Hibiki Mizuno
Art Translator Assistants: Yuki Harukawa, Mana Seike

Online Technical Director: Yuya Ito

Stage Manager: Koki Ura (Stage Work URAK)
Stage Hands: Yukimi Satou (Stage Work URAK), Takahashi Shinri (Stage Work URAK)
Lighting Designer: Megumi Yamashita (RYU)
Lighting Adviser: Go Ueda (RYU)
Lighting Assistant: Arisa Nagasaka (RYU)
Sound Designer: Masashi Wada
Digital Scenographer/Animator: Kazuki Takakura (Theatre Collective HANCHU-YUEI)
Video Designer/Cinematographer: Koichi Wakui
Video Operator: Yuya Kumekawa
Scenographer/Costume Designer: Miho Shimizu
Scenography Assistant: Kanako Iwanaka
Subtitle/Surttitle Translation: Hibiki Mizuno, Yuki Harukawa, Mana Seike
Subtitle/Surttitle Supervision: Masashi Nukata

Program Coordinator: Ayumi Mito

Filming Cooperation: Tokyo Metropolitan Theatre
Special Thanks to 3331 Arts Chiyoda, STUDIO302, Minna no Hiroba

Exhibition Process

Apr The Exhibition starts!

James Harvey Estrada, who took part in last year's APAF Lab, was confirmed as an Exhibition participant. He would be building on the experience he gained in APAF2019 Lab in his piece for the Exhibition. The theme of APAF2020 is "Anti-Body Experiment," where participants will grapple with a very current issue: how can we make connections when we are forced to be distant from one another?

May Research

On the premise that creation and performance would have to take place remotely, James conducted research to better understand the potentiality of the body in virtual space, and benefitted from talks from specialists in online media, VR, and AR as well as interviews with other Asian artists.

Jul Formation of the Directorial Team

James stated that he wanted to be able to work with those with a different perspective to his own, particularly a physical performer and musician, to create a story that wouldn't be limited to a single world-view while honing his awareness and appreciation for other cultures. With that in mind, we held talks with artists from various countries across Asia before making the decision to invite dancer Aokid and musician Masashi Nukata to join the Directorial Team.



Decision to build on a story written by James

After discussing countless ideas, the team decided to expand on *When dreams don't come*, a story written by James two years earlier, because of the way that its themes overlap with the current state of the world amid the coronavirus pandemic.

**When dreams don't come* is set in the lush, fictional town of Bayang ng Damo. It was born of the question, "could we not think of dreams as things that we use to envision the future, or even as things that we could use to construct our future societies?"

Introductions & Online Rehearsals Begin

The Zoom-based creative sessions began, with meetings held two to four times a week.



Aug 4th – The Exhibition starts!

In the Philippines, where people were separated from one another due to the coronavirus, two ostriches escaped, and made headlines as they ran amok in the middle of town. Building on the idea that "while humans are in lockdown, animals are not," the Directorial Team decided to include an ostrich in their piece.

Exhibition Process

“Offline” rehearsals in Japan

In the second half of August, participants in Japan became able to gather in limited numbers. These rehearsals took place while adhering to guidelines created to limit the spread of coronavirus, including disinfection, temperature measuring, appropriate ventilation, and shielding.



Sep 3th – Performance title decided

10th – Performers join the production

To further explore the musical and physical aspects of the piece, performers from three countries, including metal musician Robi Rusdiana, were welcomed into the production as creative partners to share ideas that shaped the work.

18th – The entire production gather for the first time

Together with the technical staff, the production investigated the possibilities of how the performance could be realized both online and offline. Aokid led the exploration of physicality in the actual space of the theater (offline) while Nukata concentrated on storytelling through sound and words in the virtual space (online).

Oct Designing the Ostrich character (costume and illustration)



10th – First run-through

Performers received some initial feedback. This was also an opportunity to check the online and theater performance environments.

18th – Creation of the Ostrich video

We filmed the Ostrich heading to the Tokyo Metropolitan Theatre from the sea, and published it on social media. It's almost time!

21th – Theater load-in

23rd – Opening night



Story



Bayan ng Damo was a lush, green paradise. The city's ruler, A-mat, was shown how to lead his people in dreams brought to him by the mysterious Ante, who sung him magical lullabies each night. But one day, Ante dies, and A-mat can no longer sleep, let alone dream. Without A-mat's dreams, the lush, green paradise of Bayan ng Damo slowly withers away to become a wasteland.

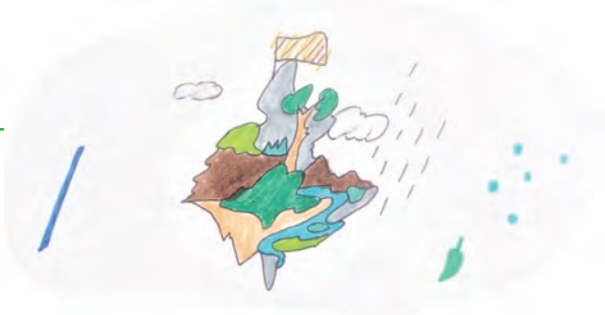
Before he passed away, Ante had left behind a prophecy: "A one-eyed goat shall be born, bringing great misfortune to this land." A-mat believed the prophecy, and ordered his guards to search out and kill every last pregnant goat in the city. Hearing of this, Ygme the goat keeper goes on the run with his pregnant goat Yna to keep her out of the clutches of A-mat and his men. At some point in their escape, they happen upon Ante's funeral. Ygme collects a strange magical stone which had fallen from Ante's coffin.

One day, Nihan, a fellow goat keeper and Ygme's friend, comes running to Ygme with tears in her eyes. One of her goats, Alicia, had been heartlessly killed. A-mat had announced that goat keepers would be compensated for every goat that was killed, and so the slaughter continues. Ygme and Yna are still on the run from A-mat and his men when Yna finally gives birth. It was just as Ante had predicted – the baby goat has only one eye. They name it Tartaros.

Although Yna had given birth without complications, she was discovered by A-mat as she lay resting. A-mat's men holds Ygme back, and he watches on powerless as A-mat slits Yna's belly open. Yna had been like family to Ygme and he is filled with a deep despair as he beholds her lifeless body. He begins to sing a soft lullaby for the lifeless Yna, and the magical stone reacts at once, causing A-mat to fall into a deep slumber.

Ygme was taken to A-mat's residence at once to serve as Ante's replacement. A little earlier, Nihan had finally become exhausted fleeing the guards and had given in, deciding to head to A-mat's residence to offer up Tartaros for execution. When she arrives, she finds Ygme already there, and Tartaros suddenly begins to speak. Tartaros tells Ygme and Nihan A-mat's deepest secret, a secret nobody would ever have guessed.

A-mat is not a human at all. Rather, he is a one-eyed goat disguised in human skin. Ygme steals A-mat's skin as he sleeps, disguising himself as A-mat. Without his disguise the city guards fail to recognize the one-eyed goat as A-mat, and summarily beheads him as per A-mat's own orders. With this, the curse that had blighted the land of Bayan ng Damo is finally undone, and Ygme rules over the city for many years in the guise of A-mat.



About APAF

Asian Performing Arts Farm (APAF) is a development initiative under the Tokyo Festival that offers opportunities for artists in Asia to elevate their creative practice through mutual exchange, and expand their presence beyond national and cultural boundaries.

APAF offers three spaces: the Exhibition, for artists to spread their “branches” through creation; the Lab, where participants can deepen their practice, firmly establishing and expanding their “roots” ; and the Young Farmers Camp, helping the next generation to plant the first seeds for future growth.

Programs

<h3>Exhibition</h3> <p>Program launch July 10</p> <p>Online performance October 22 – 25</p> <p>Participants: Age 35 and younger</p>	<p>A presentation of work fostered through international collaboration</p>	<h3>Lab</h3> <p>Program launch August 20</p> <p>Public presentations October 23 – 24</p> <p>Feedback session October 25</p> <p>Participants: Age 35 and younger</p>	<p>An online art camp with artists from across Asia</p>	<h3>Young Farmers Camp</h3> <p>Program launch September 10</p> <p>Publication of essays (Japanese only)</p> <p>Participants: Age 29 and younger</p>	<p>A study group aimed at young people based in Japan</p>
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The experience of the participants over the course of the initiative will inform a variety of outputs, including performances, presentations, and essays. The three programs will cultivate a “farm” that yields artists and programs that will contribute to the Asian performing arts scene of the future.

Schedule		Theatre Tokyo Metropolitan Theatre, Theatre West				Atelier Tokyo Metropolitan Theatre, Atelier East		ONLINE From anywhere		R Reservation required	
2020		11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00
10/22	Thu	Exhibition『フレフレ Ostrich!! Hayupang Die-Bow-Ken!!』+ Happy Birthual Tamago Party 計 2 時間 (予定) Total of 2 hours (TBC)							18:00~ Exhibition	ONLINE	Theatre R
23	Fri					15:00-16:00 Lab	ONLINE		18:00~ Exhibition	ONLINE	Theatre R
						Final Presentation ①		17:00-21:00 Lab	Final Presentation Video Screening ① ②	Atelier	
24	Sat					15:00-16:00 Lab	ONLINE				
		11:00-21:00 Lab	Final Presentation Video Screening ① ②	Atelier		Final Presentation ②					
25	Sun	11:00~ Exhibition	ONLINE	Theatre R			16:00-18:30 Lab	Feedback session	ONLINE	R	
		11:00-16:00 Lab	Final Presentation Video Screening ① ②	Atelier							

APAF Director: Junnosuke Tada
 APAF Communication Design Director: Nobuko Aiso
 Art Translation (Art Translators Collective)
 Japanese-English Interpreters: Nobuko Aiso*, Hibiki Mizuno*, Tomoko Momiyama*, Kyle Yamada*
 Japanese-English Translators: Nobuko Aiso*, Yasumasa Kawata*, Ben Cagan*, Miwa Monden
 Art Translator Assistant: Yuki Hanakawa*, Yume Muroto, Mena Sakai
 Public Relations
 Editor/Writer: Momoko Kawano
 Designer: Shun Sasaki, Yoko Nakanishi (AYONDI)
 APAF Office (Izumi-gaki)
 Chief: Yoko Uematsu
 Aiko Tani, Haruka Kanbayashi, Ayumi Mito, Yoshiki Masuda
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 APAF Department Manager: Satoko Ishioka

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 Kouchi Ozawa: Secretariat Director, Toshima Mirai Cultural Foundation
 Tomonobu Nishimura: Principal Program Director
 Unit & Arts & Entertainment Program Production Department, Japan Broadcasting Corporation
 Rumi Furuya: Senior Director, Culture Promotion Division, Bureau of Citizens and Cultural Affairs, Tokyo Metropolitan Government
 [Auditor]
 Mani Yamauchi: Representative, Yamauchi Accounting Office

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