



photo credit: **Christophe Raynaud de Lage**

DANCE | THEATER

CREATION
•
•
PRODUCTION

The Silk Drum

a modern noh

MAISON DE LA CULTURE AMIENS

The Silk Drum

a modern noh

Stage direction and choreography
Kaori Ito & Yoshi Oïda

Text
Jean-Claude Carrière
inspired by **Yukio Mishima**

Music
Makoto Yabuki

Lighting
Arno Veyrat

Sound
Olivier M'Bassé

Costumes
Aurore Thibout

Textile colors
Aurore Thibout & Ysabel de Maisonneuve

Collaboration on choreography
Gabriel Wong

Collaboration on stage direction
Samuel Vittoz

With
Kaori Ito
Yoshi Oïda
Makoto Yabuki

The show runs for one hour

Videos links

<https://vimeo.com/mcamiens/letambourdesoieteaser>

<https://vimeo.com/mcamiens/letambourdesoieentretien>

Executive Producer Maison de la Culture
d'Amiens – Pôle européen de création et de
production

Production Company Himé

Coproduction Festival d'Avignon, Théâtre
de la Ville – Paris

With the support of CENTQUATRE-PARIS

With the help of the SPEDIDAM 

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for all of its projects.

Kaori Ito is an associate artist at the Mac in
Créteil, at the CENTQUATRE-PARIS and is
accompanied by KLAP Maison for dance.



TOUR

The Silk Drum

a modern noh

PREVIEW

Maison de la Culture, Amiens
2 & 3 March 2020

WORLD PREMIERE

Semaine d'art en Avignon, Chapelle des Pénitents blancs
October 2020, 23rd to 26th

2020-2021 TOUR

Festival La Bâtie, Théâtre du Bordeau, Saint-Genis-Pouilly
September 2020, 12th and 13th

Semaine d'art en Avignon, Chapelle des Pénitents blancs
October 2020, 23rd to 26th

Théâtre de la Ville, Espace Cardin, Paris
October 2020, 29th to November 2020, the 1st

Maison de la Culture d'Amiens
December 2020, 17th and 18th - Canceled

Théâtre Ducourneau, Agen
26th February 2021

Théâtre Kléber Méleau, Renens (Switzerland)
April 2021, 21st to 25th

Ruhrfestspiele – Recklinghausen (Germany)
May 2021, 22st to 24th

AVAILABLE ON TOUR SEASON 2021-2022

Photos and information available at
maisondelaculture-amiens.com
Rubrique Productions/Tournées

Technical information

Duration: 1h
7 people on tour
Pre-setting + setting at D-1
Set strike after the last performance
The set fits into a 14m³ truck



MAISON DE LA CULTURE D'AMIENS

A legendary story of Noh theatre, which inspired Jean-Claude Carrière, driven by the encounter of two exceptional Japanese artists, Kaori Ito and Yoshi Oida.

Inspired by the Noh play *Aya no Tsuzumi* 綾鼓 and its adaptation by Yukio Mishima, *The Silk Drum* tells the story of an old man who is cleaning the stage of a theatre when he falls in love with a dancer who is rehearsing her part on stage. This younger woman seems inaccessible to him. The young woman holds a Japanese drum out to him and tells him that if he can get a sound out of it, she will be his. She is preparing to rehearse a traditional Japanese dance, the dance of madness, to the sound of the drum. But the old man tries to get a sound out of the drum without success. The surface of the drum is made from silk and it makes no noise. This results in a terrible outcome for the desperate old man. He reappears covered in blood and comes back to haunt the young woman like a living ghost.

Subtly mingling spoken text with scenes of dance and the sound of Makoto Yabuki's percussion, this modern Noh, freely inspired by the traditional story, unites in a stripped-down version, the drama of an old man eager to please and the guilt of a young woman who is indifferent or complicit. In this strange fantasy atmosphere where dreams come close to manipulation, a refined beauty emerges which is simple and at the same time cruel and is told in a poetic and subtle way that characterises Japan.

The show is a fable about transmission, of this meeting of generations between an elderly man who feels young and a woman in the accomplishment of her art who feels the effects of time. It is also the reflection of a relationship of admiration, filiation and complicity in the image of the duo that form the choreographer Kaori Ito and Yoshi Oida, the legendary actor who worked with Peter Brook.



photo credit : Christophe Raynaud de Lage

PROJECT NOTE

"I wanted to tell a story where we would follow the origin of a woman's sense of guilt, the way it develops, and the changes required to liberate herself from this. The starting point is an action which this woman experienced as a crime.

We can differentiate three forms of crime. A crime related to oneself. For example, religion has been able to consider the body of the woman as a source of sin thus liberating man of his own responsibility. A crime can also be the act of intentionally hurting another person. There is a third form of crime, such as non-assistance to somebody in danger.

A woman will seduce a man by her beauty in spite of herself. She is going to play with this man by making him believe that he can seduce her. She then becomes aware of her wrongdoing and develops a terrible feeling of guilt. How can she liberate herself from this? What is the responsibility of this man? "

Yoshi Oïda



photo credit : Christophe Raynaud de Lage

PROJECT NOTE

"I met Yoshi in Paris almost 10 years ago and he fascinated me because I found "A Japanese person who was completely liberated". He is still my close friend and my master.

He has lived in the pre-war years, the post-war years and in the era of the iPhone. He is one of Peter Brook's legendary actors and continues to fulfill his dreams. We worked together on the *Yumé* project which is inspired by a Noh story *Matsukaze*.

Today he is 87 years old and is still very fit. He continues to learn a lot and I learn a lot from him about life, work and Japan.

We have this common goal to create a play for both of us, to be on stage together and maybe this will be our last adventure.

The project is inspired by a Noh play. It is the story of an old man cleaning the gardens of a palace and falling in love with a princess. The princess gives him a Japanese drum and sends him a message, "If you can make it sound, I am yours". He tries, but he cannot, because the surface of the drum has been replaced by silk. The man commits suicide and comes back to haunt the woman. Along with Jean-Claude Carrière, we chose an adapted version of the story by Yukio Mishima as inspiration. Yukio Mishima was a great friend of Yoshi. In his version, the woman said in the end "*as in a dream*: I would have heard if he had hit once more."*

What interests us in this fable is the story of transmission between a woman who already feels like getting older and an elderly man who does still feel young.

Kaori Ito

* From the translation in French by Marguerite Yourcenar, *Le Tambourin de soie, Cinq Nô modernes* by Yukio Mishima.

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photo credit : Christophe Raynaud de Lage

THE MODERN NOH

"Many French people know of *Noh* by hearsay; others may have read or skimmed through some translated *Nohs* or may have even seen one performed in Japan or by a travelling company. Many people may know of it because of Claudel's handsome and cutting essay, which simplifies and exaggerates at the same time: "In Greek drama something happens; in the *Noh* play someone happens." In the search for a memorable formula, we could remember it this way.

[...]

The Greek theatre is one thing and the *Noh* another, but the old formula applies to both: terror and pity are the two results of tragedy. "

Marguerite Yourcenar

In her preface of Cinq Nô modernes by Yukio Mishima © GALLIMARD Editions



photo credit : Christophe Raynaud de Lage

You worked together in 2014 on the play *Yumé*. Why did you choose another classic Noh play for your artistic reunion with *Aya no Tsuzumi*, of which Yukio Mishima wrote a modern adaptation?

Yoshi Oïda : After our collaboration on *Yumé*, I wanted to try dancing, which I'd never done. My dream was to dance with my opposite. I'm an old man and Kaori is a young woman. She's used to abstract subjects; I come from the theatre, I can't dance if I don't have a story to follow. It's also the first time, since I first came to Europe, that I'm working with an entirely Japanese team. So I went looking for a Japanese story in which the characters are an old man and a young woman... and there just happened to be one in traditional Japanese theatre. We weren't necessarily set on Noh, or on Yukio Mishima, but wanted to use them as inspirations. We're trying to break away from the classic image of Japan, even though the show still has some of its aspects. There is of course a sort of Japanese atmosphere, because it is our culture, but it is first and foremost a reflection of humanity.

Kaori Ito : Our musician Makoto, Yoshi, and myself are all in the position of being "migrants by choice" in France, and perhaps we feel we have more freedom to interpret Japan differently. We wanted to share that feeling and to create a show together performed by Japanese people who'd left Japan, a show not only about Japan but about the human in its universality.

Yoshi Oïda : The starting point of our reflection was to determine how we could live in the world of the performing arts as foreign artists.

Kaori Ito : Working with Yoshi brings me back to Japan, both in my head and in my body. With every movement, we can imagine the kimono accompanying his gesture. It's a body language I don't have, because I was trained in classical ballet. Paradoxically, it's Europe which made it possible for me to access Japanese culture. The very traditional and codified techniques of Japan are easier to "decode" here in Europe, it allowed us to take more liberties with the story. The idea was to revisit Japan without constraints.

Noh mixes dance, songs, music, and poetic texts. It relies a lot on the body. How did you convey all that in the show? What is this "madness dance" the dancer is rehearsing?

Kaori Ito : It's a traditional dance called rambyoshi, which I learnt from a Noh master in Japan. Dance and music are synchronised, and even though there are few movements, it's very intense. On stage, musician Makoto Yabuki uses traditional instruments, like the bamboo nohkan and shinobue flutes, but also the South American quena flute, the Japanese taiko and shime-daiko drums, or the marimba xylophone, most of which he built himself. Rambyoshi is full of silences, but as soon as the drums can be heard, I have to accompany them with a movement.

Yoshi Oïda : Rambyoshi is indeed full of silences. Silence isn't a story or an emotion, but just a situation. The musician, the actor, and the dancer start breathing as one, they breathe in and breathe out together. One might think it would be a challenge for Kaori to remain immobile during those long silences, but even when she isn't moving, she's dancing.

Kaori Ito : I'm using silence a lot in my creations right now. I'm working on clearing everything out so that emotion can come in. I've been reading Zeami Motokiyo, the great Noh theorist, and I've learnt a lot about movements and postures I can see in Yoshi. It's very different from the movements of dance, the position of the body isn't quite the same. With Yoshi, the body is what first creates emotion, he chooses a posture, and then says the text.

Yoshi Oïda : The body always reacts before the words can come out. Just as in life, emotion never comes after the words. If my body is afraid, then I'm afraid, and I express it. The body thinks, then uses its brain. We can't get to the truth of the text just by working on it on an intellectual level.

Kaori Ito: What I've learnt from Yoshi, and which I try to apply in the show, is the rhythm of his acting, when to keep silent, when to step back. This traditionally Japanese concept, called *jo-ha-kyū*, is the basis for the rhythm of human life and the changes in the rhythm of a performance. The tempo or the movement begins slowly (*jo*), then unfolds progressively (*ha*) and gains in intensity, until it reaches its final apex (*kyū*). It's a typically Japanese technique...

Yoshi Oida: ... it is, but all good actors know about it. In theatre, the rhythm is different, it's either very fast or very slow, because it isn't organic. In this show, we wanted to try to recreate a rhythm as close to human rhythm as possible.

It's also a show about transmission from one generation to the next. What did you learn from one another thanks to this show?

Yoshi Oida: I no longer think in terms of acting, singing, or dancing, but only of being and living on stage. Of course, the original idea was to dance, but I no longer try to categorise what I do. Kaori is like my "grown" daughter, and to be together on a stage is a great source of happiness.

Kaori Ito: I dance because I do not trust words. This was the first show I created with my father, about filiation. The very warm relationship I have with Yoshi is an extension of this. He's like a second father to me. We see each other often, he knows all about my life. When I'm at his place, I feel at home. To be on stage is also another way to spend time with him... He's very open and he's taught me to project myself. He can talk about everything, from the prewar and postwar periods to the iPad. Exchanging with him and welcoming all he can pass on to me is very rewarding. Yoshi also taught me that speaking a language less than fluently doesn't mean you can't master an emotion.

Ghosts are a recurring presence in Japanese culture, and Noh often invites the dead to haunt the living, as is the case in this show.

Kaori Ito: Yes, in Japan, it's not unusual to live with those who are gone. Noh plays begin with the entrance of a character in human form. They tell the story of their life and of their suffering. After a comic episode, they reveal their true nature as a ghost come to torment the living.

Yoshi Oida: In the ancient beliefs of all cultures and religions you'll find the figure of the revenant, under different guises. Another life after death. What we have to do here is find a way to represent that figure on stage today, in a world which no longer believes in ghosts.

Kaori Ito: The ghost exists between life and death, stuck between two worlds because of unfinished business. In Japanese folklore, ghosts can be funny or evil or even invisible. Which is funny when you think that Yoshi says in one of his books that he started acting to become invisible. And as for me, I'm trying to make the invisible visible on stage...

Jean-Claude Carrière wrote the text of the show. How did you work on adapting this traditional story, modernised by Yukio Mishima?

Yoshi Oida: Jean-Claude based the text of the show on the Noh play Mishima (with whom I was close friends) had adapted. He came to rehearsals and, together, we made a few changes. We've known each other for forty-five years and have often worked with each other. He translated and adapted plays by Peter Brook such as *The Conference of the Birds*, *the Mahābhārata*, and *The Tempest*, which I performed in Avignon in 1979, 1985, and 1991.

Kaori Ito: Getting together to create this show also allowed me to be witness to the reunion of two great names of the performing arts. For them to take part in the Festival d'Avignon, thirty years after the last time they were here in 1991, is remarkable. Yoshi is 87, Jean-Claude almost 89. This was an urgent project to work on. It might be the last show in which Yoshi dances, even though it's also the first!

Interview conducted by Malika Baaziz the 7th January 2020 and translated by Gaël Schmidt-Cléach

I've been studying the place of music in theatre for more than forty years. I got interested in the sound of the traditional instruments of the Kabuki, Bunraku, and Noh theatre, which I also learnt to play. I found out about the impact of each instrument's sound as well as their theatrical existence even far before I had structured these sounds into a melodious music. After that, I started to create new instruments for theatre and dance performances, always trying to convey the strength and existence of sound in music.

Yoshi and I have known each other for more than 37 years and, this time, he asked me to compose and play the music of *The Silk Drum*. I play with traditional instruments on stage: the Noh-Kan and Shinobue bamboo recorders of the Noh theatre, the Taiko and Shime-Daiko Japanese drums, as well as the Quena flute from South America and the Take-Marimba bamboo xylophones. I crafted most of the instruments I play with.

At the beginning of rehearsals, inspired by the feeling of this old man, I composed a melody on the Take-Marimba, which is the main instrument of the Bamboo Orchestra, the music band that I created. But I eventually found out that in this modern Noh show, the raw sounds of drums and flutes had more existence, contrasted more with Kaori's choreography and were more relevant in translating what this old man was going through.

The role of music and sound in the show does not only accompany the movement of the dancer or intensify the text and gestures of the actor. In the show, there is a highly symbolic moment that we can find in the Noh theatre. It is a part exclusively made out of « sound and silence », in which Kaori is dancing the *Rambyoshi*, the dance of madness, at the end of the story. A very strong moment along with the sound of the drum and my musician's voice following the gestures and stops of the dancer.

The show, in the tradition of Noh theatre, is also a ceremony that calms any tormented mind. It can be said that *The Silk Drum* is the creation of a modern Noh which kept the same spirit.

Makoto Yabuki



photo credit : Christophe Raynaud de Lage

LIGHTS

I think that the image is meaningful, it gives us a direction as well as a sensation, and my work has forever followed that direction, instinctively at first, though now I tend to be more comfortable with it. Theatre adds up to the image the question of temporality of the image. Thus, I study these three axes, in order to see how they compose and combine together, whether it be in theatre, opera or dance. Finding the right balance between these three aspects means giving a rhythm to the image. It creates a path which, even though existing on his own, cannot be dissociated with the show for which it was created.

It is wondered what Japan means to a Westerner through this new creation. The reading of emptiness, ghosts and rhythm that I do is thus out of sync with their common heritage. Working with Kaori led me to wonder about the idea of emptiness. But how could we evoke emptiness with the lights? Darkness, a beautiful Western idea to which I adhere, a priori. Nevertheless, the emptiness of space can also be identified through the lack of any treatment or attention, thus creating emptiness with neutrality.

I start with this postulate when I think about the lights. The space will then be no longer concealed under darkness and behind curtains. Yet, anything highlighted by the light shall make sense, but with another delicateness, more discreet, less assertive.

Arno Veyrat



photo credit : Christophe Raynaud de Lage

COSTUMES

Textile and fashion designer as well as a plastic artist, Aurore Thibout is developing a sensitive work on textile, clothing and space. Navigating between all these disciplines, from fashion to visual arts, she regularly collaborates with dancers and the choreographer Kaori Ito. Her clothes, thought for the movement, allow the gestures to stretch and transform the bodies that wear them. Her vivid, organic colours fly over, run through the pieces of fabric and spread out as shadows and lights, between appearance and disappearance. For this new collaboration, she answers back to the duality of materials between preciousity, luxury of the stage and the everyday life behind the curtains.

A ballet full of colours, expressing the spring breeze, the passions and the sensuality of youth that can be so cruel sometimes.

A research work which revisits the exceptional savoir-faire of tints and patterns, with the complicity of the colourist artist Ysabel de Maisonneuve.

Aurore Thibout



photo credit : Christophe Raynaud de Lage



Kaori Ito

Kaori Ito was born in Japan and started studying classical ballet at the age of five. When she was 20, she moved to New York to join the dance group at Purchase University. She returned to Tokyo, gained a degree in Sociology and won a scholarship to return to New York as part of the Japanese Government's International Studies Programme. She studied at the Alvin Ailey Dance Theatre. Kaori Ito worked with Philippe Decouflé, Angelin Preljocaj, Alain Platel, Sidi Larbi Cherkaoui and James Thierrée before embarking on her own choreographic adventure in collaboration with Aurélien Bory, Olivier Martin-Salvan, and also with her own company. She is a multi-talented artist, and also produces videos, paintings and regularly collaborates in theatre and cinema with Edouard Baer, Denis Podalydès and Alejandro Jodorowsky.

From 2008 to 2010, she created her first show *Noctiluque*, followed by *Solos* and then *Island of no memories*. In 2013, Les Ballets C de la B produced her creation *Asobi* and in 2016 she created *Puedo Flotar* as part of an order from the BANCH - National Ballet of Chile.

From 2015 to 2018, she developed an autobiographical trilogy *I dance because I mistrust words* (a duet with her father - 2015), *Set me on fire* (a performance with her companion - 2017) and *Robot, Eternal Love* (solo - 2018). She received the New Talent Choreography Award from the SACD and was named Knight of the Order of Arts and Letters. Kaori also appears in *Poesía sin fin* by Alejandro Jodorowsky, released for the Directors' Fortnight at Cannes in 2016, and *Ouvert la nuit* by Edouard Baer. For Japonismes 2018, she created *Is it worth to save us?* with the Japanese actor Mirai Moriyama.



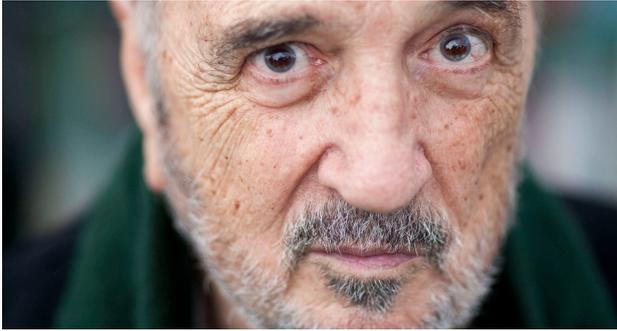
Yoshi Oida

Yoshi Oida is a Japanese actor, director and writer, he was born in Kobe in 1933. He has a master's degree in philosophy from Keio University. He first became known in Japan in 1953 for television, cinema and contemporary theatre. He works with Yukio Mishima.

He was invited to France by Jean-Louis Barrault in 1968, where he worked with Peter Brook. In 1970, he joined the International Centre for Theatrical Research (CIRT) founded by Peter Brook. He then took part in his most famous shows at the Bouffes du Nord Theatre: *The Iks* by Colin Turnbull, *La Conférence des oiseaux* by Farid Al-Din Attar, *The Mahabharata* (a Hindu epic), *The Tempest* by Shakespeare, *The man who* by Oliver Sacks.

He also acts in cinema for Peter Greenaway in *The Pillow Book* and has written three theoretical works for theatre which have been translated into several languages: *An Actor Adrift*, *The Invisible Actor* and *The Actor's tricks*.

From 1975, in parallel with his acting, Yoshi Oida also stages theatre, operas and dance (*Endgame* by Samuel Beckett, *Les Bonnes* by Jean Genet, *Nabucco* by Verdi, *Don Giovanni* by Mozart, *War Requiem* by Benjamin Britten, *La Frontière* by Philippe Manoury, etc.).



Jean-Claude Carrière

Jean-Claude Carrière was born into a family of wine makers. He studied at the École Normale Supérieure in Saint-Cloud. After a bachelor's degree in Literature and a master's degree in History, he abandoned his vocation as a historian for drawing and writing.

In 1957, he published his first novel *Lézard*. At Jacques Tati's he met Pierre Étaix with whom he co-wrote short films and feature films. Jean-Claude Carrière has often worked on literary adaptations, for theatre as well as film and television, very often with critical and public acclaim. He mainly worked with André Barsacq, Luis Buñuel and Peter Brook. In 1992 he wrote *La Controverse de Valladolid*, a novel that was later adapted for theatre and television.

Jean-Claude Carrière wrote the screenplays for the *Le Tambour* (1979) and *Un papillon sur l'épaule* (1978).

In 1983, he received the César Award for Best Original Screenplay for *Le Retour de Martin Guerre* directed by Daniel Vigne, and in 1991 a Molière for best adaptation of *La Tempête* directed by Peter Brook. He also works regularly with Czech director Miloš Forman.

He has received numerous awards including an honorary Oscar at the Governors Awards in 2015.



Yukio Mishima

Yukio Mishima is the pen name of Kimitake Hiraoka. He was born on 14 January 1925 and is one of the greatest Japanese contemporary writers. He frequented the Modern Literature review group but did not feel in tune with post-war Japan. In 1946, he began his first novel *Tōzoku* which was published in 1948. It was followed by *Confession of a mask*, an autobiographical work about a boy trying to hide his homosexual desires. This brought him fame when he was only 24 years old. He began a brilliant and prolific career as an author. He wrote novels, popular stories, kabuki plays as well as collections of short stories and literary essays. He is also known in theatre for his five modern Noh plays translated into French by Marguerite Yourcenar.

He earned international recognition and spent a lot of time travelling. He was nominated three times for the Nobel Prize for Literature. He returned to his friend Yasunari Kawabata who had introduced him to literary circles in Tokyo.

From 1965 until his death in 1970, he wrote the work that he considered to be his most important, a collection of four novels entitled *The Sea of Fertility* (*Spring Snow*, *Runaway Horses*, *The Temple of Dawn*, *The Decay of the Angel*). He committed suicide by seppuku on 25 November 1970.



Makoto Yabuki

Makoto Yabuki was born in 1951 in Koromo-Shi Aichi ken in Japan. After studying architecture at the Musashino University of Arts in Tokyo, he joined the Kokushoku Black Tent Theatre Company, where for a period of ten years he held all positions, from directing to musical arrangements.

At the same time, he studied traditional Asian music, and started to play some traditional Japanese instruments such as Shamisen, Shinobue and Shakuhachi.

In 1984, he worked on a play by Yukio Mishima at the Edinburgh Festival which was produced by a French company. He worked for the Yokohama Boat Theatre, creating new instruments and writing music for each of their shows, creating his first musical *Tatsu no Ko Taro* in Tokyo in 1990, and participating in the International Theatre Festival in New York in 1991. In 1993, he created the Bamboo Orchestra in Tokyo composed of twelve traditional Japanese percussionists and flautists. In 1994, he began his artistic residency at the Friche la Belle de Mai, where he rebuilt a collection of bamboo instruments with the collaboration of percussionists from the region and created the Bamboo Orchestra Marseille. He performs at concerts around the world, composes new musical creations and runs numerous workshops in the Marseille region where he has been living since 1993.



Arno Veyrat

Arno Veyrat is a self-taught artist. He started his career at the first level as a stage technician. Passionate about beautiful things, he developed a both sensitive and poetical graphical visual universe throughout his career, which is at a crossroads between scenography, lighting, image projection and video.

He marked the lights of many shows for artists of all backgrounds, in dance, theatre, opera and music, since he has an eclectic taste as far as the performing arts are concerned. He has been associate of Aurélien Bory since the creation of the Company 111, and he created the lightings for all of his shows. He also collaborated with Kaori Ito on many of her shows. For the theatre, he worked with Bruno Abraham-Kremer on many of his creations and he shall be working with Olivier Martin-Salvan soon.

He creates in his own name plastic installations for which physical and poetical phenomena are sources of inspiration.



photo credit : Christophe Raynaud de Lage



Aurore Thibout

On a thin line between art and fashion, Aurore Thibout, fashion designer and plastic artist living in Paris, captures the passage of time and memory through objects and clothes. She graduated from les Ecoles d'Art Appliqués Duperré and l'Ecole Nationale des Arts Décoratifs, and has since been navigating between her artisanal collections and the creation of costumes for the performing arts. She creates exclusive and cross-disciplinary pieces, invested with dance and music, meeting painting, sculpture and also arts and crafts.

She gets to work into the field of puppetry and circus, but also to design costumes for the Opera Bastille with the stage director Julie Bérès, to collaborate with the dancer and choreographer Kaori Ito, the performer Violaine Lochu, the acrobat Vasil Tasevski, the painter Makoto Ofune, the dancer Kaiji Moriyama, and the plastic artist Mai Miyake.

Memories and prints are the core of her guiding principle, her creation process starts approaching the materials first, then comes recycling and twisting. From her partnership with craftsmen and craftswomen with century-old savoir-faire between France and Asia was born a travelling laboratory that shapes her collections with natural tints and colours.

She was awarded le Prix de la Ville et du Public at the Festival d'Hyères in 2006, as well as le Grand Prix de la Création de la Ville de Paris in 2013, and was laureate of the Kujoyama Villa in Kyoto in 2015. She displays her limited editions and unique pieces inside art galleries, top of the range shops and museums.



Gabriel Wong

Gabriel Wong started his training course in 1996 in the Malaysian Institute of Art, where he graduated top of the year in graphical design and in photography. In 1998, he started studying at the Hong Kong Academy for Performing Arts where he graduated in modern dance and got the first prize in choreography. He then went to the Laban Centre of London in 1999 to improve his performance skills. After that, he settled in Germany where he began his career as a performer and also as a choreographer.

He collaborated on the creations of choreographer such as Nor Dar, Barak Marshall (Israel), Fin Walker, Stuart Hopps, Liz Aggiss and Billy Cowie (UK), Kei Takei (Japan), Lin Huai Min (Taiwan), Rosalind Newman (Hong Kong), Jochen Heckmann, Carlos Matos, Brigitte Relitzki, Henrik Kaaluand, Fernanda Guimaraes, Carlos Cortizo, Jean Ranshaw, Mark Sieczkarek, Karel Vaněk and Eric Trottier (Germany), Martin Dvorak (Czech Republic).

He met Kaori Ito during a professional internship and from this encounter began a rich collaboration. Since then indeed, she has invited him on her creations as her choreography associate for the Asobi shows with Les Ballets C de la B, for *Religieuse à la fraise* created in the frame of the Sujet à vif of the Festival d'Avignon, for *Je danse parce que je me méfie des mots*, *Robot*, *Embrasse-moi* and *Is it worth to save us?*

He has created about 15 pieces that are presented in Germany at the Theater für Niedersachsen in Hildesheim, at the Brotfabrik Bühne in Bonn, in Mannheim, at the 638 kilo Tanz Festival of Essen, but also in the rest of Europe. Simultaneously, he teaches and leads workshops in modern and contemporary dance, and also proposes some coaching workshops to choreographers and dancers in Germany, Hong Kong, Philadelphia, England, Czech Republic, Lithuania and Poland.



Samuel Vittoz

After he got his baccalaureate in literature at the Lycée Louis-le-Grand in 2001, he studied at the Conservatoire of the 5th arrondissement of Paris for two years. Successful at the entrance competitive exam of the Conservatoire National Supérieur d'Art Dramatique de Paris, he worked with Dominique Valadié, Andrzej Seweryn, Muriel Mayette, Alain Françon, Philippe Adrien, Caroline Marcadé and Árpád Schilling and graduated in 2006.

He played in *Le Mental de l'équipe* of Frédéric Béliet-Garcia and Emmanuel Bourdieu, directed by Denis Podalydès at the Rond-Point Theatre, he also played in *Car ceci est mon vin* of Julien Guyomard and in *Dissident il va sans dire* of Michel Vinaver directed by Gervais Gaudreault.

In 2008, he met Yoshi Oida and danced in the opera *Il mondo de la luna* of Haydn. Since that, he assisted Yoshi Oida at the direction for *Don Giovanni* of Mozart in 2010, *La Nuit de Gutenberg* of P. Manoury in 2011, *Terre et Cendres* of J. Combier, *Pilgrimm's progress* of V. Williams in 2012, *Yumé* of Kazuko Narita in 2014, *Les Pêcheurs de perles* of G. Bizet in 2015, and *War Requiem* of Britten in 2018. He supervised the remake of *Pêcheurs de Perles* in Oman in 2017 and of *Le chant de la Terre* of Mahler in Sao Paolo in 2018 alone.

Between 2008 and 2013, he directed *Réception* and *Souvenirs assassins* of Serge Valletti and *The Winter's Tale* of W. Shakespeare in Villeréal, worked as a playwright with Jeanne Candel for the show *Robert Plankett* and co-directed *Naissance* of Julien Guyomard with the author.

In 2019, he assisted Mathurin Bolze on his creation des Hauts Plateaux as a playwright.

In 2009, he created One Festival in Villeréal and has since been its joint artistic director.



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