

“18”

8,9/Dec/2018 at Uferstudio, Berlin

Direction: Michiyasu Furutani

Composition: Adam Goodwin

Performance: Adam Goodwin, Caroline Cecilia Tallone, Sofia Borges, Michiyasu Furutani

Costume: Lisa Simpson

Light Design: Hanna Kritten Tangsoo

Tutorship: Sandra Noeth

Mentorship: Antja Kennedy, Margit Schild

“18” is a presentation based on a notation system with performative movements supported by live musical acts and movable objects. The notation has two aspects, the first being a notation for movements guided by a research of “Motif notation” and the other based on musical notation, which are merged in to one. All movements by the performers consist of multiple physical acts focused on the effect of gravitational force, reflecting the theoretical research of gravity. “18” examines how we subconsciously rely on gravity, which sustains our life and behavior literally and figuratively, and unfolds an emotional state through its dynamism. The project also incorporates instant body movements that collaborate with impromptu sounds, and explores a boundary between foreseen and unforeseen events, which exists not only in notation, but also in life.



In this 2 years SoDA's process, I have been circling around a topic - Butoh.

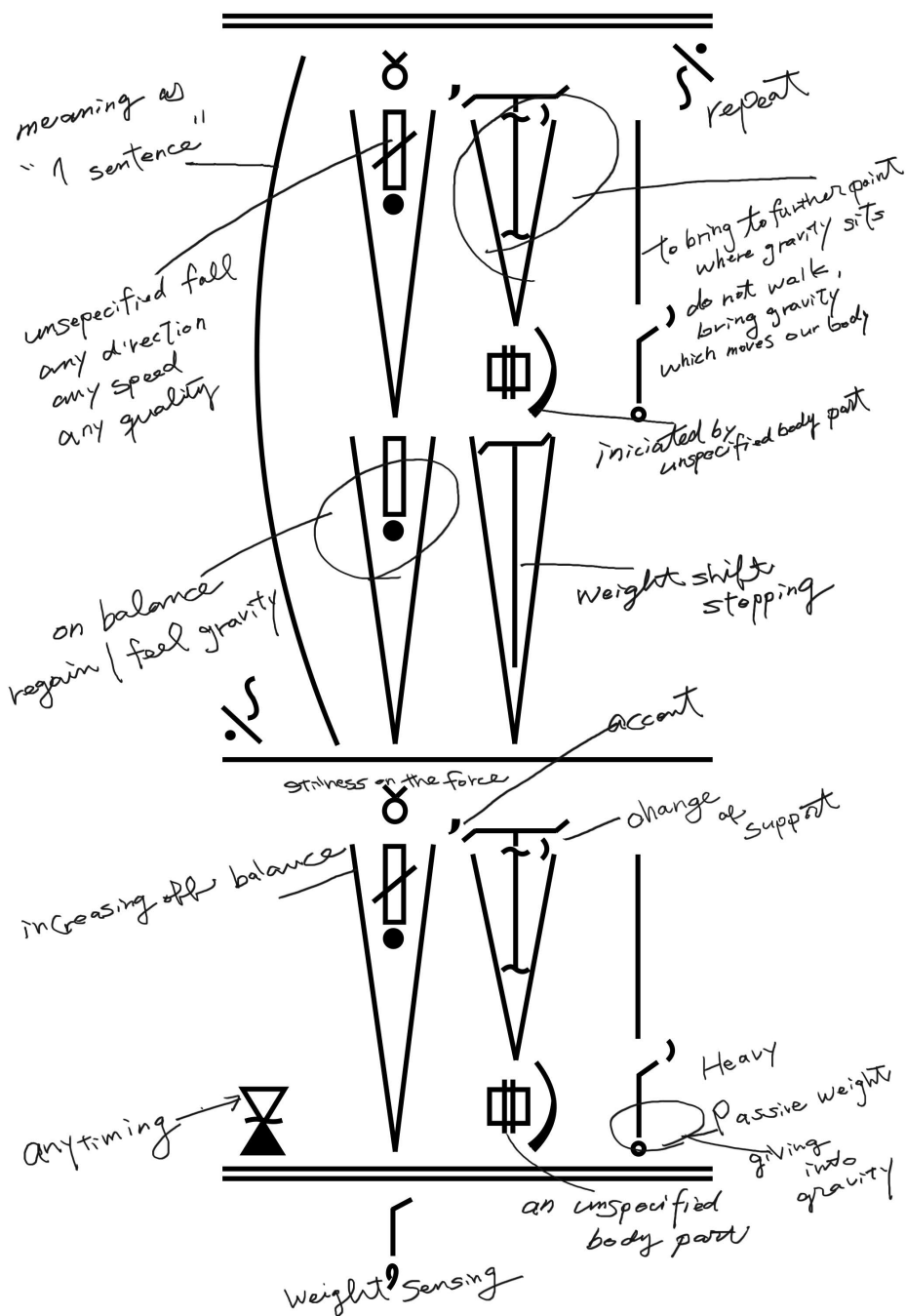
The first research topic of this course was gravity, which is the same theme as last year's research, as well as sign-language. The next research phases were copy/original and light and shadow/shade, and the last research was over gravity and notation. Each aspect was deeply reflected in my own way of Butoh-influenced thinking. Among these factors, gravity is the one of the core subjects to me.

Gravity, according to our present knowledge, is one of four fundamental forces in the universe besides electromagnetism, weak and strong force. This mysterious force surrounds us and undoubtedly affects us every minute. In fact, we can observe it as a usual phenomenon in our everyday life through several actions such as falling, jumping, walking, and ultimately just by standing. However, we are not fully aware of its existence. We cannot be free from this force of gravity, which forms our shape, movement, and possibly even behavior as well. This force has been a long-term interest for me as a crucial element in generating movement in regard to Butoh.

Notation, a system of using codes, such as numbers, words, images or figures to represent a certain meaning (in this research case, also including dance) is another theme of this final presentation.

An author defines imaginable codes and phrases to record his/her idea for a performance, which will be reproduced in the future. For creating not only the performance, but also moments of rehearsals as precisely as possible, the author should extract focal points of the intentions correctly. There may be many ways to implement the creative process of notation. I am interested in both of these processes - the way of description and the time lying between the creation of the score and the presentation. Is it possible to describe a moment that hasn't happened yet, especially it involves a part of improvisation? How is it possible to depict the score? with words? with pictures? with sounds? with telepathy? How to describe 3-dimensional movement on a 2-dimensional paper? Is it possible to establish a communal score for both sound and movement for this presentation?

These above-mentioned interests were fused into one element in this last project of SoDA, through collaborative work with a composer, musicians, an architect, a costume designer, a light designer and more people in order to discover a notation that includes the force of gravity.



signs indicate movements of the body and mind that are affected by gravity. as caused by a hypothetical force carrier called graviton, as every force of attractions: compassion, sympathy, solitude, love, mercy, tolerance and solidarity

The graphic images with notes on left side describes a movement that shows in consecutive photo images on right side.



“Bubbles”

31/Aug, 1/Sep/2018 at Dessau Bauhaus

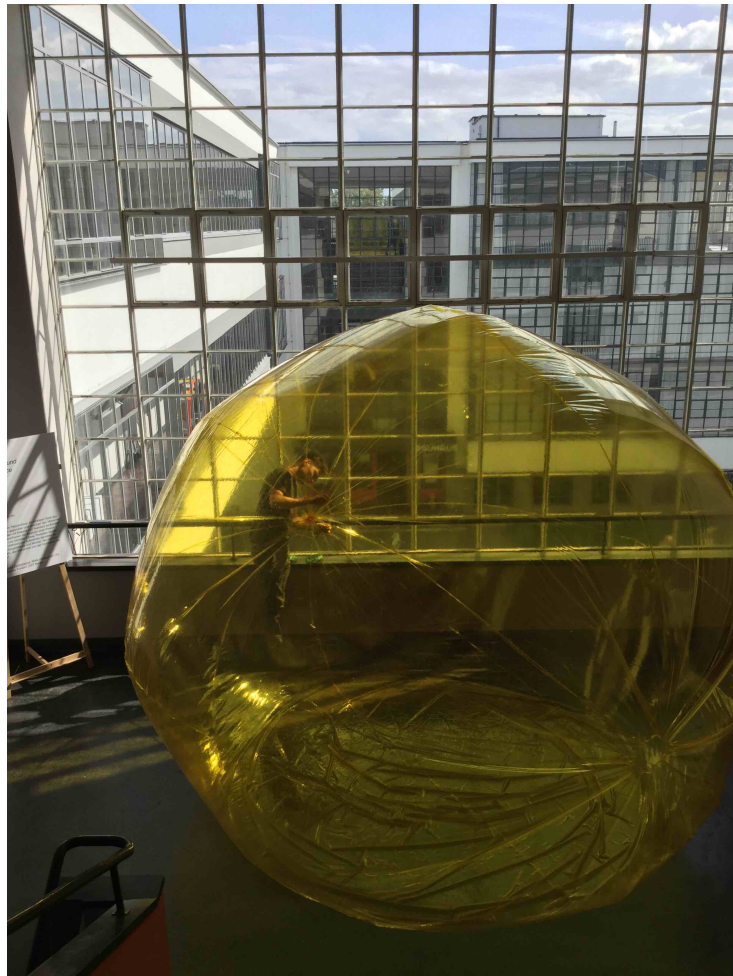
Concept/Design/Creation/Performance by Malte Hirsbrunner and Michiyasu Furutani

“BUBBLE” examines the relation between beholders and space which includes “bubble” itself, in terms of physical circumstances and also of mental condition. The BUBBLEs settle various places within Dessau Bauhaus to welcome observers. The observers possibly are able to touch it and transport it to arbitrary positions. At designated moment performers enter the inside, then 2 of the BUBBLEs convert into as a performative sphere. Performers implement animate acts with gadgets to communicate with the other Bubble while moving around whole buildings. From this moment, the BUBBLEs become the Observers as the subject that is the opposite position by then, and all environment which is outside of a secure yellow cradle suddenly turns to be observed by BUBBLEs.



Testing the boundaries interrupted by yellow plastic sheet in the process of “bubble” creation.





The 3.6 meters diameter ball is on a staircase landing of Dessau Bauhaus which has a status as UNESCO World Heritage. The other yellow ball is in the other wing behind crystal grid glass.



“a Way”

23-25/Aug/2018 at The International Street Theatre Festival of Aurillac

Direction/Installation design/Performance: Michiyasu Furutani

Music: Elmer Kussiac

Cultures, economics, and politics are indispensable for cities and citizens, and it also applies for labor in whatever form it is. It is no exception, even in a region of dance. In order to execute movements that choreographers/performers imagine, it requires unceasing physical repetitive actions that form the foundation of the bodily sense. It then becomes a dance/performance. The repeated movements also shake the primitive impulse that lies in deep of our body.

A guy appeared in this piece, carrying a huge log more than 5 meters long, taking a 30-minute walk from a fountain to a tree-planting spot in a park. Using only a regular rope and a body, transports the log absorbed plenty of the water from the fountain. It can be called performance or labor, which happens every night during the vibrant festival of Aurillac.

When Aurillac encounters the primitive action, what kind of insight does emerge, and what type of reaction will produce which lurks in our deep inside?



“Lamentation”

24,25/Oct/2017at SomoS Art House, Berlin

Direction: Michiyasu Furutani & Agnes Tam

A dance piece with text reading. In the piece, the body is framed as a representation of group identity entrapped between visibility and invisibility under the societal gaze. The conscious scrutiny of the relationship between agency and objectified body creates a mise-en-abyme contestation. The body is regarded as being instrumentalized in porn and in prostitution. Meanwhile, critical reflections on the fetishization of the body operate more or less on its objectification. Body, then in some ways, is exposed to the public as a tool, while in others it is objectified and privatized. Arriving at the discursive limits, the performance attempts to imagine an exit by “abjectify-ing” representations.



“In-Completion”

July, Sep/2016 at Dance Circuit 2016 Johor, Penang and Kuala Lumpur, and at Tatwerk, Berlin
Direction/Dance: Michiyasu Furutani & Yuko Kawamoto

A Butoh performance.

Physics assumes that every existing object in the world, including cells, molecules, and atoms, is in a state of constant motion, oscillating ceaselessly and never stopping to move on the microscopic point of view. The movement never reaches a final resting point, rather changes shape and state along with the influence of instinct and primitive desire. Although we dream of a perfect aesthetic and phenomenological condition, often pursue the idea of perfection unconsciously, repeatedly failing to capture it. We are just human. Stay a fool, taste the incompleteness.



“Plantman-kind”

9/Sep/2015 at Ausland, Berlin

Direction/Dance/Stage Design: Michiyasu Furutani, Light: Gretchen Sigrid Blegen, Music: Martí Guillem Císcar
A dance performance, collaborating with a Musician and a Light designer to investigate on Utopia in relation to animate and inanimate existence.

The origin of Utopia as an unreachable place is well known. The sound of the word is comfortable, reminiscent of an 'ideal' place in the peoples' mind. Yet, in reality, the status of the island depicted by Thomas More in the book Utopia is a debatable one. It is meant to be a suitable place for everyone, a comforting model of life – without diseases, without any monetary hindrance, and time is spent freely after a six-hour labor day. This condition may have been an ideal society in the 16th century, but a place like this very contingent centuries later, we must think about the once perfect world critically. Our current world is filled with a wide variety of races, languages, heritages, and cultures, all amounting to a population totaling close to seven billion people, and fostered on plentiful geographical conditions and climates. Under these circumstances, is it possible to maintain a "standard" of life or a manifestation of happiness that applies to all?



“OSMOSIS”

May/2015, 13-26/Sep/2015 at Zamek Poznań and Greenhouse, Berlin

Direction/Dance: Michiyasu Furutani, Manon Parent, others

OSMOSIS -Poznań/Berlin- laboratory focused on the relation of the sound and physical movement, exchange between Berlin and Poznań based artists, culminating with two public performances. The lab is intended for both musicians and dancers to experiment and question the physicality of sound, the sonic dimension of movement, the role of energetic waves in both mediums, and how these aspects influence each other within the compositional process.



A scene from Greenhouse Berlin on September. Presenting the consequence from 2 joint Artist Residencies on May and September.

Personal statemen
of
Michiyasu Furutani

Born in Osaka, Japan, Michiyasu Furutani is a choreographer, dancer, and performer whose work and expression grow from Butoh technique and practice. In the process of continual research, he has developed his vocabulary of movement to encompass improvisation and a variety of modern and classical dance techniques. Furutani collaborates frequently with theatre-directors, filmmakers, architects, painters, and musicians such as Shibusu-Shirazu Orchestra, Sun Ra Arkestra, and so forth, aiming to broaden the communicational passage amongst diverse art forms, and has performed widely throughout the world, continually investigating new modes of expression and movement. Also, believing that improvisation is a crucial factor in the possibility of discovering new spaces amongst interdisciplinary media. His recent interest is how body and object adapt to gravity and deploy these matters in the space.

He studied BA Theatre act at Nihon University, college of Art in Tokyo and in 2019 Spring, completed a master course „Solo/Dance/Authorship“ at HZT - Hochschulübergreifendes Zentrum für Tanz in Berlin, a joint responsibility of the Berlin University of the Arts (UdK) and the Hochschule für Schauspielkunst Ernst Busch.

<https://7y2.net>

Long-time interest

I explore the physical movements based on the idea of how to adapt to gravity which is inherent in all objects no matter how small and big and ceaselessly affects the moving body. At the same time, I also see emotions such as love, friendship, and solidarity as a form of movement, since gravity already affects the stillness before the movement begins. I assume that this gravity-centering concept, but not tend to be egocentric, will approach to a hint that disentangles the frame of space and society.

I am also interested in and practicing various ways to unravel and present not only about the body and objects but also about phenomena related to light/sound waves/temperature in a specific space. Then, I try to visualize these phenomena by any movement as a live performance form, which might lead to an exploration into ways of various interferences in society.

Michiyasu Furutani

Kottbusser Damm 88, 10967 Berlin, Germany
E-Mail: bohefuru@gmail.com
Born 12.Jan.1975 Osaka, Japan



Education

Apr. 2017- Mar.2019 - Master of Art
HZT - Hochschulübergreifendes Zentrum für Tanz, a faculty of Universität der Künste Berlin (UdK) "Solo/Dance/Authorship"
Apr. 1993 - Mar. 1997 - Bachelor of Fine Arts of Drama
Nihon University College of Art, Department of Theater (Tokyo, Japan)

Scholarship

Aug/2019, Akademie der Künste, Berlin
"Campus for international students of dance and alumni on the dance heritage of the 20th century"

Work Experience as a Dancer

In 1995 started dancing as Butoh dancer and performed on different projects with various stages directors, painters, sculptors and musicians to try to integrate into one phenomenon without border.
Currently lives in Berlin Germany and promote performances not only with Butoh techniques, but also with modern, contact, classical and mainly improvisation techniques for investigation new modes of expression and movement. Has currently interests in Improvisation and Gravity.

Activity

Solo performance project

- "18" : 60min Dec/2018, Uferstudio, Berlin
- "A way" : 40min Aug/2018, Le Festival International de Théâtre de Rue d'Aurillac, Aurillac
- "Plant Mankind" : 50min Sep/2015, Ausland, Berlin

Collaborate project

- "Nostalgia in Reverse" with Forough Fami 2019 Tanztage, Berlin
- "Bubbles" with Malte Hirsbrunner 2018 Dessau Bauhaus, Dessau
- "f(Being)" with Jan Rozman, Simone Wieber, Juan Amaya Gonzares 2017 Uferstudio, Berlin
- "IN-Completion" with Yuko Kawamoto 2016-2017 Malaysia, Berlin

with Dance companies

- "Pasullero Dance Theater" by Patrick Faurot 2013-Present Berlin
- "YAN-SHU" by Kinya 'zulu' Tsuruyama 1997-2006 Tokyo, San Francisco, Vancouver, Mexico.D.F., La Havana
- "Daizuko farm" by Kenichiro Hoshino 1997-2006 Tokyo, Sendai, Oya-ishi, Tonami, Toyama, Akiruno,

with Musicians

- "Simon Rose" ; Improvisation for investigating unknown fields, 2018- Present
- "Purgis"; A Hard Music meets Movement, 2016-Present
- "Kazuhisa Uchihashi"; Improvisation duo for 60 minutes project, 2014-Present
- "Multiversal"; non-music festival, spontaneously improvised collaboration, 2013-Present Berlin, Copenhagen, Oslo, Athens, Warsaw, Stockholm, Istanbul,,,
- "Shibusashirazu orchestra"; conducted by Daisuke Fuwa 1998-2012, Germany, Swiss, Italia, Russia, Netherlands, Ukraine, Japan,,,

Work shop

- Butoh Training Course @Tanzfabrik Jan/2019 - Present, Berlin
- Butoh Training Regular Course @TATWERK May/2017 - Jan/2019, Berlin
- "Multiversal" ;workshop for movement and improvised non-music Nov/2015, Athens, Istanbul,
- "eX...it! International Butoh dance Exchange Festival" ;as invited Facilitator Aug/2015 Pasewalk

Curation

- "gape"; Experimental lounge. Exposes audiences to 4 hours of cutting edge experimental improvised live performing arts 2013-Present

Awarded

46. FAMA GAZ-SYSTEM TERMINAL SZTUKI 2016 - NAGRODĘ IM. MAKSA SZOCA (unconventional and creative artistic attitude Award) - Świnoujście Poland

Major Performance Activity History

1995/Sep	Zokucho no Tabi "Issun no Tsuki"	Mokubatei - Tokyo
1997/Sep	Yan-shu "Itadaki"	TinyAlice Theater Fes - Tokyo
/Nov	Daizuko-Farm "Kaijinzoku"	Tokyo
1998/Jun	YAN-SHU "Ototogo"	SfiaMEX Frindge Dance Fes - Tokyo, SanFrancisco Butoh Fes - SF
/Aug	DAIZUKO-FARM "Ai-no-Uta"	Oya Stone Museum - Tochigi, Japan
1999/Jan	SAL VANILLA "Body-Concious"	TokyoGlobeTheatre - Tokyo
/Feb	YAN-SHU "Ototogo"	London, Bilbao, Spain
/Aug	DAIZUKO-FARM "Dorobou-kumiai"	HiroseRiver Special Stage - Sendai, Japan
2000/Jan	Dani Pannullo Dancetheatre Co "Yukkuri"	Urban Mix Festival - Madrid
/Feb	SAL VANILLA "Medium"	Artsphila Theatre - Tokyo
/May	YAN-SHU perform+WS Japan week	La Havana, Cuba, Mexico City
/Jul	SAL VANILLA "Survivallife"	La Foret Museum ROPPONGI - Tokyo
/Sep	DAIZUKO-FARM "Ayako" Best Audience Award	TokyoMileniumArt Fes - Tokyo
/Oct	SAL VANILLA "Survivallife" TARI2000	Malaysia National Theater - Kuala Lumpur
/Dec	YAN-SHU+Akiko Motofuji "Jump from 20st Century" Asbest Theatre	- Tokyo
2001/Apr	YAN-SHU "Gourd and Suck"	Lilian Baylis Studio - Sadler's Wells, London
/Jul	YAN-SHU "Zunja" perform+WS	Portlan University, SanFrancisco Butoh Fes - United States
/Aug	MAUMA "Portrait with good relationship"	Artsphila Theatre - Tokyo, Japan
/Sep	DAIZUKO-FARM "Kaka-retsuden"	Toyama, Japan
2002/Jun	SAL VANILLA + Shizuku	Danza de Pé, Santiago de compostela, Oviedo, Jijón, Bilbao
/Sep	YAN-SHU perform+WS	Mexico City
/Oct	SAL VANILLA "inter/action"	Korean National Theater, Seoul
2003/Jan	Dani Pannullo Dancetheatre Co "ORDEN DE APARICIÓN" Circuit Festival	- Lliure Theatre, Barcelona
/Mar	Dani Pannullo Dancetheatre Co "Danza del Mundo" Teatro de Madrid,	Madrid
/May	SAL VANILLA "inter/action"	Roppongi Hilles Arene, Tokyo
/Jun	SAL VANILLA "inter/action"	Esplanade Theater, Singapore
/Aug	DAIZUKO-FARM "Bakusyu-no-Terror"	Echigo Tsumari Art Field - Niigata, Japan
/Sep	SHIZUKU "Flow/Still"	Morioka, Japan
/Oct	YAN-SHU+KamataAkiko "Want to your Dance!" Theatre Die platze	- Tokyo
/Nov	SHIZUKU "OKINAWA" AsahiBeerMusicCaraban "borderless sound"	- Okinawa
2004/Oct	SHIZUKU "The last inn - by the stone post"	Lima Peru, InternationalDanceBiennale at Inchoen, Korea
2005/Jun	YAN-SHU "HA-SU" DORA Award, BestChoreograph, BestPerformance nominated CanAsian Dance Fes	- Tronto
/Jul	SHIBUSA-SHIRAZU Orhestra Europe tour Moers Jazz Fes, Germany, Swiss, Russia, Italia, Poland, etc	
2007/Jun	"Coughing alone"	New sagara Buiding, Tokyo
2008/Aug	"Jose Garcia"	LoopLine, Tokyo
/Sep	"Tenmakushibusu" SHIBUSA-SHIRAZU Orhestra Chiba	- Japan
/Oct	"Gakutto komurakaeru akinite" SHIBUSA-SHIRAZU Orhestra Oul-Spot Theater	- Tokyo
2009/Apr	SHIZUKU "Moss green river- on the other side" Madrid	
2010/Aug	SHIZUKU "Moss green river- on the other side" Tokyo	
2011/Feb	SHIBUSA-SHIRAZU Orhestra Japan tour	Hiroshima, Osaka, Nagoya, Tokyo
2012/Feb	"Voijer Sensei" Ponys	Shimokitazawa town theater - Tokyo
/Sep	Shrimp "New Kids"	New West Berlin - Berlin
/Oct	Shrimp "Butoh+Soundscape"	Theater Acud - Berlin
/Dec	Shrimp "Wide Scope Experimental"	ZMF - Berlin
2013/Jan	Shrimp Plenzlauer	ZMF - Berlin
/Feb	"Fire of the Body" Boddinale,	Loophole - Berlin
/Mar	Ø "war"	Berlin, Den Haag, Amsterdam, Kölln, Maastricht
/Jul	Albom "4seasons of the windows"	Hoftheater - Berlin
/Nov	"LEAKING" German Dance Solo,	SchauspielTheater - Leipzig
/Dec	"MOUNTAIN FURROW" HERBST PROGRAM	2013, Ausland - Berlin
2014/Jan	"Ammo Nite Gig Vol. 44"	Dock11 - Berlin
/Feb	"Wide Scope Experimental"	Loophole - Berlin
/Mar	"un(_)requite(_)d"	Acker Stadt Palast - Berlin
/May	"OSMOSIS Poznan-Berlin"	Zamek Poznan- Poznan
/Sep	"Multiversal North"	Berlin, Copenhagen, Stockholm,
/Nov	"On a remote land"	TATWERK - Berlin
2015/Jan	"Transmediale Berlin"	Berlin
/Feb	"Stop Thinking" w/Kazuhisa Uchihashi	Acker Stadt Palast - Berlin
/May	"Zwischenwelt Festival"	ACUD - Berlin
/Aug	"eX...it! International Butoh dance Exchange Festival"	Schloss Bröllin - Pasewalk
/Sep	"Plant Mankind"	Ausland - Berlin
/Nov	"MultiDOM's MuITEECE"	Athens
2016/Feb	"POZATKI na trzy postacie	Wroclaw, Poznan, Torun, Łódz
/Mar	"MultiRAID"	özgür kaznova - Istanbul
/Jul	"Dance Circus International Dance Festival Tour 2016"	Ipoh, Tanjung Malim, Kulang
/Aug	"SKOŁOWACENIE"	Swinoujscie - Poland
2017/Aug	"Camp Tipsy"	NeuBrandenburg - Germany
/Oct	"Lamentation"	Somos Gallerie - Berlin
/Dec	"f(being)"	Uferstudio, Inter-University Centre for Dance Berlin (HZT) - Berlin
2018/Aug	"Bubble"	Bauhaus Dessau - Dessau
/Sep	"Way"	Festival International de Théâtre de rue d'Aurillac - France
/Dec	"18"	Uferstudio, Inter-University Centre for Dance Berlin (HZT) - Berlin
2019/Jan	"Reverse in Nostalgia"	Sophiensaele -Berlin