
S20 - Hiroaki Umeda

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S20 - Hiroaki Umeda

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Contents

Biography

Hiroaki Umeda	3
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Thoughts

1. Creative Principles	4
2. Dance Method	5
3. Choreographic Project 'Superkinesis'	6
4. Technology and Visual Installations	7

Project

<u>Somatic Field Project</u>	9
------------------------------	---

Solo Works

Intensional Particle	10
split flow	11
Holistic Strata	12
Haptic	13
Adapting for Distortion	14
Accumulated Layout	15
Duo	16
while going to a condition	17

Superkinesis - Choreography Project

4. temporal pattern	18
3. isolation	19
2. repulsion	20
1. centrifugal	21

Visual Installations

Kinesis #1 - Screen Field	22
split flow Installation	23
Holistic Strata Installation	24
Haptic Installation	25

Commissioned Choreographies

Peripheral Stream (L.A. Dance Project)	26
Interfacial Scale (GöteborgsOperans Danskompani)	27

History

Choreography	28
Installation	28
Solo	29

Information

Contact	33
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Hiroaki Umeda - Biography

Hiroaki Umeda is a choreographer and a multidisciplinary artist now recognized as one of the leading figures of the Japanese avant-garde art scene. Since the launch of his company S20, his subtle yet violent dance pieces have toured around the world to audience and critical acclaim. His work is acknowledged for the highly holistic artistic methodology with strong digital back ground, which considers not only physical elements as dance, but also optical, sonal, sensorial and, above all, spatiotemporal components as part of the choreography. Based on his profound interest in choreographing time and space, Umeda has spread his talent not only as a choreographer and dancer, but also as a composer, lighting designer, scenographer and visual artist.

Born in Tokyo, 1977, Umeda first studied photography at the Nihon University in Tokyo. At the age of 20, he gained interest in art more suitable for creating intense bodily experiences, which he is now known for, and started attending numerous dance lessons such as ballet, hip-hop, modern dance and so on. After about a year, in 2000, Umeda stopped taking lessons, founded his company, S20, and started creating his own multidisciplinary works by freely integrating all distinct dance practices and other art forms. In 2002, his ever popular work, *while going to a condition*, received great acclaim at Yokohama Dance Collection R (Yokohama, Japan) and was immediately invited to Rencontres Chorégraphiques Internationales (Paris). Director Anita Mathieu hailed the piece as 'a visual and sensorial experience. [...] The discovery of a young artist, both original and promising.'

In 2007, his new solo piece *Accumulated Layout* premiered in the prestigious Théâtre National de Chaillot with much anticipation, which resulted in a sell-out performance and another great acclaim. Drawing further from his now signature style of mixing digital imagery, minimal soundscape and extremely potent corporeality, Umeda's other solo works such as *Adapting for Distortion* (2008), *Haptic* (2008), *Holistic Strata* (2011) and *split flow* (2013) has transfixed the audience in major festivals and theatres worldwide such as Festival d'Automne (Paris), Pompidou Centre (Paris), Biennale de la Danse (Lyon), Kunstenfestivaldesarts (Brussel), Festival Roma Europa (Rome), Tanz im August (Berlin), Tanzquartier (Vienna), NY Live Art (New York), The Barbican Center (London), Sydney Opera House (Sydney), National Chiang Kai-Shek Cultural Center, R.O.C (Taipei) and Aichi Triennale (Aichi). One of his most successful pieces, *Holistic Strata*, co-produced by the Yamaguchi Center for Arts and Media (Yamaguchi, Japan), which Umeda calls as a 'kinetic installation' has seamlessly assimilated the boundary between dance and visual art. Later it was credited by *Le Monde* as, not an one-man show, but as an 'one man dancing landscape.'

In 2009, Umeda commenced his ten-year choreographic project 'Superkinesis' and started working with dancers of distinct physical backgrounds such as contemporary dancers (*1. centrifugal*, 2009), hip-hop dancers (*2. repulsion*, 2010), classical ballet dancers (*3. isolation*, 2011) and Asian traditional dancers (*4. temporal pattern*, 2013). From the outset, Umeda's minimal and innovative choreography style which harmonizes his singular physical language and the different dancers' bodies has gained great attention and most pieces have been commissioned by important organizations such as Théâtre de Suresnes Jean Vilar (*2. repulsion*), Hebbel am Ufer (*3. isolation*) and Esplanade Theatre, National Chiang Kai-Shek Cultural Center, R.O.C and Aichi Triennale (*4. temporal pattern*). In 'Superkinesis', Umeda ventures into discovery of kinetic movements innate to human beings, preceding the construction of cosmetic choreographic languages, and, subsequently, attempts to construct a transcendental (super) order in the space and time of the stage *per se*.

In this series of choreographic experiment, Umeda considers dancers' bodies as natural objects constantly affected by the natural force, and explores to discover kinetic languages by tuning into the subtle voices of the surrounding environment that only could be perceived by an acute sensorial receptor called dancers.

GöteborgsOperans Danskompani, Sweden has commissioned Umeda's latest choreography piece, *Interfacial Scale* (2013), created for 11 dancers and an abstract orchestral music composed by Yoshihiro Hanno. Fresh from the show's success, his latest choreographic piece *Peripheral Stream* (2014) was premiered at Théâtre Châtelet in March 2014, commissioned by the L.A Dance Project lead by Benjamin Millepied.

Extending from his interest in providing an unknown sensorial experience to the audience, from 2010, Umeda has been working on series of installations, which mainly focus on optical illusion and physical immersion. The main works include *Haptic Installation* (2010) commissioned by Aichi Triennale, *Holistic Strata Installation* (2011) premiered at Exposition EXIT at Maison des arts de Créteil, and *split flow Installation* (2012) commissioned by the Van Abbemuseum of Eindhoven. His string of works combining visual and physical sensation has earned him Prix Ars Electronica, Honorary Mention, in 2010.

Composing Holistic Sensations I - Artist's Thoughts by Hiroaki Umeda

I. Creative Principles

When the world is analyzed through the lens of Hiroaki Umeda, it is possible to assume that the whole of this universe as entirely virtual. When our eyes receive the light signals abound in the external world, they are firstly transmitted to the brain, then processed into units of information, and finally reach cognition by matching it with an existing linguistic code. However, obviously, all through this procedure, there are no tangible objects to which we can point at and say it as reality. In our everyday life, humans assemble plethora of informative signals into manageable units and recognize them, for instance, as an individual, an object, or certain scenery. Yet, according to Umeda, what hypostatizes these batches of abstract information is merely our 'belief system': 'When one has confidence on object's factuality they name it as real, and when this confidence is slightly undermined they rename it as virtual.' At the end of the day, however, when every sight is optically dissolved into molecules, both the reality and the virtuality are simply consisted of particles of light.

Information flow in breakneck speed and the society shifts in light-footed rhythm in a megalopolis such as Tokyo; and together with this incessant stream of transformation the given value system in society is rapidly lost. Growing up in this liquid milieu, it was inevitable for Umeda to lay the groundwork for his belief system by resorting neither to language nor history, but to his own substantive body. For Umeda, the body 'is a place pregnant with language preceding language, and emotion prior to emotion.' In other words, it is a place where 'archetypes of signs exist': where languages and emotions are still in its totality avoiding the distortions cause by the society. Umeda highly respect the value of these primitive yet complex sensations in the body, which emerges from multifarious external interactions, and abstain from easily processing them through the empirical encoding system called language. Umeda calls this pre-linguistic and pre-emotional entity as the 'Impulse,' and by observing, analyzing, and theorizing it thoroughly, he situates it at the basis of his artistic creation.

The 'impulse' is considered as the seed and also the goal of his creation. Based on the various physical stimulations that are stocked inside his body, Umeda logically composes all stimulants on stage—light, sound, image, and body—in order to share his 'Impulse' with the audience via the delicately orchestrated performance. 'I want to provide unknown physical sensations to the audience,' says Umeda. In other words, through his stage abound with stimuli; he attempts to liberate the audience's receptor of the senses, which has inevitably become dysfunctional in today's society. For Umeda, precisely this aesthetic (or *aisthēsis* in Greek, meaning sensation) experience is the most significant social power that art possesses. It is only when we encounter extremely radical and sublime experiences that go beyond the realm of empirical language that we envision an ideal world that has never been before, and beget imagination that could change the future.

For Umeda, when the world is dissolved into minimum base units, the basic components are merely particles of light; or in some other cases atoms and protons. By the same token, when this microscopic vision is inverted to a macroscopic perspective, it is possible to suggest that all entity on earth—whether humans, artifacts or Nature—is ultimately constituted of the same material, and thus are coherently united as a whole. Put otherwise, in Umeda's thoughts, 'man is merely a collective entity of particles, not so different from stones, ants and birds.' This notion derives from Umeda's conviction that, what is thought to differentiate humans from others, like souls, minds and spirits, are actually intangible objects and, again, cannot substantiate its existence. Moreover, Umeda does not subscribe to the doctrine that individuals are contained within one body. Just like a flock of birds could occasionally be recognized as a single unit of life, 'the demarcation line between the individual and the collective is actually quite obscure.'

Naturally, thereby, the common philosophy of individual humans, being superior to all other life forms and objects, becomes a contrived concept. When everything is dissolved into atoms and protons, there is not much difference between humans and objects, and not much certainty between individuality and entirety. And when the world is observed through this newly adopted lens, an ethically more 'humble world,' constructed from non-hierarchical networks, connecting humans, objects and nature emerges. Armed with this philosophy, Umeda abandons the hierarchical structure common to stage, which readily apply materialistic elements to accommodate the human body. In Umeda's pieces, per contra, the fact that humans exist on the equivalent level as all other natural and artificial entities is clearly emphasized. In short, Umeda's works are conceptually deeply rooted in the philosophy, which could be called as 'post-anthropocentrism.' Humans, objects and nature coexist with ease, and subsequently from here a holistic spatiotemporal experience filled with somatic stimuli is born.

Composing Holistic Sensations 2 - Artist's Thoughts by Hiroaki Umeda

2. Dance Method

By briefly attending distinct dance lessons from ballet to hip-hop, Umeda realized at the outset of his career that, in the foundations level, there exists a 'common denominator for physical movements,' which is adaptable to all dance styles. Thanks to the belated entry into the world of dance at the relevantly mature age of twenty, when his conceptual basis was already fixed, Umeda could not blindly obey to the existing dogmatic disciplines, which did not accommodate his physicality at all. Moreover, when observed through his eyes, the stylistic differences perceived among distinct dance forms were only like the differences seen in fashion styles: they are different only when analyzed through the scope of an established cultural institution. Beneath the cosmetic variances, however, there should exist a pre-dance movement principle transcending all social categorization. Supported by this hypothesis, Umeda eliminates all categorization and pursues to discover the underlying 'Kinetic Principles,' which, in turn, becomes the constitutive elements of the 'Movement System' transcending all styles. This is the basis of Umeda's 'Kinetic Force Method,' where 'kinetic movements' function as the alphabetical components for constructing the 'Movement System' that transcends the law of stylistic genres.

The practice of Kinetic Force Method could be divided into three stages. First step is 'standing' in the Neutral Position. According to Umeda, it is essential for the mover to master two kinetic principles to accomplish the postures of standing. That is, the 'Principle of Balance' which becomes the basis of movements, and the 'Principle of Tension and Relaxation' which generates all movements. In Kinetic Force Method, a perfect balance is obtained by controlling the three gravity points of the body: the center of the hip, the center of the chest and the effort point of the sole. Umeda claims that, 'If these three points are in full control, all human standing positions could be accomplished.' For instance, the so-called Neutral Position is achieved by 'placing the top of the chest, over the hip, over the center sole, and aligning it in a single grid.' And when the mover masters the gist of Principle of Balance, he or she will gradually notice the importance of the Principle of Tension and Relaxation. This is because when one stands in the most natural position in tune with the laws of physics, all redundant tension disappears from the body, which, in turn, enables the mover to generate maximum range of motion in minimum amount of input.

The second stage is 'moving' in harmony with the natural force. In Kinetic Force Method, all kinetic movements are engendered by adapting the body to the natural forces existing in the environment, such as gravity, repulsion and centrifugal force. In other words, the mover does not adopt active movements in order to command the environment, but rather develops passive movements by channeling to the natural force. 'It's easy to understand when you imagine the movement of swings,' says Umeda, 'since the fulcrum point of a swing is so solid, it naturally creates a beautiful trajectory with minimum input to the moving point, that is, the seat.' As is demonstrated by this simple principle of dynamics, when the mover once masters the Neutral Position of first stage, they will be able to realize a kinetic movement, which 'embodies the transmission of natural force running through their bodies.'

Lastly, the third stage is to develop a 'flow' by applying, again, the surrounding natural force. Kinetic Force Method differs from, for instance, forms of classical ballet since it does not attempt to generate a 'pose, or pause' by defying and controlling the gravity, but rather strives to develop a 'flow' by falling into chime with the surrounding environment. According to Umeda, in order to create a beautiful 'flow,' that is devoid of any redundant noise (such as tension and ego), it is necessary for the movers to temporarily unlock the 'limiter of the consciousness' regulated by human logic. This is because it is significantly important for the mover 'to remove all prejudice which readily assumes the limit of human movements.' When one assumes that humans are capable of taking full control of the body, the movement becomes rigid and thus cannot transcend the existing physical formats. Rather, in order to generate unknown movements, it is important for the mover to once let go of reason and physically communicate with the natural surroundings.

One may wonder if people could actually achieve this state of mind, but this statement is born out by Umeda's own kinetic movements which at times seem like an unknown creature, or 'inhuman form.' Humans are by no means hermetic to the environment and the very possibility of innovative movements, transcending the existing postulations, starts from communicating attentively with the external world.

Composing Holistic Sensations 3 - Artist's Thoughts by Hiroaki Umeda

3. Choreographic Project 'Superkinesis'

Superorganism is a concept in biology where a collection of agents, either insects, plants or animals, acts in concert to produce a single phenomenon governed by the collective. Exemplary case can be seen in, for instance, a colony of ants and flock of migrant birds. Inspired by this biological concept, Umeda commenced his ten-year choreographic project 'Superkinesis' in 2009. In this project, Umeda attempts 'to compose all kinetic movements on stage, that is, not only bodies but also, for example, lights, sounds and imageries,' and by harmonizing all the kinetic movements on a transcendental (super) level, 'a spatiotemporal artifact that is analogous to a gigantic living organism comes into being.' And in order to materialize this organism, Umeda basically choreographs *all* movements on stage.

The underlying reason for the ambition to choreograph all movements, lies in Umeda's conviction that humans are part and parcel of the natural order, and by extension, the bodies are just one element constituting the stage. Put differently, the existing dichotomy of nature and artifacts does not chart the world persuasively for him, since Umeda's theory runs counter to it and considers all artifacts as a gift of nature. In the line of thinking, the artist claims that the highly civilized beings called humans could also be considered as natural objects. Based on this hypothesis, Umeda suggests that even in an advanced art form like contemporary dance, the mover should not command the environment but should rather obey to the surroundings. It is worth repeating this methodological tenet since this is precisely the underlying philosophy of Superkinesis. 'When you look at a cat,' Umeda explains, 'You could see that the animal has achieved a superbly sophisticated and functional movement by chiming perfectly with the surroundings. In the same manner, I believe, that if people fully harmonize with the environment, a human movement *per se* should emerge.' In other words, in Umeda's thoughts, nature induces animate kinesis and the environment precedes human movements. For this cause, it is absolutely natural for the artist to choreograph all elements on stage to create an integral holistic experience.

This choreographic experiment can be divided into three phases. The first phase focuses on the research of 'kinetic movements.' By collaborating with dancers from different backgrounds—contemporary dancers, hip-hop dancers and ballet dancers—and by adapting Kinetic Force Method to their respective physicality, the choreographer strives to seek a diverse range of kinetic vocabulary that should derive from separate experiments.

The second phase is committed to the invention of the 'system.' At this stage, the choreographer attempts to discover a common ground, or a system, which could be shared by multiple movers existing on stage. This unity could be reached by, for example, coordinating the breath, the rhythm, the velocity of movements or the specific parts of movements of the dancers. Put otherwise, the second phase is devoted to the 'choreography of time', which could be shared by distinct movers.

The last phase is devoted to the development of the 'order.' On top of the physical system realized by multiple dancers in the previous stage, other choreographic materials such as light, sound and image will be added as the final layer of the craft and the total order of the space will be pursued.

Due to practical reasons, the choreographic research is divided into three phases but experiments of movement, system and order are more or less conducted all through the three-step process. To recapitulate, it is a project, which seeks to choreograph all kinetic movements on stage—physical, temporal and spatial shift—in order to materialize an organic whole. As of February 2014, the Superkinesis project has fruitfully progressed to the second phase.

Composing Holistic Sensations 4 - Artist's Thoughts by Hiroaki Umeda

4. Technology and Visual Installations

If all kinetic movements are equal aesthetic components of choreography, then there could be a 'choreographic piece,' which does not include any human beings. Moreover, if the major objective of the artist lies in providing the audience with the pre-linguistic and pre-emotional physical sensation, which alternatively could be called as the 'impulse,' that experience can be generated possibly without the medium of the moving body. Based on this hypothesis, Umeda started working on visual installations from around 2010.

Needless to say, the direct confrontation of the two bodies—the mover and the spectator—enables a multivalent experience specific to live performances and Umeda also believes in this fecundity of the art form. However, there also exist artistic weaknesses in performing arts and, for Umeda, the most crucial deficit is the interpretive approach, or to borrow the artist's words, 'a sluggish experience analogous to linguistic cognizance.' To explain concretely, when an audience member attends a dance performance, he or she will firstly integrate all the light particles into an image, then will recognize it as a movement of human bodies, and lastly will develop a theoretical concept by processing the piece through a critical framework. Conversely, in installations, 'we could bypass this sluggish process,' states Umeda, 'and directly provide optical and sonal stimuli to the audiences' bodies.' In order to make full use of this immediate impact, Umeda's cyber installations perplex the vision, challenge the limitations of hearings and undermine the sense of equilibrium in the audience. In short, his digital installations do not allow ample time for cerebral processing but rather speaks directly to the viewer's corporeality. Umeda states that, in the near future, he is considering on exploring haptic and other sensory apparatus for developing an intense artistic experiences.

Many consider Umeda as an interdisciplinary artist who skillfully merges technology with contemporary dance—and this is not a false assumption. However, according to the artist, deploying technological devices or digital software is not a *sine qua non* for his craft. Moreover, Umeda admits that he is not applying anything that could be called as the state-of-the-art technology. Then why, in Umeda's works, exists a technologically up-to-date-quality that is rarely observed in the realm of dance? The artist answers as follows: 'Simply, I think it is because my thoughts are updated together with the advancement of technology.'

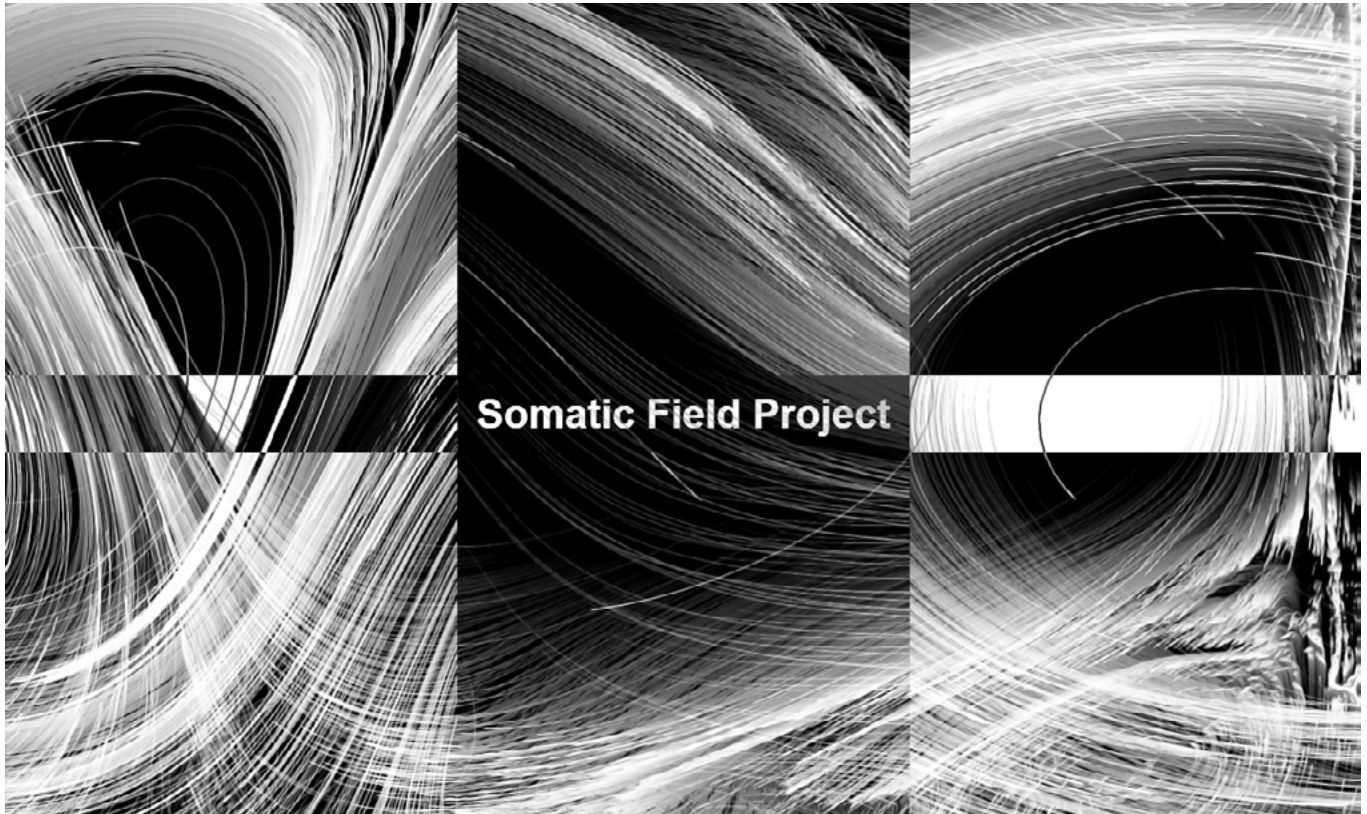
Umeda does not indicate much interest in 'reproducing' the existing reality by using the latest technology. For instance, like regenerating the quasi-real sound of a classic concert through the most-advanced audio equipment run counter to his vision. If an unprecedented audio device has been developed, Umeda will strive to produce (and not, reproduce) a new sound that can only be generated by using that equipment. Similarly, if it is a visual device, he will explore to produce a world, which can only be visualized through that high-resolution appliance. To this effect, Umeda believes that the updating of artist's thoughts should go hand in hand with the updating of the technology. For Umeda, the fruitful future of the technology cannot take place only by the development of technology itself, but rather, more so by the renewal of the artist's thoughts triggered by the former's innovations. Put otherwise, it is not the technology but the artist who envisions and enables the latest artistic work. This is why Umeda does not commence his project unless he foresees the core vision of the project. And once that vision is clarified to a certain extent, he starts searching for minimal technological prescriptions required for achieving the goal.

Digital technologies in Umeda's dance pieces are adopted mainly for two objectives. First, in order to 'enhance the resolution of the world.' When digital technologies are applied, space, for example, can be depicted in the precision of a pixel and time can be commanded by the expansion and compression of the sound beyond the accuracy of human aural ability. 'I believe,' claims Umeda, 'that there exists another dimension of aesthetic world which can only be realized by the finesse of digitally controlled time and space.' Second, the artist applies digital apparatus for 'expanding and shrinking the human physical scale.' An easy example could be seen in the use of sensors in *Holistic Strata* (2011). The sensor captures the movement of the body in real time and reflects that on the background screen. Through this procedure, the mover can feel as though the circumference of his physical territory has macroscopically expanded. Or, on the contrary, if bodies are enfolded with infinite delicate lines, which can only be depicted by precision mechanical equipment, the mover can feel as though the measurement of the physical sphere has microscopically shrunk.

Composing Holistic Sensations 4 - Artist's Thoughts by Hiroaki Umeda

Umeda asserts that, 'The development of digital technologies is radically changing the physical human perception,' and indeed it is shifting the conception of us. Some may readily reject this physical transformation as it may jeopardize the given concept of a human body, but for Umeda, who swiftly 'updates his thoughts together with the advancement of technology,' this is the de facto standard of the present human physicality. Not only, by keeping pace with the up-to-date technology but also adapting one's minds and bodies to this technologically enhanced environment, Umeda creates an artwork that harmonizes beautifully the corporeal and the technological.

Somatic Field Project



Somatic Field Project

'Somatic Field Project' is a long-term research project commenced in 2014 by Hiroaki Umeda, aiming at nurturing young Japanese dancers as well as developing 'Kinetic Force Method', Umeda's movement method.

Somatic Field Project

<http://hiroakiumedas.com/somatic.html>

Facebook - Somatic Field Project

<https://www.facebook.com/somaticfieldproject>

Solo Works

Intensional Particle

(2015)

Choreography & Dance: Hiroaki Umeda

Image Direction: S20

Visual Research: Ludovic Burczykowski

Image Programming: Shoya Dozono

Video Editing: Guillaume Gravier

Sound & Lighting Design: S20

Production: S20

Coproduction: Le Manège – Scène Nationale, le manège.mons, la Gare Numérique – Jeumont, la Maison des Arts de Créteil, Stereolux – Nantes, Mapping Festival – Genève

A horizontal line projected on the screen tremors. Suddenly, for an instance, the line drastically multiplies as if to discharge its immanent energy. Similarly, when Umeda on stage trembles, covert energy withheld in his body is transmitted from the pelvis to the spine, to the arms, and lastly to the digital screen situated at the rear, in which the energy is visualized by curved lines reminiscent of a solar corona. When waterfalls and rivers are seen from afar, they seem to maintain static forms; yet, when one zooms into the same objects in a microscopic level, it is noticeable that they are consisted of ceaseless motions such as swells, waves, vortex and crosscurrents. Based on this creative concept, in *Intensional Particle*, Umeda reinterprets the particles in space as not static molecules but rather as ‘active particles (or, mass points)’; and, visualizes, in space, the ‘intensional force’ that particles conceal.

On stage, the corporeal, the photic and the sonar forces converge in exponential speed, and, at one point, it reaches the critical point of energy. Yet, the extremity is not sustained for long as it once again reverts back to a temporal equanimity by going through phase transitions. The transient shapes of digital particles which conjure images of dissolution of solids, sublimation of liquids, and algorithms of heat transference, synchronizes and synthesizes with Umeda’s movements – yielding an entire universe that dances like a living organism. The audience will be experiencing a digital reality saturated with ‘unstable stability’: the raging streamlines vanishes after a minute, and the luminous waterfall vaporizes after a second. Therefore, despite the existence of an explosive canvas soaked with digital curvatures right before our eyes, it simultaneously gives us a fragile impression. When an evanescent expression per se of the body is embedded within the architecture of lights, which moves incessantly to maintain a split-second stability, sooner or later, the audience realizes that everything on stage will vanish in the next moment. As if to embody the ephemeral aesthetics underpinning the piece, here, on stage, the invisible forces come to the fore and the visual universe sink out of sight. Yet, the residue of heat still simmering after the experience of an informational overload will linger long in the audiences’ bodies.



Solo Works

split flow

(2013, 2014)

Choreographer: Hiroaki Umeda

Dancer: Hiroaki Umeda

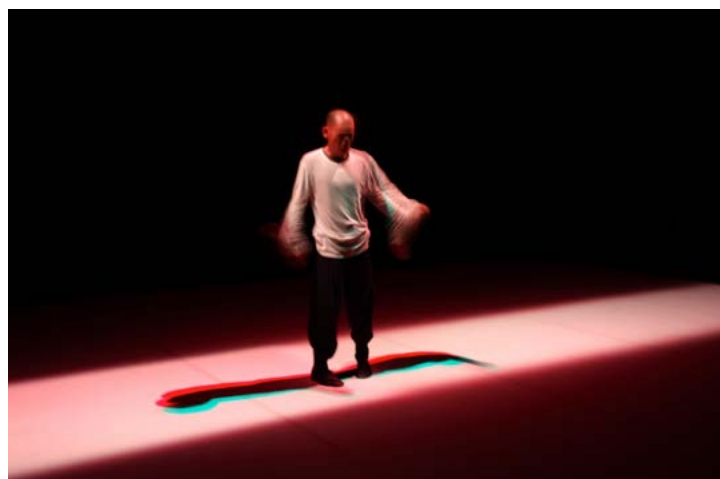
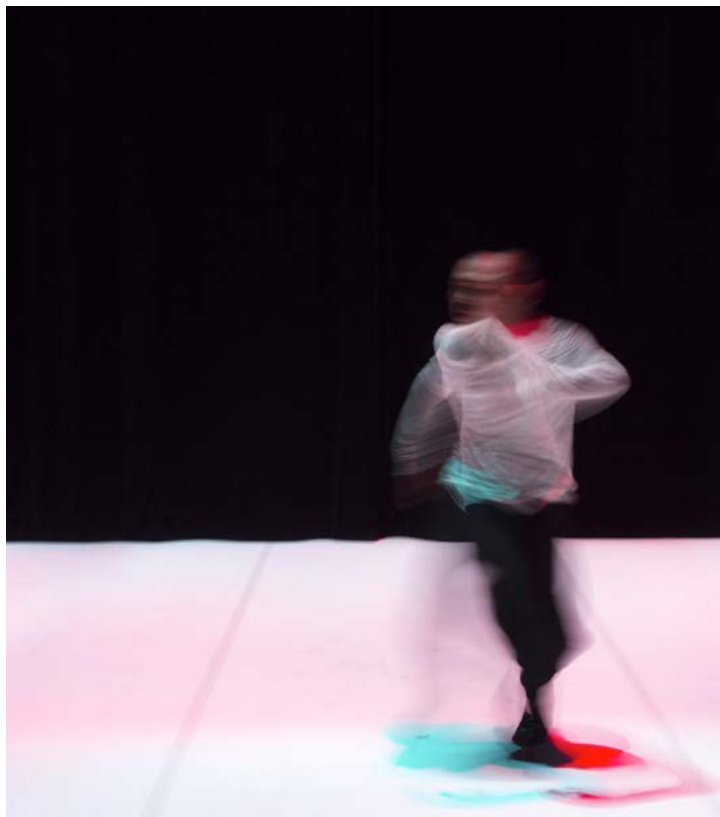
Sound & Lighting Design: S20

Production: S20

Coproduction: Théâtre Louis Aragon, scène conventionnée danse de Tremblay-en-France, Stereolux – Nantes

In this optical dance piece *split flow*, the artist juxtaposes two distinct physical conditions – dynamic and static – in order to visualize the duality within reality. The piece, which first appeared as a light installation commissioned by Van Abbenmuseum (Eindhoven, Netherlands) in 2011, was an experiment to express velocity with strokes of light. In the installation, a high luminance laser device was applied to project three primary colors of light – red, green, and blue – in split-second velocity, which, then, appeared to the human eye in the color of white. However, when the viewers walked through the static space lined with white bars, the achromatic light transiently split into three colors. Through the dynamic intervention of the body into static space, different reality came into existence.

As corporeality was already an important factor in the installation, Umeda decided to create a dance piece from the same concept, and, moreover, to structure a new dance vocabulary out of it. In *split flow* dance version, Umeda first implants movements of various speed, strength and scale into his body, and second, develops a sleek dance flow that continues without a single interruption. In other words, on stage, Umeda brings into relief, with his movements, a dual reality consisted of microcosmic fragments on the one hand and macrocosmic continuity on the other. Through the rich movements layered with different spatiotemporal textures, the audience starts to sense that the surrounding environment is filled, from time to time, with media of different mass – such as, water, oil and air. In *split flow* the audience encounters various realities that could only be visualized through the fecund corporeality of the dancer.



Solo Works

Holistic Strata

(2011)

Commissioned by: YCAM (Yamaguchi Center for Arts and Media)

Choreography & Dance: Hiroaki Umeda

Image Direction: S20

Image Programming: S20, Satoru Higa, Yoshito Onishi

System Design: Satoru Higa, Yoshito Onishi

Sound Design: Satoshi Hama (YCAM), S20

Lighting Design: Fumie Takahara (YCAM), S20

Costume Design: Ryoko Katayama

Sensing Engineer: Yoshito Onishi, Richi Owaki (YCAM)

Video Engineer: Richi Owaki (YCAM)

Technical Coordination: Takuro Iwata (YCAM)

Hiroaki Umeda treats all components on stage—bodies, lights, and sounds—as equivalent means of expression based on his post-anthropocentric perspective. In *Holistic Strata*, Umeda dissolves all constituting elements into the same information units (pixel) and, by doing so, he searches for an ‘axiom of kinetic movements’ that exists as a common denominator of all movements. Reminiscent of lightnings, rainfalls, tornadoes and other non-linear phenomenon existing in Nature, the particle assemblage on stage incessantly changes its form and, from time to time, synchronizes with the physical data generated by Umeda’s movements of muscles with the help of sensing technology. Engulfed in blistering storm of pixels, the dancer’s physicality is heavily influenced by the surrounding environment yet, in turn, his subtlest movements decisively act on the entire universe. “The individual stratum decides the holistic strata, and the holistic strata decide the individual stratum: there are two equal determinants in the world,” says Umeda. And based on this philosophy, he creates a holistic living organism in which all movements transcendently coalesce into a harmony. Immersed in this harmonious world, where all movements are expressed through pixels, the audiences’ senses are challenged to the limit: to experience sensations preceding the materialization of emotions.



Solo Works

Haptic

(2008)

Choreographer: Hiroaki Umeda

Dancer: Hiroaki Umeda

Sound & Lighting Design: S20

Production: S20, Théâtre de Nîmes, Festival d'Automne à Paris

special thanks to Hervé Villechenoux

Millions of photoreceptor cells existing in the human eye receive all photic stimulations existing in the external world. These stimulants are then transformed into hosts of different color signals through the output ratio of only three receptors: red, green and blue. Analogous to sounds, smells and temperatures, Umeda considers that the color is only 'one of many stimulants received by the human body.' In other words, Umeda regards colors as not fixed entities existing prior to physical perception, but rather as stimulants that first come into being through the function of the retina where three primary colors of light are compounded to attain precise cognizance of the color. In *Haptic*, the artist who has solely focused on monochromatic expression ventures into the realm of color and challenges the limit of the 'haptic stimuli received by the eyes.' On stage, violent yet elegant spectrums of colors are displayed and in accordance with this tonal transformation, the texture of Umeda's physical movements—sometimes wildly and sometimes robotic—seamlessly and ceaselessly transform. Flooded with violent palette of colors, the retina of audience members are intensely ignited. From almost-invisible darkness to crash of excessively vibrant colors, the criticality of the human body as a receptor of light is challenged.



Solo Works

Adapting for Distortion

(2008)

Choreographer: Hiroaki Umeda

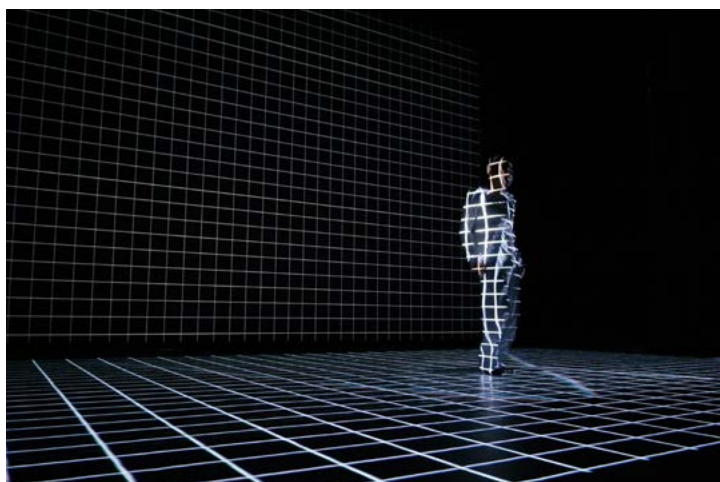
Dancer: Hiroaki Umeda

Sound Design: S20

Image Design: Bertrand Baudry, S20

Coproduction : Le Studio – Le Manège, Scène Nationale Maubeuge,
Romaeuropa Festival

In his previous work *Accumulated Layout*, Umeda affirmed that physical textures on stage could be perceived differently depending on the delicate articulation of lights, even if the actual body movements are exactly the same. Continuing on with this optical experiment, Umeda further explores the possibility of human visual recognition. On the floor, on the screen and on the left and right half of the dancer's body, numerous lines moving in different speed and in various directions are portrayed through multiple projectors. In this geometric space the myriad of lines crisscross and flicker—horizontally, vertically and diagonally—which ends up in generating a distorted vision of the dancer's body from the optical illusion. For example, in reverse proportion to the expansion of space between grid lines projected on the screen, the dancer's body miniaturizes; or, in accordance with the size shift of the grid pattern projected on the body, the perspective of the background is distorted. The title indicates the 'double illusion' specific to the human vision. In order to get on with our everyday life efficiently, human eyes often adjust the actual reality to a comprehensible reality. However, precisely because of this adjusting function, the reality becomes physically biased. That is, humans recognize a distorted reality by correcting the numerous distortions in reality. In this piece, various optical illusion patterns are used in order to render this complex receptive process and, to develop an experience that speaks to audiences' neuronal recognition systems. Do human eyes perceive the correct reality, or, rather, is everything an illusion? The exactitude of human visual recognition is challenged.



Solo Works

Accumulated Layout

(2007)

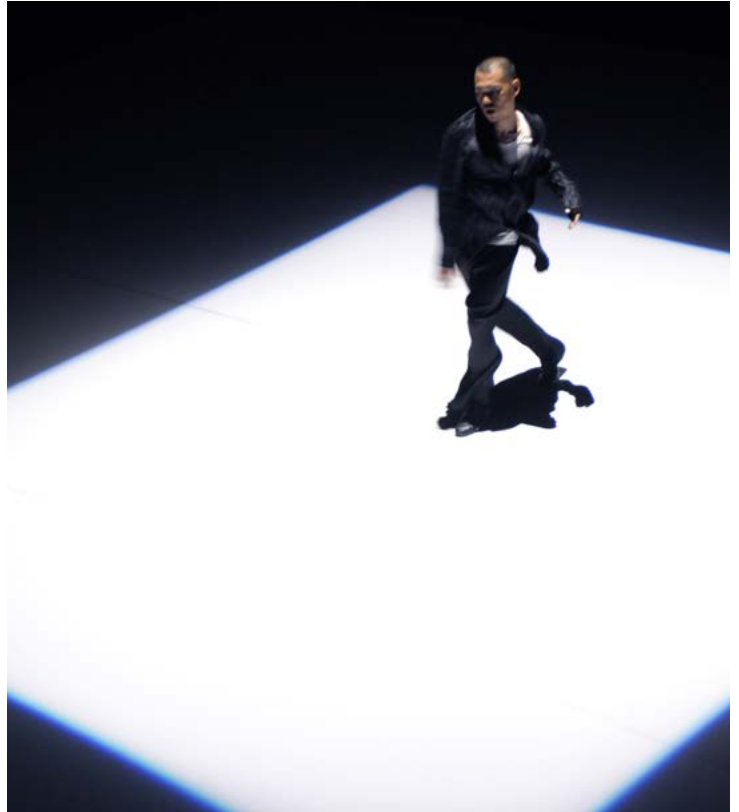
Choreographer: Hiroaki Umeda

Dancer: Hiroaki Umeda

Sound & Lighting Design: S20

Production : Théâtre national de Chaillot – S20 with La Chaufferie

By intricately designing the strength, the brightness, the speed and the refracting angle of lights, Umeda skillfully shifts the visual recognition of the audiences. In this piece, the texture of the dance movements changes in accordance with the layout of lights that shifts slightly from one temporal segment to the other. In one section, a violent oscillation of arms gain velocity in the serenely fading light; or, the kinetic movement of the dancer's body mechanically halts when suddenly exposed to a radiant light. "The light and the movement go hand in hand to compose various stimulation patterns," says Umeda. With passage of time, these stimulation patterns gradually accumulate within the audiences' bodies: infusing in them inefaceable residual images.



Solo Works

Duo

(2004, Recreation 2007)

Choreographer: Hiroaki Umeda

Dancer: Hiroaki Umeda

Sound & Visual Design: S20

The dancer, Hiroaki Umeda, stands simultaneously in two distinct dimensions: in virtual space and in physical space. In blank expression, the two dancers start off by repeating the balletic movement of port de bras in mechanical accuracy. Gradually, the two increase their heat and speed to energetically develop into what could be considered as a deconstructed hip-hop, accompanied by equally vibrant electronic sounds. At one time, the avatar dancing in the digital sphere judders affected by an over-amplified bass sound. At other times, it dissolves into countless pixels by synchronizing to the electronic snarl of sounds. In order to question the meaning of corporeality in contemporary society ever so flooded with virtual images, Umeda juxtaposes on stage the virtual body and the living body. And by adopting the real-time capturing technology, he presents to the audience two dancers who move in homogenous texture almost devoid of a time lag. What kind of movements and effects are possible for the one and impossible for the other? From a duet between the real and the virtual, these variances are examined.



Solo Works

while going to a condition

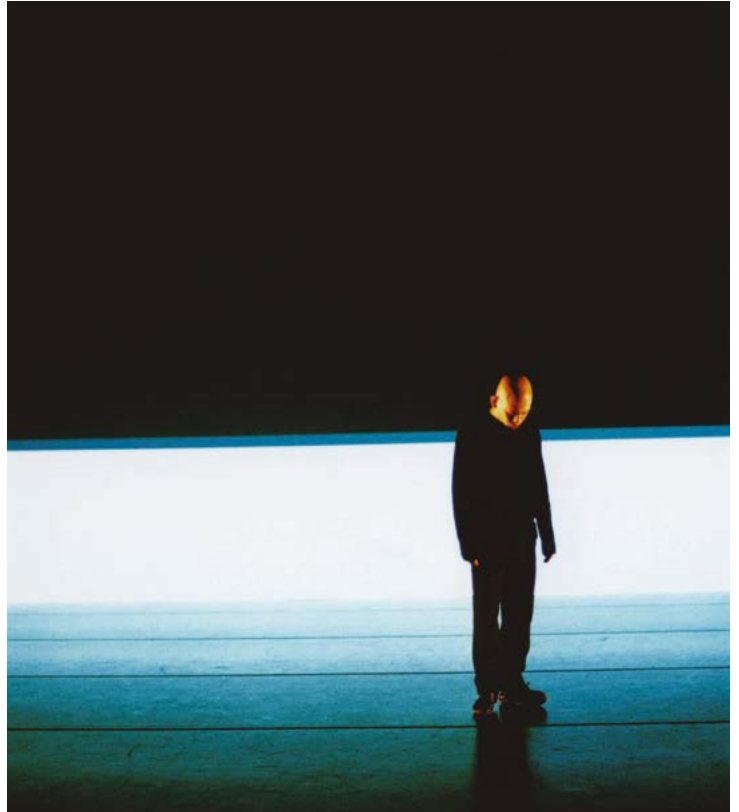
(2002)

Choreographer: Hiroaki Umeda

Dancer: Hiroaki Umeda

Sound & Visual Design: S20

Light, sound, image and body—all elements coalesce into a hybrid unity to exhibit what the artist calls as the ‘pictures of distinct energy state.’ Already in his first internationally successful solo work, the gist of Umeda’s artistic principle is present. From the outset of his career, Umeda, a photographer-turned-choreographer, aspired to ‘present dance pieces as two-dimensional graphic art.’ In order to achieve this, in this early work, the artist allocates upstage an electronic canvas of light that flickers in sizzling velocity. Geometric and monochrome, this highly abstract image is purposefully designed to be ‘perceived by peripheral vision.’ Now and again, the background image synchronizes with the digitally generated drum sound reminiscent of primordial rhythms, and also syncs with the frenetic yet lyrical movements of the dancer fixed center stage. In the course of time, together with the synthetic coalition of elements, the energy value of the space drastically elevates to reach the critical point of energy density. Umeda sets off from the most general movement—standing—then gradually picks up momentum and, at one point, transcends the ordinary physical status to attain an extraordinary physical aura. From ordinary to extraordinary, then back to ordinary again. The audience will be experiencing a ceaseless transformation of distinct forms of physical states.



Superkinesis - Choreography Project

4. temporal pattern

(2013)

Choreographer: Hiroaki Umeda

Dancer: Hema Sundari Vellaluru, Nget Rady (Amrita Performing Arts), Yu-Jung CHENG

Sound & Lighting Design: S20

Image Direction: S20

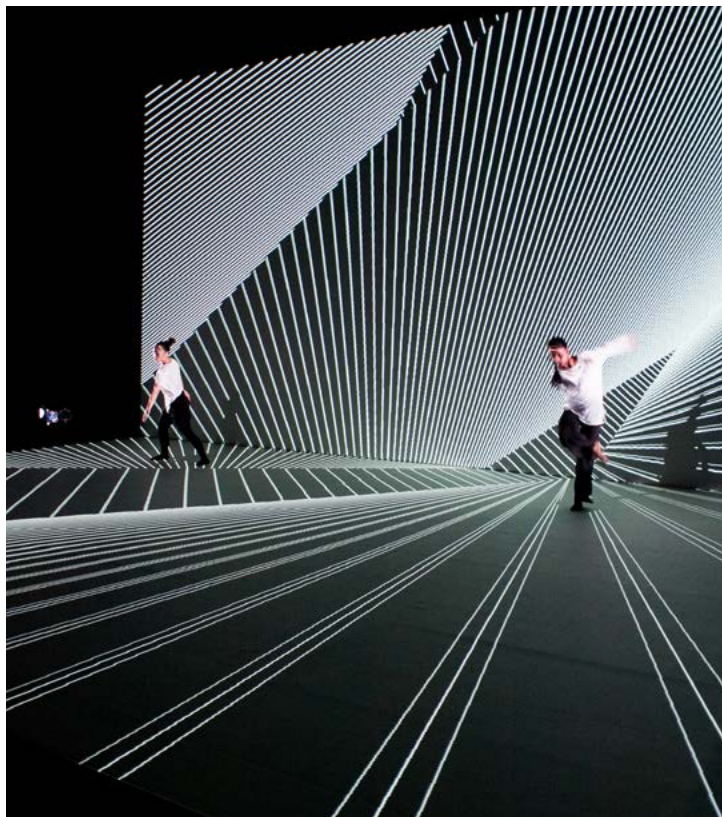
Image Programming: Shoya Dozono

Co-commissioned by National Chiang Kai-Shek Cultural Centre, Taiwan and Esplanade – Theatres on the Bay, Singapore

Project Concept:

Aichi Arts Centre, Japan; Esplanade – Theatres on the Bay, Singapore; National Chiang Kai-Shek Cultural Centre, Taiwan; S20, Japan

In the first phase of the *Superkinesis* project, the main objective was to develop a set of kinetic vocabularies by implanting Umeda's physical method to the culturally distinct dancers' bodies. In the second experimental phase, which commences from this work, the choreographer not only focuses on these vocabularies formed through individual bodies, but also, and more importantly, puts an emphasis on visualizing the emergent 'system' that materializes from the interrelationship of multiple dancers. In order to develop this systematic integrity on stage, however, Umeda does not give orders to the dancers to move visually in unison. Rather, the choreographer treasures the individual cultural backgrounds of the dancers—Taiwan, India and Cambodia—by asking them to maintain their respective forms of traditional dancing, however by unifying their breaths. By delicately choreographing, not the movements, but the rhythm and speed of the breaths to three apparently different dancers, Umeda presents, on stage, an emergent system, or, various temporal patterns, that retains qualitative integrity. Yet, the choreographer simultaneously challenges the audiences by suspending this temporal integrity by projecting numerous grid patterns of different density and velocity. That is, Umeda inserts number of spatial fissures that interrupts the perceptual integrity of the audiences who are prone to assume the firmly established boundary of an individual body, and the tightly-knit unity of three dancers. Indeed, the three dancers share the same temporal pattern on stage, however, by maintaining their distinct cultural and physical backgrounds. The outcome is miles away from monotonously disciplined mechanical unity. *Superkinesis* is a concept that attempts to go beyond the boundary of dance. In this project, Umeda not only seeks to develop a choreographic system which is highly adaptable to diverse styles of dance, but, through it, he also seeks a social system that allows greater freedom and diversity in life.



Superkinesis - Choreography Project

3. isolation

(2011)

Choreographer: Hiroaki Umeda

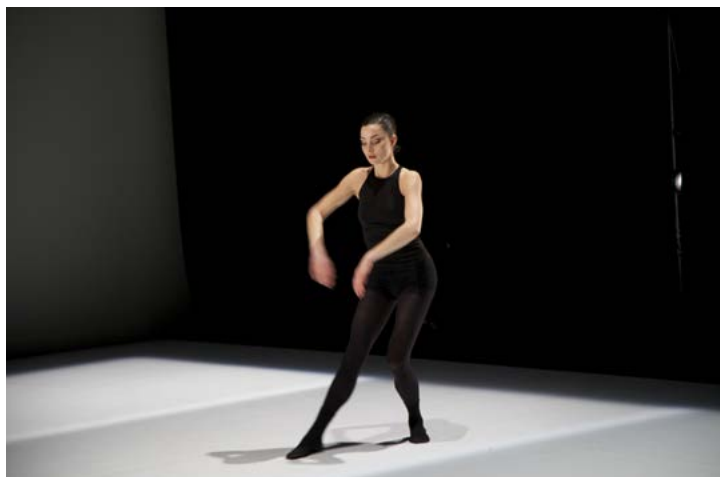
Dancer: Lucia Albini, Ana Campos Calvo, Maud de la Purification

Sound & Lighting Design: S20

Production : S20, Hebbel am Ufer, Berlin

Co-production : Tanzhaus Düsseldorf, Tanzquartier Wien

The aesthetics of classical ballet begin and end with maintaining a linear order—allocating all parts of the body on top of each other. In the third work of his choreographic project, Hiroaki Umeda segmentalize the dancers' bodies into heads, chests, waists, legs, feet and so on, by inserting fissures of isolation to the dancers' ascending linearity that has become their second nature through years of training. Umeda defines isolation as 'a technique to recognize tension and relaxation, and having full control over these forces.' For example, by relaxing the entire body and applying a triggering force to one side of the shoulder joint, one can draw a curve reminiscent of a mollusc by using only the shoulder below; conversely, by solidifying all the body through tension and relaxing only the neck above, one can freely draw a circle by surrendering your head to the gravity force. Isolation is one of the basic techniques of Umeda's Kinetic Force Method. By thoroughly implanting this technique to the substratum of the body preceding the acquisition of the language of the Western dance, the choreographer demonstrates that, in dance, there still exist countless undiscovered vocabularies; rejecting the notion that all vocabularies has been already discovered and that choreography is merely a means of playing with the permutations. Illuminated by the light, the dancers firstly seem like a cross-fertilized artificial species. However, when audiences attentively observe these species drawing eerie and elegant curves with their bodies, the physical language of ballet, which considers order of linearity as an absolute imperative, conversely starts to look like a more artificial language. Unlike ballet, Umeda does not force the dancers to adapt their bodies to the rigidly perfected physical system. Rather, he permits individual differences and seeks to develop a universal language that underlies all those disparities. Through this bold experiment of both acknowledging individualities and coexisting with billions, dance vocabularies and an ensuing system, which go hand in hand with the extraordinary evolution of the information society will ultimately emerge.



Superkinesis - Choreography Project

2. repulsion

(2010)

Choreographer: Hiroaki Umeda

Dancer: Daravirak Bun, Guillaume Yvener, Sofiane Tiet

Sound & Lighting Design: S20

Production: Théâtre de Suresnes Jean Vilar – Suresnes Cité Danse 2010

Co-production: Maison de la Musique de Nanterre, France

The pursuit to combine the aesthetics of street dance and contemporary dance has already been in vogue for nearly a decade. However, there are not many pieces, which strictly focus on the ‘functionality of the movement,’ apart from the socio-cultural context and the pop-ornaments attached on the surface. In his second choreographic project, Umeda strips all these stylistic embellishments and sheds light on what remains as the bone structure of the hip-hop movement: the force of repulsion. Repulsion is not simply one of the core forces applied in hip-hop, but also the basic force Umeda uses in his Kinetic Force Method. Realizing that on the foundational level, there exists a common movement system operating both in his method and hip-hop, Umeda embarks on an experimental journey of thoroughly analyzing the force of repulsion. By allocating different types of repulsion—in velocity, force, and amplitude—to the three dancers’ bodies, Umeda attempts to choreographs not the ‘shape’ but the ‘force.’ When dancers try to correctly obtain these forces, they inevitably reveal slight differences in form, stemming from their distinct body structures. However, transcending these variances, the common force—repulsion—is visualized dynamically by the three dancers. What is extracted from the different bodies is the force that resides beneath the extravagant egos and ornaments of hip-hop. On stage, displayed, is the force of ‘clarified repulsion.’



Superkinesis - Choreography Project

1. centrifugal

(2009)

Choreographer: Hiroaki Umeda

Dancer: Satu Rekola, Milla Koistinen, Natsuko Kuroda

Sound & Lighting Design: S20

Production : S20, ST Spot Yokohama Red Brick House, 2009

In the first work of 'Superkinesis'—his ten-year choreography project—the choreographer focuses, through and through, on the fundamental principle of Kinetic Force Method; namely, the centrifugal force. On stage, three female dancers, trained in the field of contemporary dance, surrender their bodies to this specific natural force. And by optimally harnessing that force, they smoothly revolve their hips, arms, necks, torsos, and through the repetition of movements, their range of motion gradually expands. Ultimately, the revolving movements reach the level of velocity where bodies could be perceived as sheer turning objects. In other words, 'bodies are materialized.' However, this is not to say that Umeda is trying to control the dancers mechanically. Conversely, the choreographer asks them to never focus on unifying their external forms, but rather to concentrate delicately on sensing their internal forces. Which, then, allows the dancers to construct slightly different movements in form. By knowingly acknowledging these subtle distinctions, the audiences, in turn, will come to realize that among all the different moves of the dancers, there exists a latent similarity, which lies beneath as the common ground of movements, that is, the centrifugal force. The dancers let go of their mental inhibitions and they synchronize their bodies to the repetitive instrumental sound. Turning and turning like a whirling rope, and exceeds the supposed limitations of movements.



Visual Installations

kinesis #1 – screen field

(2013)

Direction: Hiroaki Umeda

Sound Design: S20

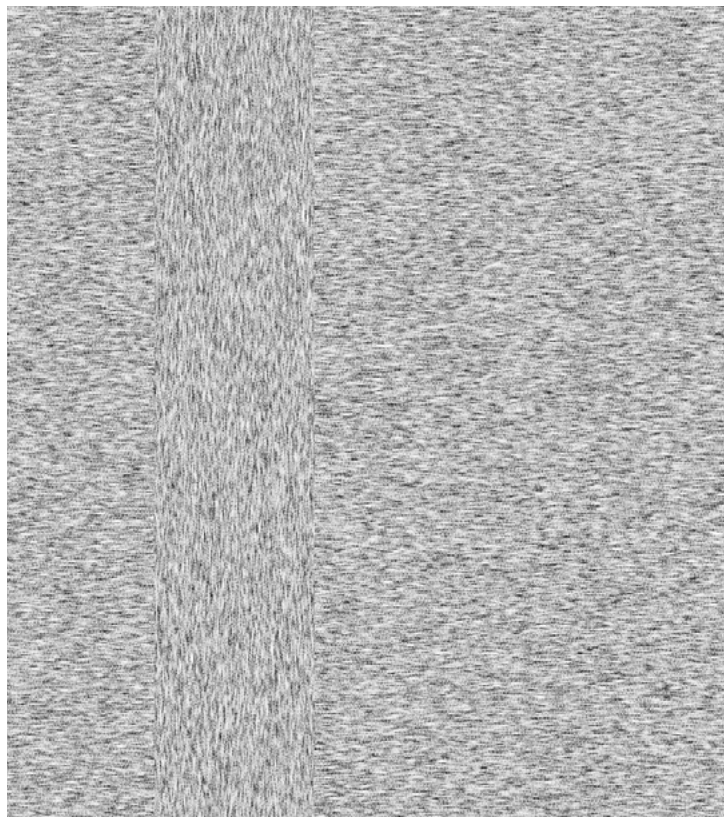
Image Direction: S20

Image Programming: Yoshito Onishi, Shoya Dozono

Video Editing: Seiji Ando

Production: S20

Co-production: Théâtre Louis Aragon, scène conventionnée danse de
Tremblay-en-France, Cinéma Jacques Tati



Visual Installations

split flow Installation

(2011)

Presented in GLOW 2011

Commissioned by Baltan Laboratories and the Van Abbemuseum

Direction: Hiroaki Umeda

Festival GLOW

<http://www.gloweindhoven.nl>

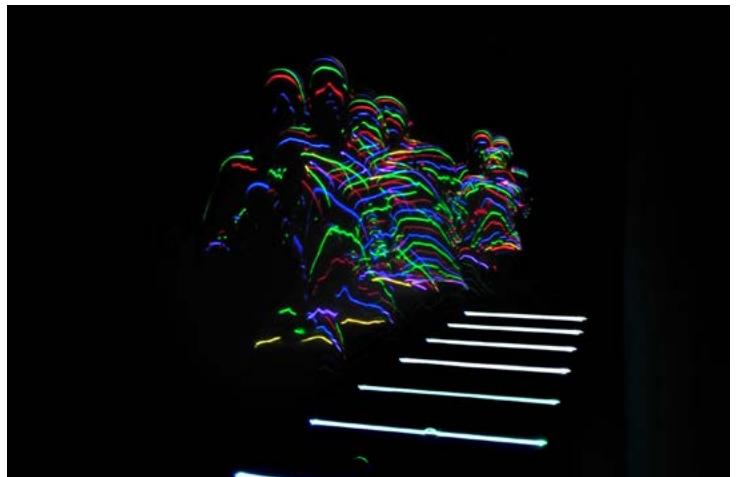
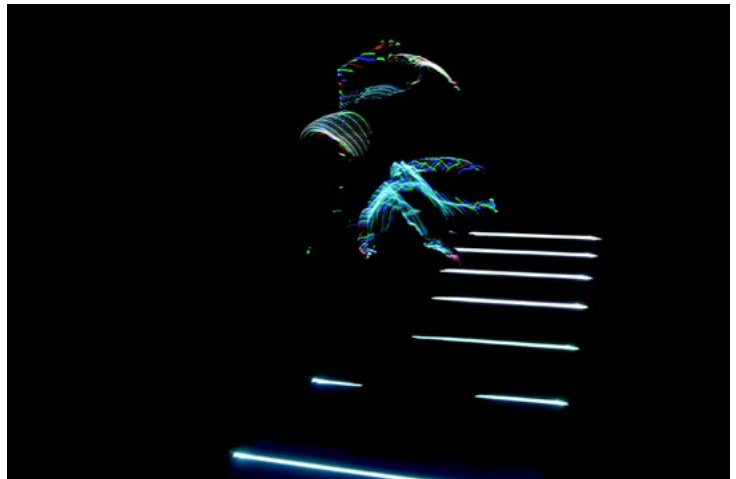
Baltan Laboratories

<http://www.baltanlaboratories.org>

Van Abbemuseum

<http://vanabbemuseum.nl>

In this optical dance piece *split flow*, the artist juxtaposes two distinct physical conditions, dynamic and static, in order to visualize the duality within reality. This piece, which first appeared as a light installation commissioned by Van Abbemuseum (Eindhoven, Netherlands) in 2011, is an experiment in expressing velocity with strokes of light. In the installation, a high luminance laser device was applied to project three primary colors of light—red, green, and blue—in split-second velocity, which then appeared to human eyes in the color of white. However, when the viewers walked through that static space lined with white bars, the achromatic light transiently split into three colors. Through the dynamic intervention of the body into the static space, a different reality came into existence. Umeda demonstrates through this piece that there exist a reality that could only be visualized when movements interfere into space.



Visual Installations

Holistic Strata Installation

(2011)

Direction: Hiroaki Umeda

Image Direction: S20

Image Programming: S20, Satoru Higa, Yoshito Onishi

System Design: Satoru Higa, Yoshito Onishi

<http://expoparanoia.wordpress.com/2011/05/27/hiroaki-umeda-holistic-strata-version-installation/>

Umeda asserts that all movements could be represented by dots of pixels. Whether it is a lightning, a fountain, or a tornado, once these natural phenomena are reduced to minimum units, an extremely complex and refined form of movement that cannot be conceived by humans is brought into relief. On the four walls surrounding the audience—left, right, front and the floor screen—sublime group of pixels, reminiscent of non-linear phenomena existing in Nature, are projected. Through the accurately programmed space of photic stimuli, which encompasses the spectators from all directions, the artist attempts to act on the audiences' bodies sometimes forcefully and other times delicately to shake the very core of their bodies. By ingeniously *choreographing* the free moving high-speed pixels, Umeda conveys an enormous amount of calculated stimuli, which directly affect the audience's physicality. The audience of this immersive installation will be experiencing rather than viewing; they will be experiencing the *choreographed space*.



Visual Installations

Haptic Installation

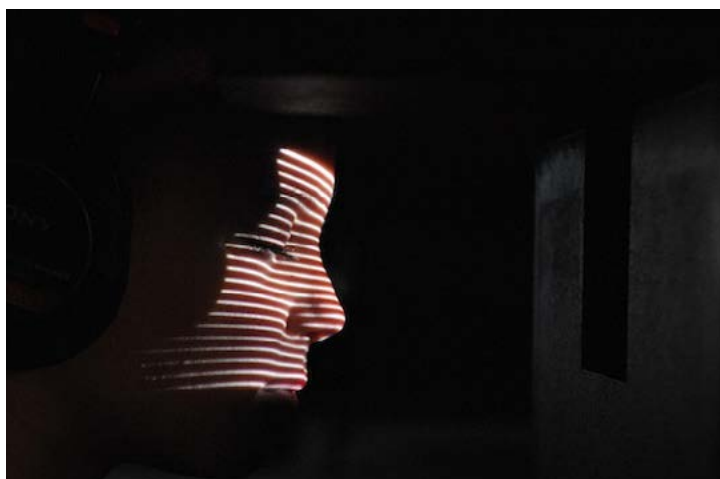
(2010)

Direction: Hiroaki Umeda
Sound & Image Design: S20

<http://vimeo.com/25355324>

<http://expoparanoia.wordpress.com/2011/05/27/hiroaki-umeda-holistic-strata-installation-haptic-version-installation/>

The dance version *Haptic* (2008) was created on the basis of Umeda's thoughts considering 'colors as a form of haptic stimuli.' By filling the stage with extreme shades, the artist challenges the audience's body—the receptive apparatus of light—to the critical point. Deriving from the same concept, Umeda investigates further in this installation, the possibility of physically perceiving colors. When one shuts their eyes, the world usually turns pitch-black. However in this piece, when the audience is guided to a little dark room to watch a video installation with their eyes closed for two-and-a-half minutes, he or she will be clearly seeing monochrome or color lines behind their eyelids. Synchronizing with the violent electronic sounds heard from the headsets, the grid lines are *physically* perceived as a form of photic stimuli. After going through the seemingly paradoxical experience of seeing with eyes closed, the audience starts questioning why he or she has observed light in the darkness. They become dazed by the disparity between 'cognition' and 'experience.' Umeda, in fact, considers this work as a dance piece, since it provides the audience a *physical experience* of chromatic vision. Commissioned by Aichi Triennale, the Monochrome version and the Color version of this video installation were presented together.



Collaborations

Commissioned by L.A. Dance Project Peripheral Stream

(2014)

Choreography: Hiroaki Umeda

Dancer: Julia Eichten*, Morgan Lugo, Nathan Makolandra, Rachelle Rafeiledes

Sound Design: Hiroaki Umeda

Image Direction: S20

Image Programming: Shoya Dozono, Hiroki Kaji

http://www.ladanceproject.com/repertory/peripheral_stream

Peripheral Stream was created for L.A. Dance Project led by Benjamin Millepied, the newly appointed director of Paris Opera Ballet. Umeda is the first Japanese choreographer to be commissioned by his company. In this piece, the choreographer starts from a hypothesis that 'the core of all movements cannot be defined physically.' For instance, when one observes a large river in close-ups, he or she will realize that it is actually consisted of countless peripheral streams. Similarly, when one watches the stage, the audience readily assumes that he or she is enjoying a dance performance. But actually, what they see is only the peripheral streams generated from the gravity point of the dancers, and, also the flow of accompanying electronic music and digital video. The audience cannot realize the origin of movement, that is, main 'flow of force' deriving from the dancers. In other words, what are visualized on stage are only the peripheral streams. In order to embody this aesthetic concept, the four dancers on stage do not focus on the ornamental 'poses,' but rather, attempt to generate multiple different 'flows' from their gravity points. These flows guide the audience's vision towards their body parts, to the unity of the four dancers, and, also to the background digital images reminiscent of physical phenomena. From time to time, the jittering of their torsos synchronizes with the back image, which makes us think that the faintest change of a human may transform the whole universe. Indeed, the physical language that the choreographer adopts in this piece differs from classical ballet in terms of the position of the gravity point, the manner of movements, and even the way the dancers breathe. However, Umeda is not trying to abandon the aesthetics of ballet. On the contrary, he is striving to embed the basic 'movement method' developed through his physicality to the underlayer of all 'dance method,' which may in turn strengthen and enrich the vocabulary of ballet. Umeda's initial endeavor for creating this ballet language of the future can be observed through this piece.



Collaborations

Commissioned by GöteborgsOperans Danskompani Interfacial Scale

(2013)

Choreography, Set, Costume and Light Design: Hiroaki Umeda

Conductor: Max Renne

Composer: Yoshihiro Hanno (aka RADIQ)

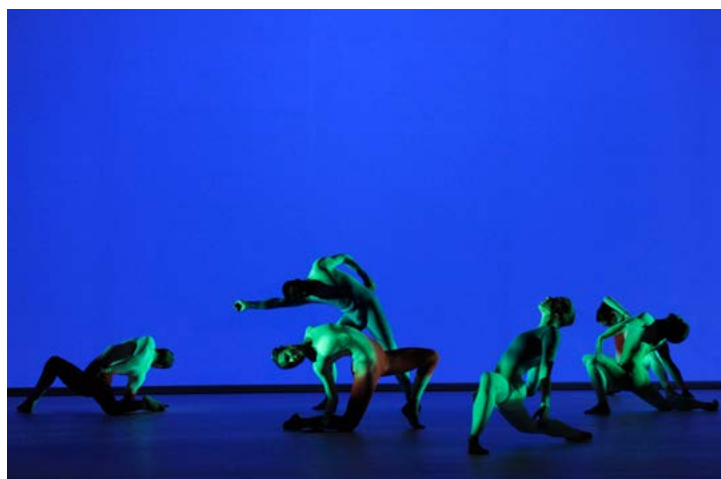
Asst. Choreographer: Alexandre Bourdat

Video and System Programming: Shoya Dozono

Dancers: GöteborgsOperans Danskompani

<http://en.opera.se/forestallingar/out-of-mind-2013-2014/>

In autumn 2013, the prestigious GöteborgsOperans Danskompani has commissioned Hiroaki Umeda to create a full-scale dance piece for their company. Together with the Japanese composer Yoshihiro Hanno, this piece was developed for eleven dancers and a twenty-piece orchestra. The main concept of the piece lies in challenging all the fixed boundaries in dance. The artist questions: 'Where is the boundary between lighting/body, choreography/dance and music/lighting?' And, through the choreography, he redefines the boundary between the two elements, or more precisely, transforms the interfacial scale between them. For example, when a vibrant blue light is projected on stage, the dancer's body, wrapped in a costume splashed with blue paint, becomes partially invisible and its form becomes distorted. How should we discern the interface between lighting and body? Another example could be observed through Umeda's Kinetic Force Method. During the rehearsal period, Umeda instilled his method to the core of dancers' bodies until it became a 'tacit knowledge.' So, even when the dancers moved freely later on stage, the audience would recognize a kind of order existing among dancers. Just like flock of birds and colony of insects, the 'superorganism' of the group is maintained despite the different individual movements. Then, how should we determine the interface between autonomous dancing and heteronomous choreography? In order to realize his artistic philosophy that aims to choreograph all elements on stage equally, Umeda integrally controls the movements, lightings, sounds and images by a specific computer system. Through this system, Umeda designs groupings of different elements in order to aptly control the visual cognition of the audience. At times, the tranquil lighting and the provocative percussion collide, and in other times, the electronically-enhanced environment and the individual corporeality crash. However, at the end, everything on stage appears as one unity. 'I want to integrally choreograph, not only bodies but also time and space' says Umeda. Based on this post-anthropocentric philosophy, he attempts to redefine 'the subjectivity of the body' that the classical ballet has long maintained. With great respect to the aesthetics of ballet, Umeda questions the fixed borderline between the environment and the body in the digital age, in order to dynamically expand the possibility of ballet in the future.



History - Choreography Pieces and Installations

Choreography

4. temporal pattern

2013
National Chiang Kai-Shek Cultural Center, R.O.C., Taipei, Taiwan
Esplanade Theaters on the Bay, Singapore
Aichi Triennale, Aichi Art Center, Aichi, Japan

3. isolation

2013
Théâtre Louis Aragon, Tremblay, France

2012
Tanzhaus, Düsseldorf, Germany
Tanzquartier, Vienna, Austria

2011
Tanz im August, Hebbel am Ufer, Berlin, Germany

2. repulsion

2013
Theatre de Nimes, Nimes, France
Théâtre Louis Aragon, Tremblay, France

2012
TANZWERKSTATT EUROPA, Munich, Germany
Trafo, Budapest, Hungary
Cultuurcentrum Brugge, Brugge, Belgium
Cultuurcentrum Hasselt, Hasselt, Belgium

2011
Festival EXIT, MAC, Créteil, France
Tanzquartier, Vienna, Austria
Julidans, Amsterdam, Holland
Tanz im August, Hebbel am Ufer, Berlin, Germany
Noorderzon festival, Groningen, The Netherlands
Théâtre du Beauvaisis, Beauvais, France
Le Prisme, Élancourt, France

2010
Théâtre Jean Vilar, Suresnes, France
Maison de la Musique, Nanterre, France
PACT Zollverein, Essen, Germany
Theatre National de Bretagne, Rennes, France
Theatre Pole Sud, Strasbourg, France

1. centrifugal

2010
Maison de la culture du Japon à Paris, Paris, France

2009
Full Moon Dance Festival, Pyhäjärvi, Finland
Red Brick Warehouse, Yokohama, Japan

Installation

kinesis #1 – screen field

2015
Yokohama Red Brick Warehouse Number 1, Yokohama, Japan

2013
Cinéma Jacques Tati, Tremblay-en-France

split flow installation

2013
Tanzhaus, Dusseldorf, Germany

2012
Gallery Azamino, Kanagawa, Japan

2011
Glow, Van Abbemuseum, Eindhoven

Holistic Strata Installation

2013
Art Brussels: The Party, Brussels, Belgium

2011
Festival EXIT, MAC, Créteil, France
Gare de Lille, Lille, France
Espace Sculfort, Maubeuge, France

Haptic Installation

2012
Théâtre Louis Aragon, Tremblay, France

2011
Festival EXIT, MAC, Créteil, France
Gare de Lille, Lille, France
Espace Sculfort, Maubeuge, France
Scopitone, Nantes, France

2010
Aichi Triennale, Aichi, Japan

History - Solo Pieces

Solo

Intensional Particle

2015

Festival VIA, Jeumont, France
 Maison des Arts de Creteil, Festival EXIT, Creteil, France
 Casino Theatre, Mapping Festival, Geneva, Switzerland

split flow

2015

Festival VIA, Jeumont, France
 Maison des Arts de Creteil, Festival EXIT, Creteil, France
 MUTEK Montreal, Montreal, Canada
 Casino Theatre, Mapping Festival, Geneva, Switzerland

2014

Stereolux, Nantes, France
 Rive gauche, Automne en Normandie, Normandie, France

2013

Théâtre Louis Aragon, Tremblay-en-France

Holistic Strata

2015

Trafó, Budapest, Hungary
 MUTEK Montreal, Montreal, Canada

2014

Event of Beakerhead, Calgary, Canada
 La Base sous-marine, #SDBX4, Bordeaux, France
 Stereolux, Nantes, France
 Rive gauche, Automne en Normandie, Normandie, France

2013

Esplanade Theaters on the Bay, Singapore
 Aichi Triennale, Aichi Art Center, Aichi, Japan
 Tanzhaus, Dusseldorf, Germany
 Theatre Junction, Calgary, Canada
 Canadian Stage, Toronto, Canada
 Push Festival, The Dance Centre, Vancouver, Canada
 NYLA, New York, US
 Redcat, L.A., US
 Capitol Theatre with Wexner Center, Columbus, Ohio, US

2012

La Biennale de la Danse, Lyon, France
 BIPOD, Beirut, Lebanon
 Usine C, Festival Temps d'Images, Montreal, Canada
 London International Mime Festival, London, UK

2011

YCAM, Yamaguchi, Japan
 Festival EXIT, MAC, Créteil, France
 Festival VIA, Maubeuge, France
 Art Rock, Saint-Brieuc, France
 Julidans, Amsterdam, Holland
 Noorderzon festival, Groningen, The Netherlands
 Todaysart Festival, Den Haag, The Netherlands
 Todaysart Festival, Brussels, Belgium
 Festival de Danse de Cannes, Cannes, France

Centre des Arts, Enghien, France

Haptic

2014

Espace Malraux, Herblay, France
 Macao Cultural Centre, 25th Macao Arts Festival, Macao, Macao
 La Base sous-marine, #SDBX4, Bordeaux, France
 Espace Malraux, Herblay, France
 25th Macao Arts Festival, Macao Cultural Centre, Macao

2013

Theatre Junction, Calgary, Canada
 Canadian Stage, Toronto, Canada
 Push Festival, The Dance Centre, Vancouver, Canada
 NYLA, New York, US
 Redcat, L.A., US
 Capitol Theatre with Wexner Center, Columbus, Ohio, US
 National Chiang Kai-Shek Cultural Center, R.O.C., Taipei, Taiwan

2012

Usine C, Festival Temps d'Images, Montreal, Canada
 London International Mime Festival, London, UK
 Trafo, Budapest, Hungary

2011

De Warande, Turnhout, Belgique
 Cultuurcentrum, Hasselt, Belgique
 Dublin Dance Festival, Dublin, Ireland
 Toneelschuur, Haarlem, The Netherlands
 Théâtre du Beauvaisis, Beauvais, France
 Le Prisme, Élancourt, France
 Centre des Arts, Enghien, France

2010

The Tramway, Glasgow, UK
 ESAM, Caen, France
 Theatre de Bourg-en-Bresse, Bourg-en-Bresse, France
 Aichi Triennale, Aichi, Japan
 Pecs International Dance Festival, Pecs, Hungary
 Alhondlga Bilbao Cultural Centre Venue, Bilbao, Spain
 Melbourne International Arts Festival, Melbourne, Australia
 Maison de la culture du Japon à Paris, Paris, France
 Theatre Pole Sud, Strasbourg, France
 Maison de la Musique, Nanterre, France
 Theatre National de Bretagne, Rennes, France

2009

Charleroi Danse, Charleroi, Belgium
 Verkadefabriek, Den Bosch, The Netherlands
 La Bâtie, Festival de Genève, Geneva, Switzerland
 Théâtre de Nimes, Nimes, France
 Red Brick Warehouse, Yokohama, Japan
 Spring Dance, Utrecht, Holland
 Spoleto Festival, Spoleto, USA

2008

Festival d'Automne, MAC, Créteil, France

Adapting for Distortion

2015

Un Desierto para la Danza 23, Hermosillo, Mexico

History - Solo Pieces

2014

Centre National de Création et de Diffusion culturelles France, Châteauevallon, France
Espace Malraux, Herblay, France
25th Macao Arts Festival, Macao Cultural Centre, Macao

2012

27th Modern Art Days, Bialystok, Poland
La Comète, Chalons-en-Champagne, France

2011

De Warande, Turnhout, Belgique
Cultuurcentrum, Hasselt, Belgique
Dublin Dance Festival, Dublin, Ireland
Toneelschuur, Haarlem, The Netherlands
Scopitone, Nantes, France
Kulturzentrum Tempel, Karlsruhe, Germany

2010

Club Transmediale, Berlin, Germany
The Tramway, Glasgow, UK
Theatre d'Arras, Arras, France
Theatre de l'Archipel, Perpignan, France
ESAM, Caen, France
Theatre de Bourg-en-Bresse, Bourg-en-Bresse, France
Aichi Triennale, Aichi, Japan
DANS PLATFORM ISTANBUL, Istanbul, Turkey
Alhondlga Bilbao Cultural Centre Venue, Bilbao, Spain
Melbourne International Arts Festival, Melbourne, Australia
Maison de la Musique, Nanterre, France
Theatre National de Bretagne, Rennes, France

2009

Charleroi Danse, Brussels, Belgium
Today's Art Festival, Den Haag, The Netherlands
La Bâtie, Festival de Genève, Geneva, Switzerland
Théâtre des Salins, Martignes, France
Théâtre de Nîmes, Nîmes, France
Spring Dance, Utrecht, The Netherlands
Japan Society NY, New York, USA
Festival Chiassodanza, Chiasso, Switzerland

2008

Festival Roma Europa, Rome, Italy
Festival d'Automne, MAC, Créteil, France

Accumulated Layout

2015

Trafó, Budapest, Hungary
Nacional de las Artes (CENART), Mexico City, Mexico

2013

Tanzhaus, Dusseldorf, Germany

2012

Ramallah Contemporary Dance Festival, Ramallah, Palestine
BIPOD, Beirut, Lebanon
CC Maasmechelen, Maasmechelen, Belgium

2012

TANZWERKSTATT EUROPA, Munich, Germany

2011

YCAM, Yamaguchi, Japan
L'Avant-Scène, Cognac, France
Scopitone, Nantes, France
Maison de la Musique, Nanterre, France

2010

Theatre d'Arras, Arras, France
Theatre de l'Archipel, Perpignan, France
Salle Georges Brassens, Boulogne, Boulogne sur Mer, France
PACT Zollverein, Essen, Germany

2009

National Chiang Kai-Shek Cultural Center, R.O.C., Taipei, Taiwan
Tanzquartier, Vienna, Austria
Sydney Opera House, Sydney, Australia
HPAC Theater Hall, Hyogo, Japan
Théâtre des Salins, Martignes, France
The Dance Centre, Vancouver, Canada
Festival Antipodes, Morlaix, France
Cultuurcentrum Brugge, Brugge, Belgium
Théâtre A Châtillon, Châtillon, France
Biennale Val de Marne, Villejuif, France
Hippodrome Scène nationale, Douai, France
Japan Society NY, New York, USA
Toneelschuur Haarlem, Haarlem, The Netherlands
De Warande, Turnhout, Belgium
Theater aan het Vrijthof, Maastricht, The Netherlands
Schouwburg, Arnhem, The Netherlands
Parktheater, Eindhoven, The Netherlands
Melkweg Theater, Amsterdam, The Netherlands
Cultuurcentrum, Hasselt, The Netherlands
Goudse Schouwburg, Gouda, The Netherlands
De Tamboer, Hoogeveen, The Netherlands
Stadsschouwburg, Groningen, The Netherlands
Kortrijkse Schouwburg, Kortrijk, The Netherlands
Rotterdamse Schouwburg, Rotterdam, The Netherlands

2008

Le Fanal, Scène Nationale, Saint-Nazaire, France
New National Theater, Tokyo, Japan
La Bâtie, Festival de Genève, Geneva, Switzerland
Tanz im August, Berlin, Germany
Full Moon Dance Festival, Pyhäjärvi, Finland
Festival Julidans, Amsterdam, Netherlands
Grec Festival, Barcelona, Spain
Dance Week Festival, Zagreb, Croatia
ArtRock Festival, St.Brieuc, France
Festival Bo:m., Art Theater, Seoul, Korea
New Territories, Glasgow, UK
La Ferme du Buisson, (Hors Saison, Arcadi), France

2007

Teatro Palladium, RomaEuropa Festival, Rome, Italy
MeetingPoints5, HAU ZWEI, Berlin, Germany
Theatre de Nîmes, Nîmes, France
MeetingPoints5, Ness El fen – Hall, Tunis, Tunisia
MeetingPoints5, Al Madina Theatre, Beirut, Lebanon
MeetingPoints5, Rawabet Theatre, Cairo, Egypt
Centre des Arts, Enghien, France
Actoral.6, Marseille, France
Wexner Center for the Arts, Columbus, USA
Festival Esterni, Terni, Italy
Maison de la danse, Lyon, France
Kunsten FESTIVAL des Arts, Brussels, Belgium
Théâtre national de Chaillot, Paris, France
NoorderZon '07, Groningen, Holland
MLADI LEVI 2007, Ljubljana, Slovenia

History - Solo Pieces

Duo

2014

Time To Dance, Riga, Latvia

2013

Theatre de Nimes, Nimes, France

2011

Festival de Danse de Cannes, Cannes, France

2010

Pecs International Dance Festival, Pecs, Hungary

The Blue Coat, Liverpool, UK

2009

Festival Les Derniers Hommes, Dijon, France

garajistanbul, Istanbul, Turkey

Ten Days on the Island, Hobart, Australia

2008

Festival Scopitone, Nantes, France

CAMERA JAPAN, Rotterdam, Netherlands

Tanz im August, Berlin, Germany

Full Moon Dance Festival, Pyhäjärvi, Finland

Les Spectacles Vivants – Centre Pompidou, Paris, France

Plaza Futura, Eindhoven, The Netherlands

London International Mime Festival, Barbican Center, London, UK

2007

Maison de la culture du Japon, Paris, France

Le Carré des Jalles, St. Medard, France

El Mediator, Perpignan, France

Bilbao – Festival B.A.D., in La FuNdiciÓN, Bilbao, Spain

Museo ARTIUM, Vitoria, Spain

Festival de Otoño, Madrid, Spain

Actoral.6, Marseille, France

CONTEMPORANEA 07, Prato, Italy

VIA Festival 2007, Maubeuge, France

NoorderZon '07, Groningen, Holland

2006

La Chaufferie, Saint-Denis, France

Kichijoji Theater, Tokyo, Japan

2004

Panorama dance festival, Rio de Janeiro, Brasil SESC Pompeia, Sao Paulo, Brazil

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2015

Un Desierto para la Danza 23, Hermosillo, Mexico

Yokohama Red Brick Warehouse Number 1, Yokohama, Japan

Nacional de las Artes (CENART), Mexico City, Mexico

2014

Time To Dance, Riga, Latvia

Pavillon Noir, Aix-en-Provence, France

Châteauvallon – Centre National de Création et de Diffusion culturelles France

NeXTones, Crevoladossola, Italy

Le Monde Festival at L'Opéra Bastille, Paris, France

2013

Danse et Vous L'Avant-Scène, Cognac, France

2012

Esplanade Theaters on the Bay, Singapore

Gallery Azamino, Kanagawa, Japan

Ramallah Contemporary Dance Festival, Ramallah, Palestine

27th Modern Art Days, Bialystok, Poland

Theatro del Mayo 25, Buenos Aires, Argentina

CC Maasmechelen, Maasmechelen, Belgium

La Comète, Chalons-en-Champagne, France

2011

Tanzquartier, Vienna, Austria

2010

The Blue Coat, Liverpool, UK

Maison de la Musique, Nanterre, France

2009

Festival Les Derniers Hommes, Dijon, France

National Chiang Kai-Shek Cultural Center, R.O.C., Taipei, Taiwan

Verkadefabriek, Den Bosch, The Netherlands

Sydney Opera House, Sydney, Australia

HPAC Theater Hall, Hyogo, Japan

garajistanbul, Istanbul, Turkey

Tanzhaus, Dusseldorf, Germany

The Dance Centre, Vancouver, Canada

Antipodes 2009, Morlaix, France

Cultuurcentrum Brugge, Brugge, Belgium

Théâtre A Châtillon, Chatillon, France

Ten Days on the Island, Hobart, Australia

Biennale Val de Marne, Villejuif, France

Spoleto Festival, Spoleto, USA

Festival Chiassodanza, Chiasso, Swiss

Toneelschuur Haarlem, Haarlem, The Netherlands

De Warande, Turnhout, Belgium

Theater aan het Vrijthof, Maastricht, The Netherlands

Schouwburg, Arnhem, The Netherlands

Parktheater, Eindhoven, The Netherlands

Melkweg Theater, Amsterdam, The Netherlands

Cultuurcentrum, Hasselt, The Netherlands

Goudse Schouwburg, Gouda, The Netherlands

De Tamboer, Hoogeveen, The Netherlands

Stadsschouwburg, Groningen, The Netherlands

Kortrijkse Schouwburg, Kortrijk, The Netherlands

Rotterdamse Schouwburg, Rotterdam, The Netherlands

2008

Festival Roma Europa, Rome, Italy

"Croisement" at Espace Michel Simon, Noisy-le-grand, France

Théâtre Louis Aragon, Tremblay, France

CAMERA JAPAN, Rotterdam, Netherlands

La Bâtie, Festival de Genève, Geneva, Switzerland

Festival Julidans, Amsterdam, Netherlands

Grec Festival, Barcelona, Spain

Festival Bo:m., Art Theater, Seoul, Korea

Plaza Futura, Eindhoven, The Netherlands

London Mime Festival, Barbican Center, London, UK

New Territories 2008, Glasgow, UK

La ferme du buisson (Hors Saison, Arcadi), France

Dance Week Festival, Zagreb, Croatia

2007

Arcachon Expansion, Arcachon, France

Le Carré des Jalles, St. Medard, France

History - Solo Pieces

MeetingPoints5, HAU ZWEI, Berlin, Germany
 El Mediator, Perpignan, France
 Theatre de Nimes, Nimes, France
 MeetingPoints5, Ness El fen – Hall, Tunis, Tunisia
 MeetingPoints5, Al Madina Theatre, Beirut, Lebanon
 MeetingPoints5, Rawabet Theatre, Cairo, Egypt
 CULTURGEST, Lisboa, Portugal
 Bilbao – Festival B.A.D., in La FuNdiciÓn, Bilbao, Spain
 Museo ARTIUM, Vitoria, Spain
 Festival de Otoño, Madrid, Spain
 Wexner Center for the Arts, Columbus, USA
 Festival Esterni, Terni, Italy
 TorinoDanza, Torino, Italy
 Maison de la danse, Lyon, France
 Kunsten Festival des Arts, Brussels, Belgium
 VideoDance 2007, Athens, Greece
 Théâtre national de Chaillot, Paris, France
 IDN, Barcelona, Spain
 VIA Festival 2007, Maubeuge, France
 Sziget Festival 2007, Budapest, Hungary
 MLADI LEVI 2007, Ljubljana, Slovenia

2006

Moving in November, Helsinki, Finland
 MES DE DANZA, Seville, Spain
 CADIZ EN DANZA, Cadiz, Spain
 Art Rock festival, Saint-Brieuc, France
 En Pé de Pedra, Santiago de Compostela, Spain
 Printemps de la danse, Angoulême, France
 La Chaufferie, Saint-Denis, France

2005

Biennale nationale de danse du Val-de-Marne, Paris, France
 Contemporanea festival, Prato, Italy
 Dance Theater Workshop, NY, US

2004

ILE DANSE FESTIVAL, Corsica, France
 Teatro Arsenale, uovo, Milan, Italy

Les Plateaux de la Biennale, Paris, France
 Les Floraisons du Botanique, Brussels, Belgium
 FIVU 04, Montevideo, Uruguay
 Surdepierto, Buenos Aires, Argentine
 Danzalborde Dance Festival, Valparaiso, Chile
 Panorama Dance Festival, Rio de Janeiro, Brasil
 SESC Pompeia, Sao Paulo, Brasil

2003

Aka Renga Sohko, Yokohama Dance Collection, Yokohama, Japan
 Agora de la danse, Nouvelle danse festival, Montreal, Canada
 dietheater, Wien, Austria
 4 + 4 days in motion, Prague, Czech

2002

Landmark Hall, Yokohama Dance Collection, Yokohama, Japan
 MC93, Rencontres Chorégraphiques Internationales, Paris, France
 Monty Theater, Junge Hunde festival, Antwerp, Belgium
 Le lie unique, Oriental extreme, Nantes, France

Contact, links and etc

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VIDEOS / Vimeo

<http://vimeo.com/s20/videos>

Somatic Field Project

<http://hiroakiumeda.com/somatic.html>

Facebook - S20 Hiroaki Umeda

<https://www.facebook.com/s20hiroakiumeda>

Facebook - Somatic Field Project

<https://www.facebook.com/somaticfieldproject>