



ELEKTRO
KAGURA



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Youtube: [KAGURA ELEKTRO](https://www.youtube.com/KAGURA_ELEKTRO)

DOCUMENTATION ABOUT PREVIOUS ARTISTIC WORK



ELEKTRO KAGURA

Dance / Theater / Film / Animation / Digital painting

direction/scenography

Yukihiro Ikutani

http://sankomedicalart.de/yukihiro_ikutani.html

dance/choreography

Sachiko Kunieda (aka Ichi Go)

<http://ichi-go.mystrikingly.com/>

music / composition

Cedric Douhaire (aka AXL OTL)

<http://www.axl-otl.com>

Production

Daniela Halpick

Tomoya Kawamura





ELEKTRO KAGURA is an interdisciplinary artists' group founded in 2016, who live and work in Berlin: Ichi Go, a Japanese female dancer, Yukihiro Ikutani, a Japanese scenographer and visual artist, and AXL OTL, a French composer.

The aim of "ELEKTRO KAGURA" is to create a double dialogue between two epochs and two cultures through a fusion of contemporary dance, digital projection and electronic music. On the one hand between the sacred dance "KAGURA" and the modern subculture, on the other hand between Japan and Europe.

In the center there's the transmission of KOJIKI, the oldest epic poem of Japanese mythology as historic source, literary oeuvre and spiritual basics. The stage play "ikutaniSAN" (2016) was produced as a first part of a series based on KOJIKI. In 2017 it continued with the play "G8.000.000".

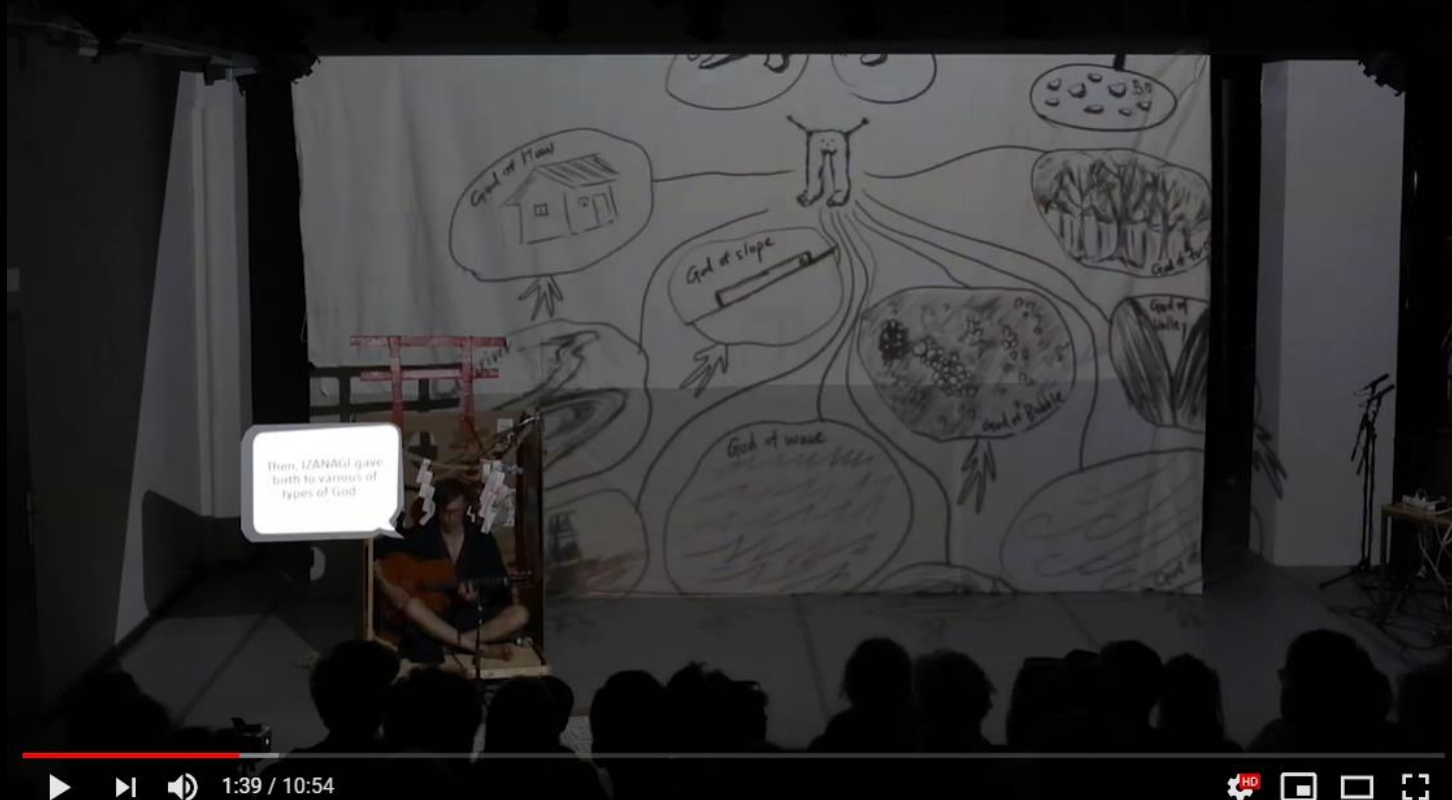
2018 a little distanced to the mythologic KOJIKI the novel of Abe Kobo "Woman in the Dunes" is used as a pattern for the play "Desert Widow (Die Wüstenwitwe)", presented at WABE and Theaterhaus Mitte.

ELEKTRO KAGURA (EK) is also interested in regional activity, has been developing in 2017 supported by Dezentrale Kulturarbeit Reinickendorf an interpretation of Goethe's ballade "Erlkönig" for the Humboldt-Library. In January 2020 it will be presented at the Goethe Institut in Tokyo.



Live Animation "Desert Widow" 2019

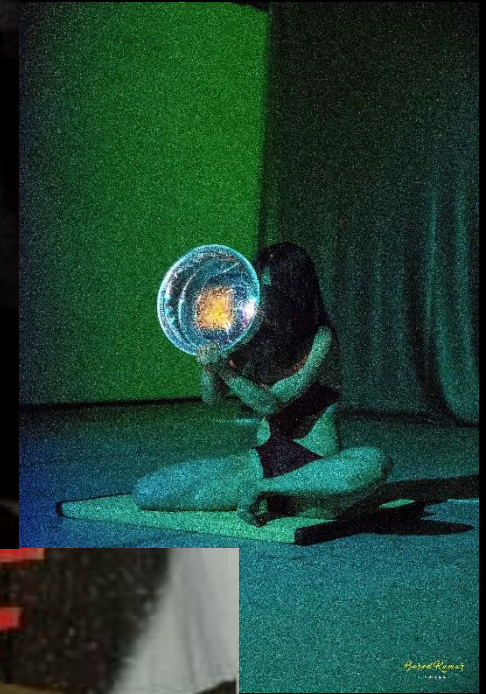
ikutaniSAN (参)



Video from performance in Performing Arts Festival Berlin 2018 : <https://youtu.be/22rz4x8qlfk>

A piece of a much broader puzzle that the transmedia group Elektro Kagura is building up years after years: Ikutani SAN (参) is a modern interpretation of a famous episode from the ancient Japanese text called Kojiki (古事記), often referred as the Japanese Genesis. We chose this particular part because it leads to the birth of the sacred dance: Kagura, performed for the first time in front of thousands of gods (kami), by the Goddess Ama no Uzume in order to restore light on the Earth at a time when Deities and humans were still living together. This dance is still performed today in Shinto shrines all around Japan. This symbolical unity, between people, arts and culture is the very essence of our Elektro Kagura. Ichi Go, our Japanese female dancer will interpret the cheering and erotic Goddess, Ama no Uzume, surrounded by a visual whirlpool of digital painting created and projected in live by Yukihiro Ikutani, mixing pop culture and traditional references. The composer AXL OTL, supports the ceremony with an hypnotic and psychedelic Electronica largely improvised and inspired by the moment.

ikutaniSAN (参)



"ikutani SAN" Performing Arts Festival 2018



ikutaniSAN (参)

WEB

<https://elektrokagura.com/works/ikutani-san/>

VIDEO

[in Bakelit, Budapest, 2017](#)

[Teaser in Theaterdiscounter, Berlin 2018](#)

[Teaser in Theater Zukunft am Ostkreuz, Berlin 2016](#)

[Full Ver. in Theater Zukunft am Ostkreuz, Berlin](#)

Guest artists:

David Kantounas (Dramaturg),
Akin Si (Projection-Mapping)
Fumihiko Ono (Percussion),
Renu Hossain (Percussion),
El Kongo Allen (Trumpet),
Nino Ruggieri (Elektronische Gitarre),
Sebastian Schunke (Keyboard)

PREVIOUS PERFORMANCES

2019

RECESS Salon, NY, Chez Bushwick, solo show
presented by [Jonah Bokaer Arts Foundation](#)

2018

[THEATERDISCOUNTER Berlin](#) in programm of Performing Arts
Festival Berlin 2018

Theaterhaus Berlin Mitte

ATRIUM-youth art school Reinickendorf

2017

[Bakelit Multi Art Center](#) Budapest, Hungary

Theater Saal ZUKUNFT am Ostkreuz (Premiere)

“48 Stunden Neukölln”, Studio NIKIBI & Werkstatt

SPEKTRUM – art science community

DESERT WIDOW (砂の妻)



Sand: a metaphor for a mass in it's inexorably motion, impossible to tame, impossible to ignore. A powerful body, in which we all need to find our own path as individuals, as single grains. A nightmarish representation of society. With this new dance piece, the group ELEKTRO KAGURA delivers its very own version of this timeless symbol with an aesthetic mixing post-pop modern dance, imaginary stage design and electronic music.

DESERT WIDOW (砂の妻)

CONCEPT

Elektro Kagura proposes to adopt the controversial Japanese text "Women in the Dunes", its strong aesthetic, themes and characters to create an original piece of narrative dance theatre.

A Tokyo school teacher is out searching for insects in a desert landscape. Nearby villagers offer him hospitality, leading him to a house that can only be reached by a rope ladder. The next morning the ladder is gone and he is trapped, having to work every day to clear sand from the house with the woman who lives there. At first he struggles for his freedom against the sand, heat, and villagers, but eventually, he submits and manages to find some kind of peace in the hardship, but has he been saved, or damned?

Kobo Abe's novel is a nightmarish parable about individualism that feels more relevant and fresh today than when it was written in 1962. The freedom that individualism has afforded us has had a heavy price, as loneliness, depression, and anxiety are at a pandemic level in modern western culture. Politically stagnant, and facing ecological disaster we all know we have to make sacrifices and find new ways of living but are we willing to give up some of the freedom we hold so dear?

The striking aesthetics of the novel are tremendously fertile in terms of visual and performance art. With an extreme landscape of endlessly tumbling sand, unbearable heat and the strange house in a pit there is a lot to be inspired by. It's also ripe for a dance interpretation, a deeply atmospheric text full of movement and repetition, that has enigmatic characters with complex physiologies.

Taking on a rich and complex cult Japanese text and pushing the boundaries of performance technology by integrating digital painting, electronic and acoustic live music with dance and singing, Elektro Kagura continues to bring Japanese culture to the stage, looking for references to old answers to current problems.



"DESERT WIDOW" 2019 in WABE

DESERT WIDOW (砂の妻)

STAGE DESIGN



stage, Theaterhaus Berlin Mitte

Live camera (projected on the wall) with Untertitle, WABE



DESERT WIDOW (砂の妻)

WEB

<https://elektrokagura.com/works/wuestenwitwe/>

VIDEO

<https://vimeo.com/365709940>

SHOWS 2019:

WABE BERLIN (PREMIERE)

Theaterhaus Berlin Mitte – Open Air Show

GUEST ARTISTS / TEAM:

Ryota Maeda (JP), Dance / Acting

Tomoya Kawamura (JP), Kuroko

Andreas Heilig(DE), Technic

Akin Si (CH), Subtitles

Bernd Kumar (DE), Live Camera



"Desert Widow" 2019 Theaterhaus Berlin Mitte



G8.000.000 (八百万)

Long, long before the present Heads of State and of Government decided to discuss issues of global politics in an exclusive circle, 8.000.000 japanese gods assembled in shrine of Izumo every october. This gathering of the Gods, also known as „Kaminarisai“, should be called here: the G8.000.000-Summit.

WEB

<https://vimeo.com/277968355>

<https://elektrokagura.com/works/g8000000/>

PREMIERE

2017 WABE BERLIN





女魔王-Erlkönigin(ERL QUEEN)

Young artists* of different genres from Tokyo and Berlin have together developed a new interpretation of the ballad "Erlkönig" (1782) by Johann Wolfgang von Goethe. The collaboration resulted in the live performance "Erlkönigin", in which a dancer, a saxophonist and a djembé player participate, supported by electronic music and live animations. "Erlkönigin" was first performed in 2017 by the artists' collective Elektro Kagura in Berlin. The seemingly simple, but actually complex story between reality and dream, life and death, people and ghosts is told from a new perspective by Tokyo and Berlin-based artists. Translated with www.DeepL.com/Translator (free version)

Teaser : <https://youtu.be/OBj1WCsVjJo>

Short Video of performance: <https://youtu.be/epOYMBDZXJM>

Web: [EK-Erlkönigin](#) / [Goethe-Institute Tokyo](#)

Previous Performances:

11.1.20 **Goethe-Institute Tokyo**
13. / 14.6.17 Theater ZUKUNFT am Ostkreuz, Berlin
25.11.17 Humboldt-Bibliothek Berlin Reinickendorf

Audience: 200
Duration: 50min

Guset Artists:
Mizuki Miura (Saxophone)
Teruhisa Nanbu (Djembé)
Rebellion H.A.L Works (Motion Graphics)
Takanori Terabe (PA und Tontechnik)
Tomoya Kawamura (Stage Director)
Damir Bacikin (Trumpet)



Flyer designed by Yukiko Fukuda



The Kagura dancer is trying to talk to the spirits of the *Erlkönig* in her interpretation “Erlkönigin(女魔王)”

The story

Tokyo, a high school student named Sachiko (Ichi Go) learns about the famous poem “*Erlkönig*” written by Goethe. She has no particular interest in poetry, it is just not really appealing for a teenager from Tokyo.

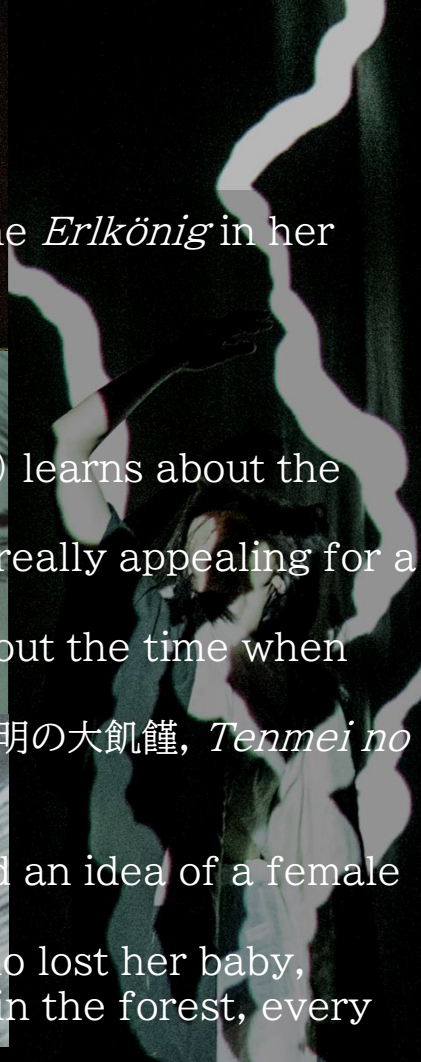
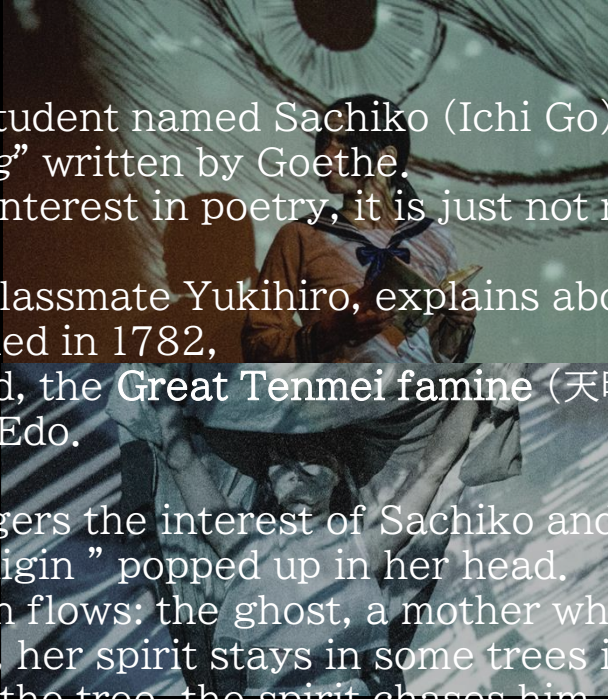
During the class, her classmate Yukihiro, explains about the time when the poetry was published in 1782, During the same period, the **Great Tenmei famine** (天明の大飢饉, *Tenmei no daikikin*) happened in Edo.

All of a sudden, it triggers the interest of Sachiko and an idea of a female version named “Erlkönigin ” popped up in her head. She let her imagination flows: the ghost, a mother who lost her baby, because of the famine, her spirit stays in some trees in the forest, every time a child passes by the tree, the spirit chases him.

-I want you, I miss you, come here, play with me...-

Now Sachiko can relate to the story, she explains her view in front of the class.

The teacher starts to play the famous composition by Franz Schubert on the guitar. The Erlkönigin comes to life...



Theme

The Erlkönig was written in Germany in 1782, during a very harsh period.

Likewise, at the same time, Japan faced the Great Tenmei famine (天明の大飢饉, *Tenmei no daikikin*).

Although the modern time in Tokyo and the life back in those days are very different, we, modern citizens, feel the same emptiness, dissatisfaction and insatiability, driven by some sort a devil that teases us constantly to consume more and more.

The *Erlkönig* is not only the metaphor of death but also of an inner void, that we try to ignore, that we try to escape as far as possible, with too much makeup, ridiculous costumes, fake attitude, lies and so on. In this regard, Tokyo is a showcase of all those evils.

All of this is just an illusion, a masquerade, and deep inside, we all know. But just like the father in the poem, we try to run away.



Phot by Hizumi Yuge



GRANTS & INVITATIONS TO FESTIVALS



2019

- **Die Wüstenwitwe** (AT: Frau in den Dünen) WABE Berlin
- RECESS Salon, NY, Chez Bushwick, solo show
presented by [Jonah Bokaer Arts Foundation](#)

2018

- **IKUTANI SAN**-Dezentralen Kulturarbeit des Bezirksamtes Reinickendorf
- **IKUTANI SAN** -Performing Arts Festival Berlin 2018

2017

- **G8.000.000** - WABE Berlin
- Erlkönigin(Erl Queen) -Dezentralen Kulturarbeit des Bezirksamtes Reinickendorf
- **ikutaniSAN**- Artist in Residence, Bakelit Multi Art Center Budapest