



KOICHIRO TAMURA

Choreographer, Dance Artist, Performer, Dancer. Born in Niigata in 1992. Active in Japan/Tokyo, Yokohama.

Studied performing arts and contemporary dance at Kyoto University of Art and Design.

In order to start creative activities in the university, he start that setting up the individual dance company [DANCE PJ REVO] in 2011. In the first performance "Human and Animals Revo history of dance 2011-2014" (2014) configured 11 works. It was fully booked on all stages and received high marks. After graduating, Even now, He continued his creative activities and continuously made choreographed works. Until now, the number of choreographed works with this is more than 50 works. His dance style is called "minimal hardcore".

DANCE PJ REVO is selected as an associate company of NPO corporation DANCE BOX(Kobe). Its content supports the company's activities with a new creation for 3years from 2018 to 2020.

He has also produced works in Hong Kong, Korea, Romania, France, etc. overseas, and is currently active as a writer in Japan and overseas.

He was appointed a curator of a young choreographer at the dance show case of Japan's famous Dance Festival called Dance New Air 2018.

Other dance style have been conducted with comedian performers [MUROTAMURA]. Keisuke Murota and Koichiro Tamura's group. They went to welfare facilities and presented comical dance. Because the activity was recognized, He taught dance to children with Down syndrome in Hong Kong.

He has developed "A workshop for everyone to become a choreographer[Body Museum]" and held it in many places such as Japan and Korea anymore. His purpose is to connect with people all over the world via dance.

Residence

(June-July 2018) Residence for research and production in Korea at Seoul Dance Center x Kyoto Art Center Project.

(April-June 2019) Residence for research and production in France by the invitation of the CND-Center National de la Danse.

Artistic Movement in TOYAMA2011 Work "Drip"

Special Prize/

2nd Koenji Dance Award Prize

Artistic Movement in TOYAMA2013 Work "Vulture and Girl"

Jury Prize/4th Koenji Dance Award Prize

4th Dance Creation Award 2014 Work "Vulture and Girl"

Second Prize/

Overseas Competition Recommendation Prize

Yokohama Dance Collection EX 2015 Competition II young Choreographer Division Work "Vulture and Girl"

Encouragement Prize

Yokohama Dance Collection 2016 Competition II young Choreographer Division Work "Zookeeper"

Outstanding New Artist Prize

Yokohama Dance Collection 2018 Competition I Work "F / BRIDGE"

French Embassy Prize for young choreographers / FITS Prize

SAI DANCE FESTIVAL 2021 COMPETITION Work "nostalgia"

Grand Prize



Participation, Invitation Festival

Yokohama Dance Collection 2015~2020(Japan/Yokohama) 、
JCDN”We're Gonna Go Dancing!!” vol.7 in Kyoto (Japan/Kyoto)、
Dance New Air 2018 (Japan/Tokyo)、
KYOTO EXPEIMENT 2017 YCAM×RAMCAMP2017(Japan/Kyoto)
Hong Kong Dance Exchange 2018(Hong Kong)、
Seoul Dance Center×Kyoto Art Center Artist in Residence Program 2018(Korea/Seoul) 、
Palais de Tokyo/Do Disturb Festival (France/Paris)、
CND Camping 2019 Shcool Marathon (France/Pantin)、
FITS Festival(Rumania/Sibiu)



Artist Recommend

Vivian Sato(Artist/Drag queen)

The early works embody the logic of good and evil without differentiation based on the story of the absolute gravity of the living world, wild instinct. The stage that exposed the cruelty and kindness of being a limited life, beautifully portrayed the "mortality" by loneliness. And Tamura's dance has evolved more and more, eating out the narratives owned outside, turning to the fundamental and cosmic narratives in his own body. Nobody knows what kind of unknown continent the ship Koichiro Tamura will find in the future, or what will it bring home from there.

Mari Takeda(Critic)

I think that it is a sense of discomfort for the world that is the basis of Koichiro Tamura. He does not want a simple agreement or sympathy, the wind blows his back and keep his sharp self-consciousness.

Maki Miyakubo(Dance New Air chief producer)

With the artist who opens up new frontiers, I think that it is an absolute condition that I have an interest in society with an emphasis on a creation on the creation of my own work, and look ahead things. Indeed Koichiro Tamura is the person who carries it.

Ryotaro Sudo(UrBANGUILD Booking Manager)

The reason I can continue the festival is because I met a young and interesting dancer like Koichiro Tamura. He who can creatively destroy is a valuable being. I wish he will active in France.

Keisuke Murota(Mime performer)

"Trying various things and having various experiences" = "flexibility to adapt to different environments". This is something that can be felt from each his stage works, and there are exciting ways such as performance techniques, I was always surprised at his unusual ideas. He does live "modern". His works, which blows new winds to the ease of viewing, keep an eye are defined by the environment, which changed as the works are followed.

Zookeeper (2016)

<https://www.youtube.com/watch?v=4P64e4xCrEg>

Choreograph, Performance / Koichiro Tamura

Rather than carrying the inner violence lively, he is a master of his hand that can be presented abstracted. (Fumio Hamano / Editor of Dance Magazine)

There were several works with high physicality. Unfortunately, there are many works for which no doubt was directed. However, Tamura's work was not only a technique in that sense, but it was by far the best at art. This is interesting to see the inner power. It also has good configuration, space and sound.(Maki Morishita / Choreographer, Dancer)

I think that his work is a dance work that approaches the domain of art, showing that the absurd and desolate world that reads a kafka short story is condensed into a minimal element, as well as that the authorship is outstanding.

(Chie Sumiyoshi / Art writer)



Yokohama Dance Collection 2016 Competition II young Choreographer Division Outstanding New Artist Prize

Yard (2017)

<https://www.youtube.com/watch?v=IMT1d7089QU>

Choreograph, Performance / Koichiro Tamura
Performance / Rino Yamamoto



Black floor, dull light. It is sucked into such a space. Two dancers (one male and one female pair) unceremoniously appear. The foot draws a white trace (two shoe soles are filled with powder of a white line marker in advance), this place (= yard) because of the blue costume and the unnaturally painted lip. The different spatiality of is transmitted casually. The majority of the movement is characterized by the arms just above the elbows and the legs below the knees. Mechanical movements like robot dance are silent, and the movements of the two hardly cross each other, and the endless time flows smoothly. The black stage wrapped by the dull light looks like a "one space", and two autonomous times like "closed rooms" of each of the "two dance machines" gradually appear there. There is no "quick motion" common to popular dance. A quiet world, with little entertainment, is about to be launched. From Street dance Tamura and From ballet Yamamoto have distinctly different physicalities and skill. Because of that, it was giving something like a faint dull color to the inorganic "parallel lines" of the "two-body machine" relationship that intersected only a little. (Naoto Moriyama / Theater critic)

The point where various renditions shine when he grasps the whole space is different from the choreographer who makes only movement in creation. When Tamura collaborates with various artists, new aspects will be drawn out. (Takao Norikoshi / Writer, Dance critic)

This work moves as men and women survey space and each other. It is interesting that you are gradually getting lyrical from the inorganic atmosphere. (Ayuko Takahashi / Dance and Theater writer)

Invite for [Hong Kong Dance Exchange 2018\(Hong Kong\)](#) [JCDN" We're Gonna Go Dancing!!" vol.7 in Kyoto \(Japan/Kyoto\)](#)

F/BRIDGE (2018)

https://www.youtube.com/watch?v=mySey-A_gXk&t=921s

Choreograph, Performance / Koichiro Tamura
Performance / Takkun Ikegami, Ayumu Ishii, Kota Sugimoto, Akinori Semba, Shigetoshi Fujimoto, Morihiro Matsui, Keisuke Murota

His art treats human and concrete blocks equally, considering the inhumanity of modern Japanese labor. In this work, eight male dancers detonate energy. The theme and the choreography were strong tensions and persuasive. (Sae Okami / Dance critic)

This performance was overwhelmingly good. It is not only to show the overworked body, but also the skill that the working situation and double image that modern Japanese young people are facing become. That's not the true attraction of this piece. We got experience of the energy explosion of a young male performer in the process of movement becoming increasingly intense over physical loads when watched it. If this is not the case for the Grand Prize, what exactly are the jury looking at? (Osamu Nakanishi / Theater critic)



Seven men carry concrete blocks on their backs, and they step on their feet and march. The endlessly repeated footsteps are gradually deviated due to fatigue. They move blocks, put them on their lying bodies, assemble them around, and unravel, they eventually swing around the blocks and bogies in the flickering light. Tamura showed a remarkable advance in "Yard". His previous work was "Silent crazy", But this work was "Rough crazy". This Performance is a dangerous dance by a sweaty man, it is good for best. The concept is Japanese inhuman overwork. The movement is structured in detail, and the effect is the sound of sliding blocks together, and the drum that sound the irregular beat is also effective. I look forward to future developments. (Fumio Hamano / Editor of Dance Magazine)



Yokohama Dance Collection 2018 Competition I [French Embassy Prize for young choreographers / FITS Prize](#)
Invite for [FITS Festival](#)

STUMP PUMP (2019)

<https://www.youtube.com/watch?v=8hRxApVzOc0&t=15s>

<https://www.youtube.com/watch?v=yjzY5RNzX7U>

Choreograph, Performance / Koichiro Tamura

Performance / Maria Abe , Five Okamoto , Mai Kubota , Akinori Semba , Baushu Tezuka , Chihiro Nukuto

They are trying to find the sprouts of movement, to lift their bodies, to lift something from the ground. Such movement appears and disappears like a jumble of noise. The noise of cutting saws and woods in this theater, and the dancers in black gloves and black gloves give me the impression of manual labor. As the running noise of the truck continues to sound, they are acting like "lift something", "carry" and "stack up". But the world they are in is governed by the forces of collapse as well as the construction of order. As they are working they suddenly fall to the floor without force like a de-aired balloon. When a companion reaches out to someone's lying body, the fallen body gets up without the hands touching directly, as it is pulled by the invisible magnetic force. The fallen body is carried by rolling with the bottom of the foot like rolling a log. The body that works on things and the body that is treated like things. An automated body that keeps working on mechanical work, and a body that is reduced to objects. The dancers who reciprocate between the both eliminate the gender differences between men and women because they all wear uniforms. As a result, an anonymous body whose individuality is stripped appears. Like a line up buildings that stand up, or like a wall that blocks view, cardboard boxes that are stacked and reassembled one after another. Cardboard boxes pile up relentlessly, even on the head of a dancer who's frozen like a dead battery. When the cardboard tower loaded with dangerous balance collapses, the dancers fall down as if they were in response. There are also people who put their cardboard box on their head and fall down to stop the function. As the acceleration of speed produces rhythms and the vectors of traffic and movement become chaotic, "inorganic work" approaches to "dance". There is fun to see the dance. At the same time, this art can also read the metaphors of contemporary social criticism because of some of the huge mechanisms and altered bodies (Itsuki Takahashi/ Art Critic)



nostalgia (2020)

<https://www.youtube.com/watch?v=tXpj-uE1teA>

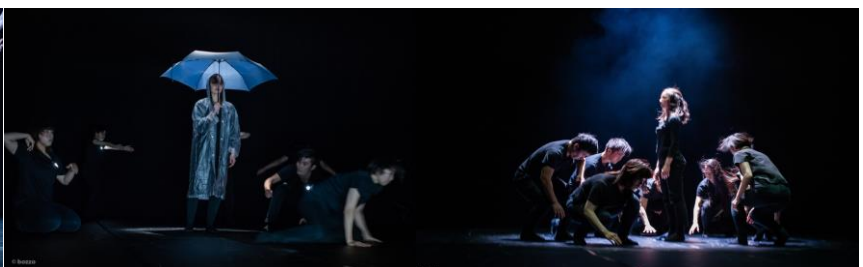
Choreograph, Performance / Koichiro Tamura

Performance / Kanae Asakawa, Kanoko Iwaki, Reina Okada, Rion Suzuki, Arisa Sugaya, Fu Yoshizawa

Emotionally awakening , strong experience,. There is a functioning and interesting concept in this piece and the virtuosity of dancers and precis handling served the challenge in this piece and made the entire piece a wonderful experience. Loved the level of dancers! The strong and accurate light plan could take this piece even higher level and more more stronger experience. Congratulations to this group of wonderful dancers and to the choreographer of this strong good work. I wish to see this work live. (Lisa Nojonen/Joy of Dance)

Intriguing choreographic thinking with spatial and compositional surprises. Well rehearsed and accurately danced work that kept the attention all the way through. (Mikko Lampinen/Pori Dance Company)

The choreography can present the idea of the soul from the disaster 10 years ago returning, bringing back the spirit to stay strong. The dancers collaborate well and form a strong ensemble. (Stella Ho/Macau Contemporary Dance Exchange Springboard)



SAI DANCE FESTIVAL 2021 COMPETITION Grand Prize Invite for Contemporary Ballet of Aisa (Seoul)

MUROTAMURA



A workshop for everyone to become a choreographer[Body Museum]



Collaboration



Song Yujun (Korea) x Koichiro Tamura (Japan)



Micky(France) x Koichiro(Japan)
Japanese contemporary dance & French HIPHOP

(web) <https://danceprojectrevo.wixsite.com/dance-project-revo>

(mail) godbalance777@gmail.com /KOICHIRO TAMURA

dance.project.revo@gmail.com /DANCE PJ REVO