

THEATRE COMPANY KAKUSHINHAN

ARTISTIC DIRECTOR/DIRECTOR
RYUNOSUKE KIMURA



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KAKUSHINHAN is...

a theatre company based in Tokyo, Japan, that stages Shakespeare plays under the concept, "If Shakespeare were here today, how would he direct his play to achieve optimal impact upon a modern audience?" The company was founded by director Ryunosuke Kimura in 2012, who named the company "KAKUSHINHAN," which translates as "convinced criminals."

Effectively using modern technologies, stylish costumes mixing modern/traditional designs, and familiar universal products and cultures, Kakushinhan builds up on stage an imaginary third world of "SHAKESPEARE TOKYO," which serves as a bridge that connects today's audience with the distant settings of the stories, and successfully taps into the imagination of the audience to deliver the universality and the scale of the Bard's classic plays.

The founder and director, Ryunosuke Kimura, studied English Literature in the University of Tokyo, and his directional ideas are partly derived from various classic to modern literatures. The actors that come from Tokyo and all areas of Japan are trained by the director, Kimura, to match the style of each performance. Kakushinhan's performances include strong physical and vocal expressions, transgendered castings, and multilingual (English) lines.

In recent years, the company has been appreciated widely by various audiences from theatre fans to Shakespeare researchers, and even first-time theatre goers, collecting much attention within theatres in Tokyo as "The company to lead Japan's Shakespeare scenes after Yukiko Ninagawa (Kazuko Matsuoka, Japan's primary Shakespeare translator)."

Aiming to introduce this modern Japanese style Shakespeare throughout the globe, and even collaborating with local actors in the future, Kakushinhan is determined to take a leap out of Japan and perform abroad.

KAKUSHINHAN ARTISTIC DIRECTOR

Director



Ryunosuke Kimura

Founder and sole director of KAKUSHINHAN. He studied English Literature in the University of Tokyo, especially focused on Shakespeare. After studying direction under the renowned Japanese theatre director, the late Yukio Ninagawa, he founded Theatre Company KAKUSHINHAN in 2012.

KAKUSHINHAN has consecutively performed *Hamlet*, *A Midsummer Night's Dream*, *King Lear*, *Othello*, *Titus Andronicus*, *Julius Caesar*, *Richard III*, *Henry VI*, *Macbeth* and other Shakespeare plays mainly in Tokyo, with Kimura directing every performance. Kimura updates Shakespeare as a contemporary entertainment by clashing these classic masterpieces with today's society, thus shedding light onto the universality of these classic works from an entirely new angle.

In recent years, under his concept of "SHAKESPEARE TOKYO," Kimura uses ready-made ubiquitous city products as props, sets innovative scenography created by collaborating with the actors' creativeness, and boldly inserts domestic and international pop/rock music. Such modern-sensed diverse directions have collected much attention within Japan, and also foreign media, such as the JAPAN TIMES and British Arts Council.

Kimura's original script, "Hamlet x SHIBUYA", has been translated into English and will be featured in the Arden Shakespeare published book *RE-IMAGINING SHAKESPEARE IN CONTEMPORARY JAPAN* (January 2021). The cover of the book bares a stage photo from Kimura's direction of *Hamlet*. Also, Kimura has completed a poetical storybook of a "Contemporary Myth", *Kagunomiya* (November 2020).

KAKUSHINHAN'S WORKS

TITUS ANDRONICUS



Using a mixture of commercialized culture and products, traditional/modern Japanese culture, and clashing it with the world of Shakespeare, infused a new soul into the 430 year old play, and drove it full impact into today's audience.



MACBETH



Using only vinyl sheets, folding pipe chairs, and popular snacks, explored the possibility of using only familiar objects to have the audience imagine the world of Shakespeare in full scale, and succeeded.



RICHARD III 1471-1485

+ POCKET HISTORY "HENRY VI PART 1-3"
 PART 1 THE TWO COUNTRIES 1422-1444
 PART 2 THE TWO ROSES 1445-1455
 PART 3 THE TWO KINGS 1460-1471

Abridging each part of *Henry VI* into 70 min., put on a performance covering sixty years in six hours, with actors each playing multiple roles. Costumes for *Richard III* were designed sport-like.



JULIUS CAESAR

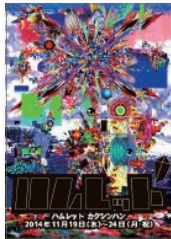
Inserting several more direct reflections of today's Japanese politics, posed a question to the validity of democracy, while zooming into the personal dilemmas of Brutus and Cassius.





OTHELLO - BLACK OR WHITE

Created two differently directed performances with the same team, BLACK with a silent chorus focusing on Othello, WHITE on Iago.



HAMLET

An experimental *Hamlet* mashing pop culture, consumerism, and media with Shakespeare, and also using audiovisual projections.



JINGINAKI TITUS ANDRONICUS

A performance that shocked Japan's theatre society- a completely new *Titus Andronicus* imbedding the yakuza disciplines into the Roman setting.



A MIDSUMMER NIGHT'S DREAM

Many Bottoms appearing from the in-depth collective consciousness of the world freely manipulate human dreams. *A Midsummer Night's Dream* depicted with light and darkness, like a post modern novel.



YOUNG LEAR



A controversial performance of *King Lear* using only actors aged below their thirties. A high speed performance with a young King Lear, and Edmund performed by an actress.

ROMEO AND JULIET ON THE SHORE



An adaptation of *Romeo and Juliet*, a boy and a girl obstructed by a blatant conventional wall swear love to each other on the shore. A study of terrorism and love.

HAMLET × SHIBUYA

- Light, Has Our Revenge Been Tarnished? -



An adaptation of *Hamlet*, a recorded story of two young men living in the imaginary city, SHAKESPEARE TOKYO.



