

# Festival d'Avignon 2013 "L'ETE CHUSHINGURA"

Direction/ Choreographer  
BANDO Sengiku

at : La Condition des Soies

## L'ETE CHUSHINGURA

Compagnie BANDÒ SENGIKU

Mise en scene choregraphie : Bandò Sengiku

Interprètes : Bandò Sentsuki, Bandò Senhiro, Kenzo Kusuda, Takehiko Maruyama, Namiko Gahier-Ogawa, Yoko Delépine-Sobue, Kaori Vuillot-Suzuki, Kaori Natori, Shinnosuke, Mitsumasa Luc Nagata, Yuusa, Wang Yu-Tan / Bandò Sengiku / Lumière : Hiroko Uchida / Coordination : Namiko Gahier-Ogawa / Cie Yumé Arts

*Bandò Sengiku, danseuse et chorégraphe de danse traditionnelle japonaise - Nihon Buyo - issue de la prestigieuse lignée de la Tradition Bandò, revisite le mythe du Chushingura.*

*À l'origine, l'histoire des 47 rônin est une histoire vraie devenue légende et un genre artistique très populaire : un seigneur se donne la mort selon le code d'honneur du Bushido. Ses serviteurs, samourai à présent sans maître, puniront le responsable pour venger cette mort injuste, conscients que seule leur mort succèdera à cette vengeance.*

*C'est avec la collaboration de danseurs français que cette performance-danse esthétique confronte sa recherche à l'altérité dans le passé et s'interroge : que signifie, de nos jours, les notions de loyauté, d'honneur et de mémoire des défunts? La troupe - venue spécialement de Tokyo - présente un travail exceptionnel mêlant la danse traditionnelle japonaise, à la danse contemporaine.*

<http://www.nato.jp/sengiku/>

LA CONDITION DES SOIES THÉÂTRE  
A 16H40, du 8 au 17 Juillet 2013   
RESERVATION : 04 32 74 16 49 / [www.laconditiondessoies.com](http://www.laconditiondessoies.com)



N° de licence 2-1044172 - Au programme de la saison 2013



DANSE Tradition et Modernité

# 坂東扇菊

Compagnie Bandò Sengiku

## L'ETE CHUSHINGURA

THEÂTRE  
CONDITION  
DES SOIES 

## “The Another Chushingura”

Concept Artist / Choreographer  
BANDO Sengiku

Performance - dance, was Chûshingura was born of historical grandeur majestically presented Chûshingura . To open new horizons expressions, the performance presents this famous story , derived from classical Kabuki theater, the dance, the body language.

What does this story today? That tells the story of revenge and bushido, globally recognized nowadays ? Frame Chûshingura that of a dead man for the sole purpose of revenge and poses various questions on our present condition .

How to represent the dramatic tension of Chûshingura through body language ? It is through a search on our bodies, rooted in the present , so considering this story from a different angle and opening new possibilities of expression that we have tried to create an original performance for the Sibiu International Festival.

As for dance productions, we have produced, among others, *The Chikamatsu*, a dance version of a play by the great 18<sup>th</sup> century Japanese playwright Chikamatsu Monzaemon, *The Invitation to Noh*, a dance version of Noh theatre scenes, *Genji*, a dance version of the famous classical story, *The Tale of Genji*.

They were much acclaimed both in Japan and abroad as very innovative and highly skillful dance performances.

“restriction”

Ningyo Jyoruri

“Date Musume Koi No Higanoko” Dance

\_\_\_\_\_ 2010, August

Theater X \_\_\_\_\_

The Japanese Puppet Show used “The Greengrocer’s Daughter” (The story of Yaoyaoshichi who was sentenced to be burn at the stake because of arson) as a text to tell about the emotions behind people’s secrets. The doll charms the watcher with its movement, which is seen through dance in the contradictions of both restriction and freedom.

Depending on the restriction, the dancer’s body changes and that change is reflected in the dance.

“restriction” means restriction, or restraint.

Now, there is a quiet but worldly boom called “Wa”

“Wa” not only carries the meaning of Japanese culture, it also bares the meaning that we should co-exist freely with things that are different from us. This time, this piece is meant to hold both of these meanings.



Sengiku/Laurent Ziegler/Ryohei

**Three**

Part of the 2006 Agency for Cultural Affairs Art Festival

After being nominated, this piece was chosen and there after presented at the 2006 Monaco Dance Forum.



“Three”とは3つの観点と3つの視点が交錯し合う場所。

原案：構成 / 扇菊  
Dance / 扇菊・近藤良平(10日のみ)  
Photograph / Laurent Ziegler  
Sound / 川口貴大

2006年11月10日(金) / 11日(土) 開演19:00 (開場は開演の30分前)  
Bank ART 1929横浜1929ホール  
前売 / 4,000円 当日 / 4,500円 チケット発売開始 10/14(土)

チケット取扱い  
チケットぴあ 0570-02-9999 [Pコード: 372-747]  
0570-02-9958 [オペレーター対応]  
<http://www.nito.jp/sengiku/> [お客様窓口]  
Jun 2004 Art Corporation [03-3871-5359]

Jun2004 Art Corporation  
111-0002 東京都港区2-1-10-204

Concept Artist: Sengiku  
Dancers: Sengiku, Ryohei Kondo  
Sound: Takahiro Kawaguchi  
Photographer: Laurent Ziegler



[Introduction]

“Three” is a dance and installation art piece created by Bando Sengiku and Laurent Ziegler.

The concept came to life after the two first met and discovered each other’s work as a dancer and as a photographer at the 2004 Monaco Dance Forum.

“Three” takes three different worlds, Japanese Traditional Dance (Sengiku), Contemporary Dance (Ryohei Kondo), and Photography (Zeigler) and shows how they unexpectedly encounter. Flashes of the two dancer’s movements are captured by the photographer through video then displayed as ‘memories’ on multiple screens.

The visitors who came and walked through this multimedia garden were able to experience a space never seen before. That space, made up of the dancers and the visitor’s own self, constantly changed and facilitated the contradiction of memory and the present to exist in a space as one.

[Objective]

“Three” is the collaboration between a Japanese Traditional Dancer, a Contemporary Dancer, and an Austrian Photographer.

“Three” is not only the meeting of these artist’s three viewpoints and their way of life, but it is also the name of the interchange of space between them.

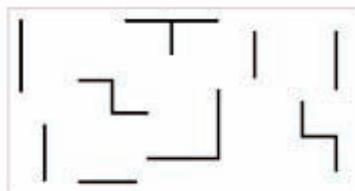
This space can also be seen as a picture book that tells the stories of life’s past and present through screens inside the performance area.

In this art installation the dancers, photographer and visitors walk through the various screens. The screens show videos of the dancers taken in that same area. Sometimes the videos show playback of the same movements, sometimes they are shown in stop motion, while other times they may show still frames. The outcome indicates the contradictions of the relationship between dance and photography.

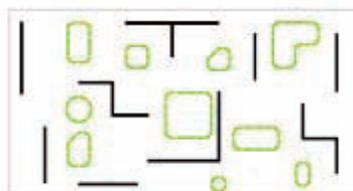
The first objective of “Three” is to show and let the audience experience, in the middle of everyday life, the instant of the meeting of a disappearing dance being captured and fixed into a photograph that lasts forever.

In between the screens that play the photographer’s set of captured images, the dancers can be seen continually dancing. Because the screens are half translucent the audience is able to see the dancers from whatever vantage point they happen to be. Thus, the audience is able to see both a reflection of the past through the screens and the live dance performance at the same time. The second objective of “Three” is to entice the audience with this place of intersection of the past and present.

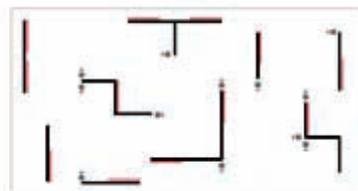
Altogether the theme of this presentation was to take “an unexpected kind of art have it meet performance.”



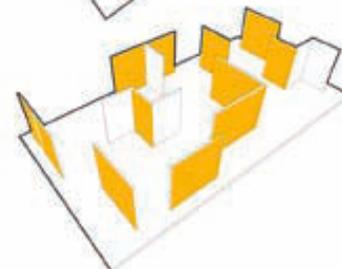
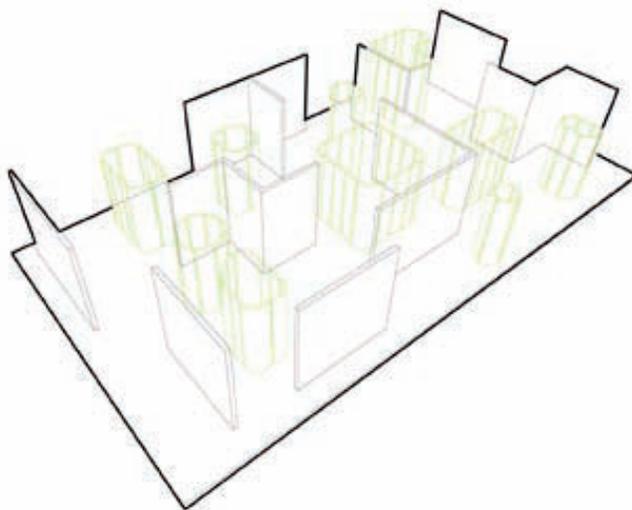
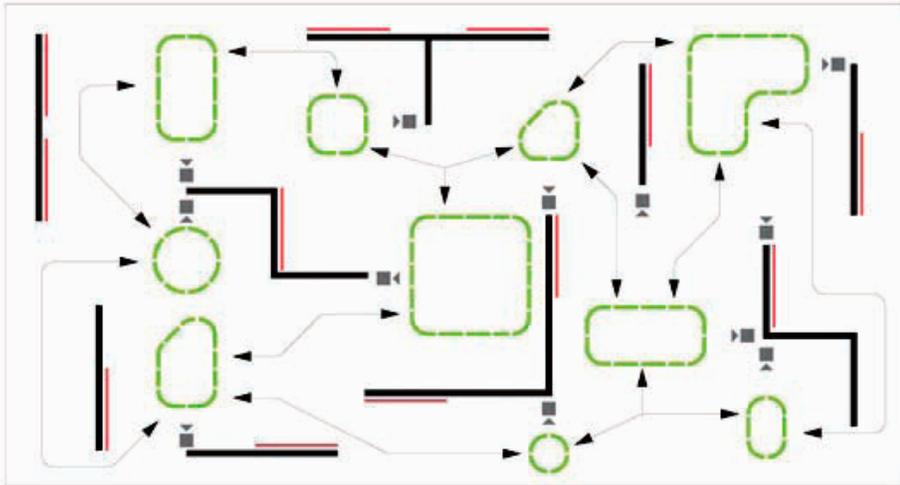
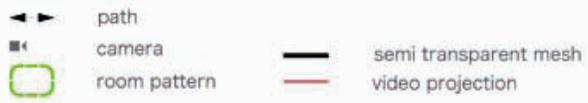
phase 1  
semi transparent mesh



phase 2  
semi transparent mesh  
room pattern



phase 3  
semi transparent mesh  
video projection  
camera



Part of the 2003 Agency for Cultural Affairs Art Festival  
Ryohei Kondo x Bando Sengiku **“Genji”**  
From “Aoi no ue” in “Genji Monogatari”

Concept Artist: Bando Sengiku  
Choreography: Ryohei Kondo, Sengiku Bando  
Producer: Jiro Ariga      Wardrobe: Tiseko Oka  
Music: Kohei Harashima (Sonic Wave)  
Lighting: Reiko Fukuda      Stage Director: Akiyoshi Tsutsui  
Promotion: Hiroaki Yaginuma (VERSO)

Performers: Ryohei Kondo, Bando Sengiku  
Shomyo: Koshin Ebihara, Tendai Shomyo Shichiseikai  
Court Music: Tsukiji Honganji Court Music Society  
Cello: Udai Shika  
Yushima Seido Taiseidan (National Historic Site)



The author of “From Above the Hollyhock” Murasaki Shikibu, wrote 54 complete volumes to the “Genji Monogatari” and we decided to focus on a part of the ‘Hollyhock volume’. More specifically, we wanted to illuminate the spirit swaying Rokujo no Miyasudokoro and show the ominous side to her buried emotions.

In this piece, “From Above the Hollyhock”, we focus on Rokujo no Miyasudokoro’s insanity that has been projected onto Genji. Move over we took away all expression through speech, and instead describe the scene with ‘sound’, ‘light’, and ‘movement’. With the spatial freedom of Noh and the bold action of changing the timeline, we were able to take the performance into the present.



“Genji” Review < 2003, 11, 13 an extract from the Nikkei Newspaper >

The hair, sleeves and the pulled and stretched hemline of the kimono upon the partially stiff line of the body produced an extraordinary presence. It was an impressive beginning, almost as if the doors to a world dominated by passion had just opened.

. . . That hesitation of the body, and the progress of Kondo drawing nearer, displayed his unique angular movements, as though he was sawing through the performance space. It was almost as if contemporary ballet, in it’s complicated and intense partnering, had unfolded the hatred the two had for one another. However, this was despite their unbroken affection, which made the sins of man and women begin to draw forth sympathy . . . . The natural voices of Shomyo amplified and helped to resonate the dance’s sublimation and affection to the feeling of love, which left an indescribable impression.

\_\_\_ Dance critic, Yuki Nagano \_\_\_



## “Genji” Iceland, Norway Performance

Concept Artist, Director: Bando Sengiku  
Choreography, Performer: Ryohei Kondo, Bando Sengiku  
Shomyo: Ebihara Koshin



Through dance and music, this piece fuses traditions and the present with justice, embodying the east and the west and hoping to facilitate a better understanding of Japanese culture. The performance at Iceland National Theater will happen next year, 2006, and will be held on the 50<sup>th</sup> anniversary of the diplomatic relations foundation. In light of the anniversary, the Iceland Ambassador Oscarson, and the National Theater Arts Supervisor Tinna Gunnlaugsdóttir have made the invitation.

In Norway, this year the establishment of diplomatic relations has reached 100 years, and to show support of overall culture, the USF Cultural Center Director has chosen us as the first group to be invited.

Newspaper: Morgunbladid 2006, 6, 12

Culture Column Article Title: Over Space and Time “Genji” Japanese Guest Appearance

Writer: Ingibjorg Bjornsdottir

Translator: Magnea Marionsdottir (English) Reiko Shimano (Japanese)

Above the picture

Dancers and choreographer, Ryohei Kondo and Sengiku. Four musicians place court music, while six others practice shomyo.

Below the picture.

Dancers and choreographer, Ryohei Kondo and Sengiku. Four musicians place court music, while six others practice shomyo.

“Genji” is one of the celebrations between Iceland and Japan’s 50<sup>th</sup> year anniversary of diplomatic relations that is taking place at the National Theater.

“Genji” is from a chapter of an eleventh century piece of Japanese literature. “Above the Hollyhocks” is about Hikaru Genji’s wife, his mistress and the jealousy that consumes and ultimately kills her. This ghost prays for salvation and is ultimately freed from this world. This performance is a combination of modern dance, Japanese Imperial Family music, and Noh, parallel to the other elements of court music, Buddhist scripture, and Buddhist chanting or Shomyo.

Appearances are almost all in the open, as there are only two ramps, a curtain, a chair and several boxes. The musicians can be seen sitting in the background. The musicians are wearing dark colored traditional Japanese clothing, while the Shomyo chanters are all older and wearing elegant and brightly colored clothing. Then there are the two dancers, the wife played by Sengiku and the husband played by Ryohei Kondo. They dance in a mixture of traditional and modern dance. The slow, beautiful formational movement of hands and feet are of the wonderful dancer Kondo, whose powerful movements continue until the end of the piece. Sengiku, who plays the sick wife, moves with her head to the floor in small detailed movements. The internal conflict inside of her prevents her movements from becoming anything more. However, as she is caught by jealousy the white clothing she was wearing slowly changes. In its place she wears a transparent grey, and begins to take on the fierce appearance of a demon and begins to take on more threatening movements.

The Shomyo chanters had a big effect on this very interesting performance. Their solos and choruses made the audience feel as if they had gone beyond space and time. To the audience this special display of modern dance combined with a pure and beautiful Japanese art was something that us westerners found easy to love.

“Genji” Bergen Newspaper Critic, 6/12

On the 10<sup>th</sup> and 11<sup>th</sup>, the performance of “Genji” at the USF was based around jealousy and agony. This piece was based on a novel written around 1,000 years ago. Genji was not just originally a novel it was also used in classical Japanese theater. The performance was filled with Kagaku (Japan’s traditional Imperial Music), and Shomyo (Buddhist chants), and also Japanese dance and Noh. For the choreography, there were two dancers. Kondo is a contemporary dancer, while the younger Sengiku is a traditional Japanese dancer. The performance took place right in front of Bergen.

The Oldest Novel in the World

Murasaki Shikibu who was a female writer, wrote the worlds first novel, ‘Genji Monogatari’ which was a whopping 54 volumes. A section of that novel was about Hikaru Genji’s lover’s jealousy causing her to change with her emotions into a demon like form. Then in the story she returns to normal.

“Genji” is a famous Noh piece created from the piece “Above the Hollyhocks”.

A Sublime Expression

Kondo as Genji, Sengiku’s dancing as a women, to us it was exotic, but both of their dancing together was very realistic and made it easy for us as viewers to understand the story. The effects of the dramatic lighting on the dance made the expression even more intense. On top of that, the court music and Shomyo made this crossover piece very interesting. This performance was held because of The Japan Foundation and Iceland’s 50<sup>th</sup> year anniversary.

Article: Olive Gorsette  
Shimano

Photography: Orian Daice

Translation: Reiko

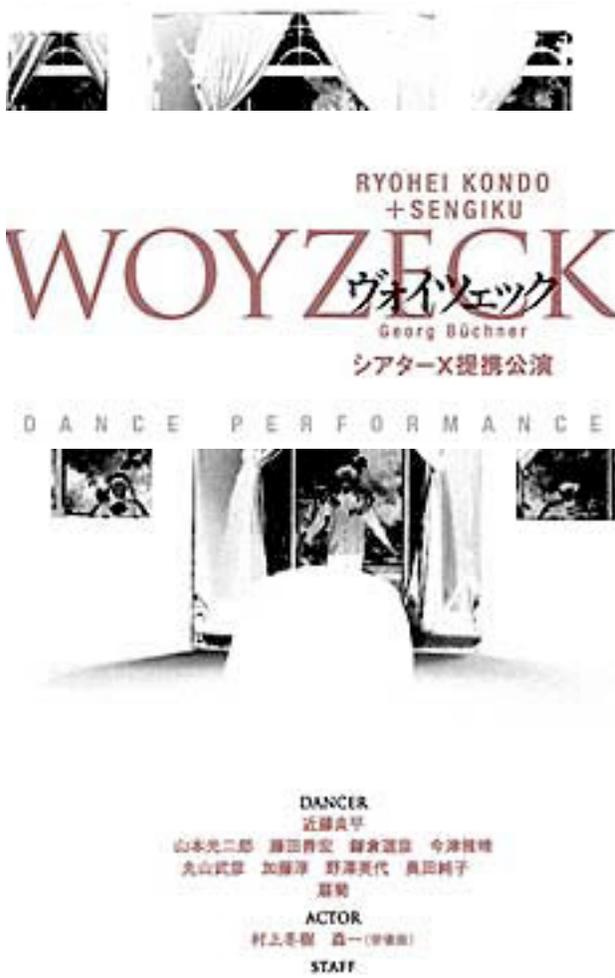
Theater x Partner Performance  
 Ryohei Kondo x Bando Sengiku  
 “Woyzeck” \_\_\_\_From G -Buchner\_\_\_\_



In Buchner’s unfinished drama, “Woyzeck”, many new things come to life. Because of the fragments that have piled up and unfinished due to the death of the writer, it has been re-evaluated as an “ expressionist drama” or “theater of the absurd“, and furthermore it is eternally a modern work.

The story follows a mentally and pathologically hallucinogenic boy, and a sex addicted girl who find their own destinies transposing from a wordless existence into one full of body language in a world full of creations.

Artistic creator: Bando Sengiku  
Choreography: Ryohei Kondo, Bando Sengiku



## Houmurareta Monotachi “Those Who Are Buried”



Noh, ‘Nue’'s theme has been reread to “ more than darkness, the dark way is similar to refusing to go” as an extremely abstract thought, with the idea of dance’s polar opposite as the catalyst for this expression.

“Nue” is being accused of that which is buried in ugliness, who plunges into the neverending world of darkness and sadness, covered from modern society is how I want to read it.

Artistic creator, Choreographer: Bando Sengiku

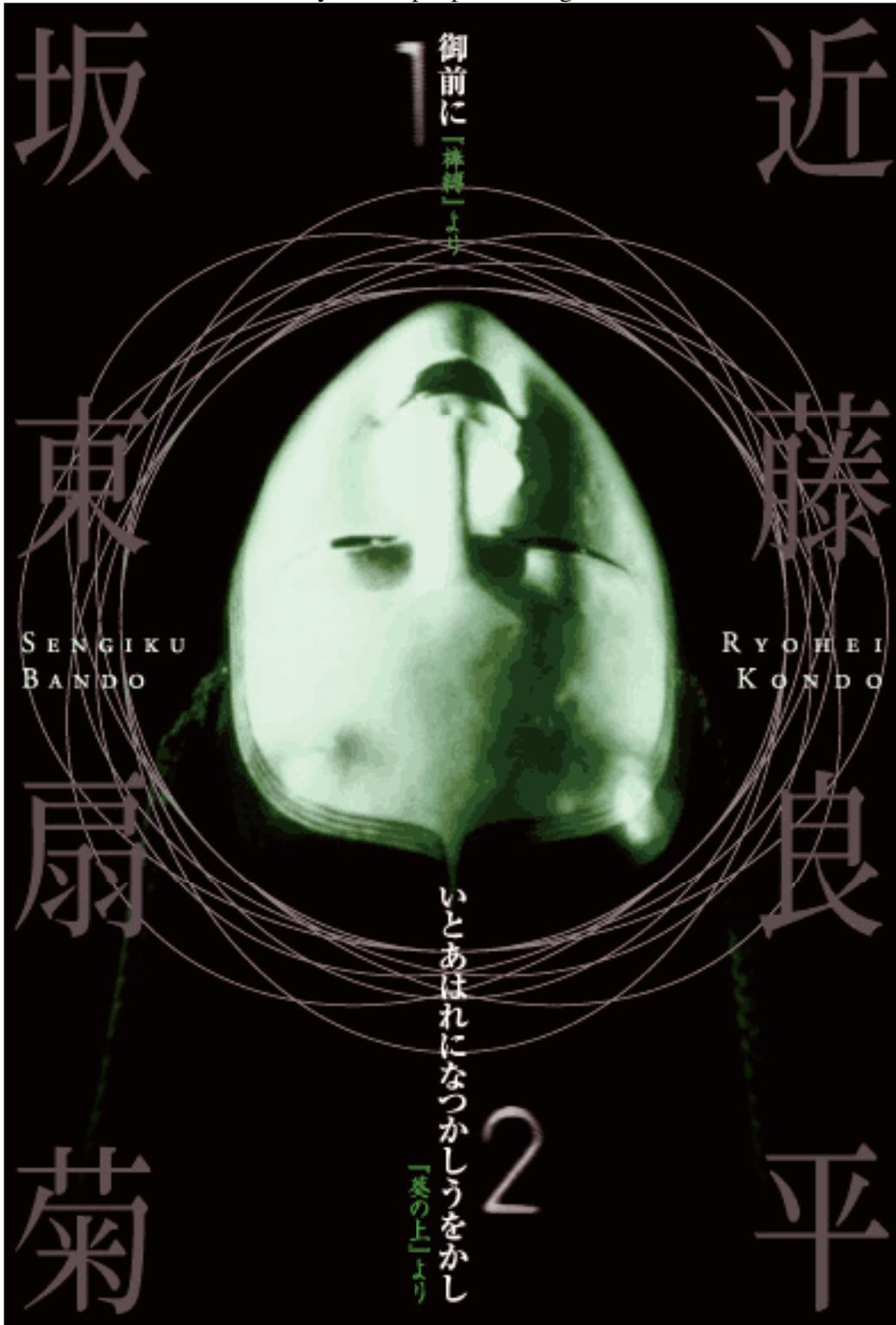
Performer: Makoto Enda Norikazu Maeda Bando Sengiku

Shakuhachi: Eizan Kitamura



France, Avignon Performance <2002, July>  
“L’Invitation A Nohgaku”  
—”Gozen Ni” “Ito Ahare Ni Natsukashiu Wo Kashi”

“It is unlucky to be beautiful” Said Hikaku Genji  
When they come around a woman, the entire court will shake.  
The dynasty that has been on a pedestal will lose control.  
You can see 1,000 years of people making the same mistakes.



Artistic creator, Choreographer: Bando Sengiku

Choreographer: Ryohei Kondo

Performers:

Musician/ Performer:

Music: Mituo Miyamoto

Lighting: Reiko Fukuda

Wardrobe: Chiseko Oka

Stage Director: Teyuhiko Takahashi

Producer: Ziro Ariga

At Theatre de la Danse Golovine

Agency for Cultural Affairs

In the year 2000, it will have been 1,000 years since “Genji Monogatari” was first created. Noh’s “Above the Hollyhock” is a piece from the ‘Hollyhock volume’ of “Genji Monogatari” and is shown with the assumption that the audience already knows the story. The protagonist’s jealousy is easily relatable, and appeals to even modern times. In “Above the Hollyhock” the subject matter is told not through words, and rather uses the viewer’s previous knowledge of the story while exploring in a very free ‘Nohraku’ atmosphere. The subject matter comes to life right before ones eyes, and through Noh’s use of expression, change of tempo throughout the entire piece (opening, middle, climax, and end). With programming similar to a Noh play, from the Kyogen (fake play) to a song, this piece challenges this witty and smart world with dance.

Avignon Theater Festival Review

L’Invitation A Nohgaku (Partially abbreviated)

To smell the beauty of the breath of this piece, it’s aesthetics, is to see the top choice of ‘Nohraku’ that has come from such a long tradition... Shadow and light, a hint of unreality, a transparent kimono that seems as if it were made of mist, the mask of a demon, the flicker of a candle, and the Buddhist priests all have a presence of Japanese culture and also something modern that has never before been seen. There is a harmony in the choreography of the piece with a suitable background.

Bando Sengiku, and Ryohei Kondo make this imaginary world their own in the perfection of their duo.

A world that is impressive and thought provoking world beyond words.

L’Olivie WEB Claire Vanhaelen

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THEATRE OFFICE NATORI  
Tokyo Japon

近

L'INVITATION

## A NOHGAKU

par Sengiku BANDO &amp; Ryohei KONDO

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1<sup>ère</sup> partie  
« ONMAE NI »

Danse « BOSHIBARI » inspiré du théâtre KABUKI et du KYOGEN.  
Deux danseurs apparaissent sur scène, l'un est attaché à un bâton, l'autre à les mains liées par une corde dans son dos. Ils expriment par la danse le monde du KYOGEN.

藤

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2<sup>ème</sup> partie

## « ITO AWARENI NATUKASIU OKASHI »

La danse NOH inspirée du chapitre « AOI NO UE » du célèbre roman japonais du XI<sup>ème</sup> siècle « GENJI MONOGATARI » traduit les sentiments contenus dans cette œuvre qui reste malgré son âge d'un réalisme frappant.

良

Spectacle de 21H00 à 22H00 au  
théâtre de la Danse GOLOVINE

1 bis rue Ste Catherine 84000 Avignon

Relâche les 10, 16, et 22 Juillet 2002.

Plein Tarif 12 E Tarif Off 8.50 E

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