

A photograph of a person sitting on a wooden bench in a forest, looking out a window at a bright landscape. The scene is dimly lit, with the person and the bench in shadow, while the view through the window is brightly lit, creating a strong contrast. The person is wearing a light-colored, long-sleeved shirt and dark pants. The bench is made of dark wood. The forest around them is dense with green foliage. The window is a simple rectangular frame, and the view outside shows a bright, open landscape, possibly a field or a clearing, under a clear sky. The overall mood is contemplative and serene.

re-collections

Yuko Kominami

Matsuo Kunihiko

Tomás Tello

FACT SHEET

re-collections

TEAM

Choreography / Performance : Yuko Kominami

Music / Video / Lighting design : Kunihiko Matsuo

Music : Tomás Tello

Direction : Yuko Kominami / Kunihiko Matsuo

PREMIERE VENUE AND DATE

JD Centre of Art

Bhubaneshwar, India

Dec 2nd 2012

CONTACT

Yuko Kominami

4, rue de la Forêt L-1534 Luxembourg

Luxembourg

phone : +352 621 408886

E-mail : yukokomi@gmail.com

re-collections

Re-collections is a performance which aims to connect memories from the past and the future of a place by sharing memories of the present together.

The stage is surrounded by trees and ponds, and covered with dried cow dung. In the middle of it, a bed-size white "monolith" stands like an alien substance. Various images are projected on this monolith, which might seem, at first sight, alien to the place but in fact they are to awaken forgotten memories of the place. While these images are running, the dancer dances as if she were placing new memories on the land.

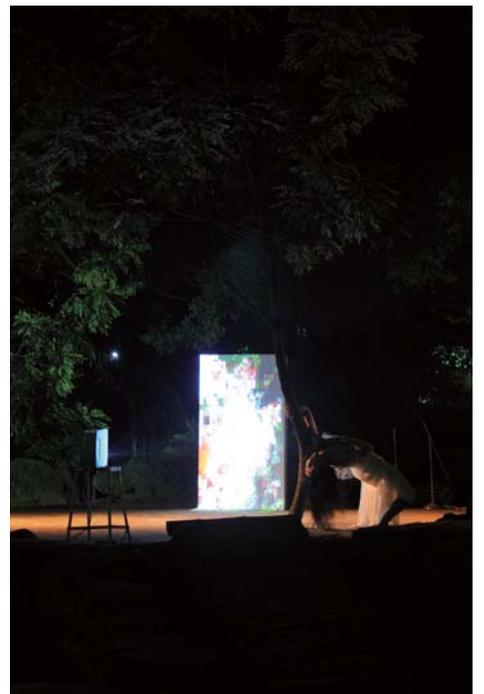
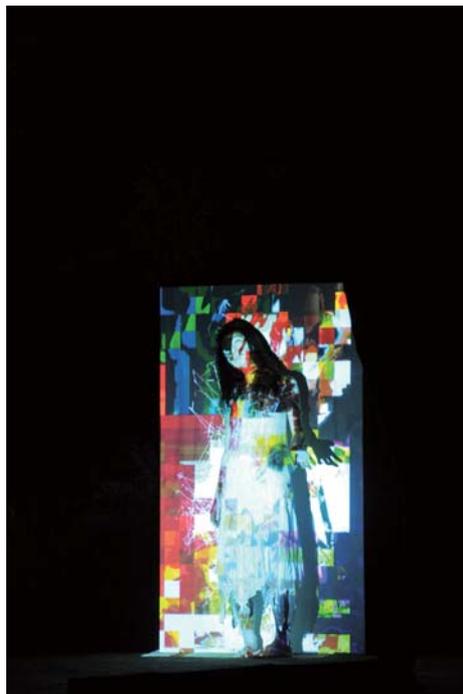
The electronic sounds, intersecting airwaves, field recordings from far away places are played live and interglated into the environmental sound of the place, making a soundscape which is unique to the present. And also the the sound of the drum pushing the dancer into moving.

By experiencing this site-specific performance as a device to feel the past, present and future as a loose and continuous flow of time closely connected to the place, and not as History with the capital letter, the audience can realise that they themselves are one of the component of the memories of here and now.

The piece was first performed in 2012 on a specially installed outdoor stage in Bhubaneswar, Orissa, India and was very well received.

The space where this is performed can be from historical site to absolutely anonymous space, both outside or inside, however, ideally it is better not to be a conventional theatre space.

IMPRESSIONS



YUKO KOMINAMI

Yuko Kominami was born in Japan in 1973 and studied butoh and dance in Tokyo. After graduating with a BA in Japanese History from Waseda University she did a Professional Diploma in Community Dance Studies and attended an Independent Study Programme at Laban Centre London from 1998 to 2000. She obtained her MA in Dance Cultures, Histories and Practices from the University of Surrey in 2006. Yuko has been working as an independent dance and performance artist and has worked with other dancers, choreographers, artists, musicians and theatre directors from a range of backgrounds and contexts. Recently she has been working with the Ten Pen Chii Company directed by Yumiko Yoshioka and Joachim Manger in Berlin, Germany. Yuko lives in Luxembourg.

Her work consists of experiments with in-between movements (movements in the making) where strong and intense personalities clash and interact. Through these experiments Yuko aims at reaffirming the importance of embracing the multiple and fragmented movements of life.

Her series of solo pieces are a case in point. They explore connections between individuals. "When the Peony Breaks..." (2006) focuses on both personal and collective memory and experiments with translating those memories into molecular movements. The dancer's body is juxtaposed with fragments of words and with one particular object: kimono underwear. "Linnunrata" (2007) focuses on issues to do with love, separation and connection. It draws inspiration from a popular traditional Japanese tale in which a crane takes the shape of a woman and, in an act of love, weaves a tapestry using her own feathers. The skin and feathers are plucked and weaved into a meaningful fabric.

Yuko's piece "reMEMBRANEce" (2009) seeks to understand individual and collective memory with a particular focus on skin. It consists of a solo dance performance (Yuko Kominami) and a video projection (Catherine Richard). The autobiographical memories of the two women are juxtaposed, layered and intersected with other collected childhood and family memories to create a space where I, you, we – personal and collective entities – resonate and unfold in an adventure of individuality, connectivity and collectivity.

TOMÁS TELLO

Tomás Tello was born in 1981 in Lima, Peru. He showed a strong interest in sound from a very early age and studied harmony and composition with Jorge Madueño and guitar with Andrés Prado. From 2001 to 2002 Tomás lived in Barcelona and attended the "Taller de Musics" where he took Oud lessons with Gani Mirzo. Back in Lima he studied traditional Peruvian guitar with Gustavo Urbina. From 2004 to 2006 he lived in Buenos Aires and took Alexander Technique lessons with Jessica Nardelli and guitar lessons with Fernando Kabusacki. From 2006 to 2009 he moved back to Lima and became very involved in the local music scene. He formed the duo 'Shaolines del Amor' with Raúl Jardín and played a large number of concerts in Peru and Chile.

Luxembourg has been his domicile since 2009. Tomás' activities include projects with choreographer Yuko Kominami and teaching guitar and music. He runs Andesground music label and performs as a soloist or as part of the E.T. duo with Elisabeth Flunger.

His work is inspired by Peruvian traditional music and sounds of nature. He is also interested in the ways in which musicians can 'multiply themselves'. In order to achieve this multiplicity Tomás uses a diverse range of instruments including D.I.Y. electronics, cassette walkmans, AM radios, remote controls, cameras, guitars, samplers, voice, flutes and bells. He seeks to express the benefits of contemplation and patience and to establish a close, warm and joyful relationship with the sounds that surround us.

KUNIIHIKO MATSUO

MATSUO Kunihiko is a multimedia artist based in Tokyo and specializes in interactive technology, audio-visual design and contemporary dance. He is a founder of CMprocess, a artists collective is working on the border line between technology, performing arts and design--offering an integrated view on digital media system design. And He is a board member of [Odisha Biennale] art and contemporary dance festival in Bhubaneshwar India from 2012.

1992 B.A. in chinese literature at Waseda University Tokyo.

1992 participated in [intermedia performance unit nest] as dancer/conceptual designer / sound designer.

2003 [CMprocess] won DiVA2003 prize in DiVA (Digital, Interactive and Visual Arts) exhibition in Tokyo.

2004 [Breathing Braunschweig] won first prize in the international Ideas Competition "The Presence of Time - City Architecture Art for Braunschweig".

More information: <http://www.cmprocess.com>

TECHNICAL RIDER

CONTACT

Technical director : MATSUO kunihiro
7-7-301 Shin-ogawa-machi, Shinjuku-ku,
Tokyo 162-0814 Japan
phone / facsimile : +81-3-3235-1390
E-mail : matsuo@cmprocess.com

DURATION

30 minutes

People on tour

1 dancer, 1 musician, 1 technician

FIT UP

3 x 4h Strike / Get out: 4h

STAGE / PERFORMANCE AREA

at least 6m x 6m flat stage
we do not need dance mat.
but the stage should be keep clean and safe.
preferably, eathen stage.
180 cm x 100 cm x 30 cm white painted wooden box
the dancer will dance on it.

TECH TABLE

Video and lighting operators in the back row.
2 Laptops would be placed on it.

TECHNICAL RIDER

SOUND

2 speakers & stand

2 sub woofer

2 stage monitor speakers

2 stereo XLR (for the musician on the stage)

*2 microphones (for the musician on the stage)

1 stereo XLR (for tech table)

Console : over 12ch

Outboard unit :

Sampling Reverb, Graphic EQ, Parametric EQ, Limiter/Compressor

VIDEO

Projector : at least 6000 ANSI lms DLP

*1 video camera + 1 tripod

1 VGA cable (from tech table to projector)

1 HDMI or Composite video cable (from tech table to front camera)

LIGHT

*1 computer with software + ENTEC DNX USB PRO

DMX dimmer

ETC S4 36deg x 12 (2 x 3 for each side. 6 stands are needed)

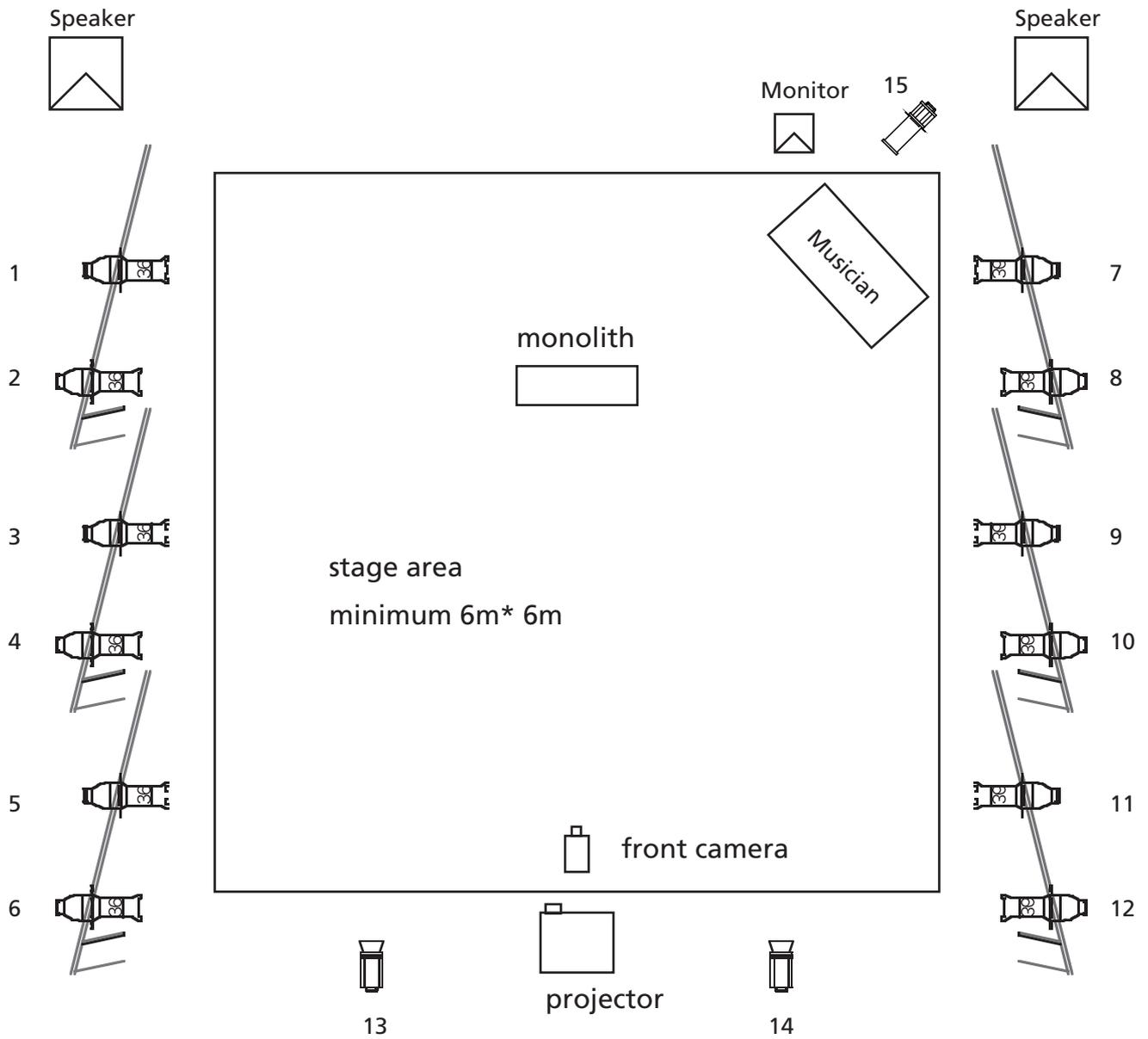
Fresnells 1.2kw x 2

Profile 1.2kw x 1

house lighting for audience

* provided by us

SETUP DIAGRAM



Audience Area

-  ETC S4 36deg
-  1.2kw fresnel
-  1.2kw Zoom Profile

