

Saturday, October 12, 2019, 8pm

Sunday, October 13, 2019, 3pm

Zellerbach Hall

Sankai Juku

Meguri

Teeming Sea, Tranquil Land

Choreography, Concept, and Direction by

Ushio Amagatsu

Music by

Takashi Kako, YAS-KAZ, Yoichiro Yoshikawa

Dancers

Semimaru, Toru Iwashita, Sho Takeuchi, Akihito Ichihara, Dai Matsuoka,
Norihiro Ishii, Shunsuke Momoki, Taiki Iwamoto

Realization of Sea Lilies (decor)

Roshi

Costume Realization

Masayo Iizuka

Co-produced by

Théâtre de la Ville (Paris, France); Esplanade – Theatre on the Bay (Singapore),
Kitakyushu Performing Arts Center (Fukuoka, Japan); Sankai Juku (Tokyo, Japan)

North American tour produced by

Pomegranate Arts

Linda Brumbach, *executive producer*

Alisa E. Regas, *associate producer*

World Premiere:

Kitakyushu Performing Arts Center, March 2015

*Sankai Juku's 2019 North American tour is supported by the Agency for Cultural Affairs,
the Government of Japan through the Japan Arts Council, and Shiseido Co., Ltd.*

Cal Performances' 2019–20 season is sponsored by Wells Fargo.

Meguri

Teeming Sea, Tranquil Land

I. The Call from the Distance

II. Transformation on the Sea Bottom

III. Two Surfaces

IV. Premonition – Quietude – Tremblings

V. Forest of Fossils

VI. Weavings

VII. Return

Meguri – Teeming Sea, Tranquil Land *will be performed without an intermission and will last approximately 90 minutes.*

PROGRAM NOTES

The word *meguri* is written with the Chinese character that is read *meguru* as a verb and refers to phenomena like circulating water and all things that rotate. *Meguri* is thus used for things that move or circulate in accordance with some prescribed order or system, such as the passage of time, the cycle of the four seasons, and transitions the earth has been through.

The stage art on the wall is created in the image of fossils of the Paleozoic marine creatures known as sea lilies (crinoids).

—Ushio Amagatsu

Sankai Juku

Ushio Amagatsu, *artistic director, choreography, design*

Takashi Kako, *YAS-KAZ, and*

Yoichiro Yoshikawa, *music*

Kazuhiko Nakahara, *stage manager*

Genta Iwamura, *lighting technician*

Junko Miyazaki, *sound technician*

Keisuke Watanabe, *set technician*

Midori Okuyama, Yasuko Takai, *administration*

Doug Witney, *North American production supervision*

Corps Liminis, *production management*

Pat Kirby, *North American company manager*

ABOUT THE ARTISTS

Ushio Amagatsu (*Sankai Juku director, choreographer, and designer*) was born in Yokosuka, Japan in 1949 and founded Sankai Juku in 1975. He created *Amagatsu Sho* (1977), *Kinkan Shonen* (1978), and *Sholiba* (1979) before the company's first world tour in 1980. Since 1981, when he created *Bakki* for Festival d'Avignon, he has worked in France and at Théâtre de la Ville, Paris, where he has created *Jomon Sho* (1982), *Netsu no Katachi* (1984), *Unetsu* (1986), *Shijima* (1988), *Omote* (1991), *Yuragi* (1993), *Hiyomeki* (1995), *Hibiki* (1998), *Kagemi* (2000), *Utsuri* (2003), *Toki* (2005), *Tobari* (2008), *Kara Mi* (2010), *Umusuna* (2012), *Meguri* (2015), and *ARC* (2019). *ARC* received its world premiere

last March at Kitakyushu Performing Arts Center and was then presented at Théâtre de la Ville in April and May of this year.

Amagatsu also works independently separately from Sankai Juku. In 1988, he created *Fushi* in the United States, at the invitation of the Jacob's Pillow Foundation, with music by Philip Glass. In 1989, he was appointed artistic director of Japan's Spiral Hall, where he directed *Apocalypse* (1989) and *Fifth-V* (1990). In 1997, he directed Bartók's *Bluebeard's Castle*, conducted by Peter Eötvös, at Tokyo International Forum. In 1998, at France's Opéra National de Lyon, he directed Eötvös' opera *Three Sisters* (world premiere), which received the Prix du



Syndicat National de la Critique, France. *Three Sisters* has also been seen at Théâtre du Châtelet in Paris, Théâtre Royal de la Monnaie in Brussels, Opéra National de Lyon, and the Wiener Festwochen in Austria. In 2008, Amagatsu directed Peter Eötvös' opera *Lady Sarashina* at Opéra National de Lyon (world premiere). This production also received the Prix du Syndicat National de la Critique and was seen at Opéra Comique in 2009 and the Polish National Opera in 2013.

Amagatsu has presided over the jury of the International Meeting of Dance of Bagnolet in 1992, and that same year was awarded the Chevalier de l'Ordre des Arts et des Lettres by the French Cultural Ministry. In 2002, his *Hibiki* won the Laurence Olivier Award for Best New Dance Production. In 2004, the Minister of Education, Culture, Sports, Science, and Technology awarded Amagatsu the Geijyutsu Sensoh Prize (Art Encouragement Prize) for his outstanding artistic achievements. In 2007, *Toki* won the Grand Prix of the sixth Asahi Performing Arts Awards and Sankai Juku received the KIRIN Special Grant for Dance. In 2011, Amagatsu presided over the jury of the 10th international choreographic competition of Italy's National Academy of Dance, and received

the Purple Ribbon Medal of the Japanese government. In 2013, Sankai Juku received the Japan Foundation Award. In 2014, Amagatsu received the Commandeur de l'Ordre des Arts et des Lettres of France's Ministry of Culture and Communication. In 2016, he received the Flying Mercury Prize from the 27th international Florence Dance Festival.

His latest book, *Des rivages d'enfance au bûto de Sankai Juku*, was published in 2013 in France. It was then published in 2015 in Japan as the special version, combined with another book, *Dialogue avec la gravité*, and adding drawings, along with a chapter of essays.

Sankai Juku is a *butoh* dance company founded by Ushio Amagatsu in 1975. It has toured internationally since 1980, and presents world premieres of new work approximately once every two years at Théâtre de la Ville, Paris, the center of the contemporary dance world. Sankai Juku is one of the few dance companies that Théâtre de la Ville has commissioned continuously for more than 35 years.

Since its first world tour in 1980, the company has performed in over 700 cities in 48 countries throughout Europe, North, Middle, and South Americas, Asia, and Oceania. It has been highly

praised in different cultures for over 35 years, clearly demonstrating the universal nature and appeal of its work. Crossing several geographical borders as well as generations, Sankai Juku performance aesthetics allow audience members to grasp their own sense of inner movement. By performing for audiences from different backgrounds, the company has continuously developed this theme, always searching for and moving toward new experiences.

Fundamental Theme of the Work of Sankai Juku

All of Sankai Juku's works have been directed, choreographed, and designed by Ushio Amagatsu, founder of the company. Amagatsu defines *butoh* as a "dialogue with gravity." From there, he has developed a method of pursuing internal nature that is universal to all human beings. Amagatsu's work has been recognized internationally and praised for its rich choreographic language, the universality of its subjects, and Amagatsu's unique personal aesthetics.

"Each of the meetings with Sankai Juku is a promise of a vague beauty. *Meguri* is no exception to this rule. Ushio Amagatsu now gives us one of his strongest creations. ... Deep blue sea, sand, glowing ridges on the walls, the artwork also reveals its atmospheres to embody different emotions. Rounds, jumps, floor work—the movements seem like they're being suspended in the space of the theater, making *Meguri* a long visual poem. In his way, and not so different to that of a painter, Ushio Amagatsu creates universes like interior worlds."

—Philippe Noisette,
Théâtre de la Ville 2015–16 program

"I have a vision that always exists inside of me, that is, two plates searching for a balance on both ends of the scales by rotating and moving up and down. One plate carries cultures, each of which has its own unique characteristics, which might often appear mysterious and difficult for the others to understand. However, the difference is the basis of the culture, and thus,

is important. The other plate carries universality that is common to all human beings. The difference and commonness are constantly moving, seeking a balance between the two."

—Ushio Amagatsu.
Dialogue avec la gravité

Pomegranate Arts, for the past 20 years, has worked in close collaboration with a small group of contemporary artists and arts institutions to bring bold and ambitious artistic ideas to fruition. Founder and director Linda Brumbach, along with managing director Alisa E. Regas, produced the Olivier Award-winning revival of *Einstein on the Beach*, the multi-award-winning production of Taylor Mac's *A 24-Decade History of Popular Music*, and the Drama Desk Award-winning production of *Charlie Victor Romeo*.

Since its inception, Pomegranate Arts has produced over 30 major new performing arts productions and tours for Philip Glass, Laurie Anderson, Lucinda Childs, Dan Zanes, London's Improbable, Sankai Juku, Batsheva, and Bassem Youssef, and collaborated on new productions with the Kronos Quartet, Leonard Cohen, Robert Wilson, and Frank Gehry. Pomegranate Arts hopes to continue to build a community of institutions and individuals that are inspired by the artists that help bring beauty and truth into the world, ask important questions, and take bold risks.

Pomegranate Arts is the North American representative of Sankai Juku

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Linda Brumbach, *founder and director*
Alisa E. Regas, *managing director, creative*
Rachel Katwan, *general manager*
Jeremy Lydic, *production manager*
Adam Thorburn, *business manager*
Brit Katke, *office manager*
Willia Ellafair Folmar, *production assistant*