



presents

The logo for 'ART CHAOS' features a large, elegant, black cursive letter 'H' on the left. To its right, the words 'ART CHAOS' are written in a clean, black, uppercase, sans-serif font.

H stands for Heaven---“ecstasy”---English
Art stands for Art---French
Chaos stands for Chaos---Greek

Director/Choreographer

Sakiko OSHIMA

Dance Artist

Naoko SHIRAKAWA

*“While refusing to be placed in advance,
we explore artistic ecstasy through chaos.”*



Supported by the Agency for Cultural Affairs Government of Japan in the Fiscal 2009.

Monday June 29-Wednesday July 1, 2009 at 8 pm
Reynolds Industries Theater
Duke University

FLOWERS OF THE BONES

World Premiere

ART DIRECTION & CHOREOGRAPHY Sakiko Oshima
COSTUME DESIGNER Shinjiro Asatsuki
LIGHTING DESIGNER Hisashi Adachi
MUSIC SCENE 1
Robert Normandeau, *Le cap de la tourmente*
SCENE 2
Robert Normandeau, *Memories vives*
SCENE 3
Alan Terricciano, untitled
SCENE 4
David Darling, *Darkwood V Light*

DANCERS

Shino Kido

WITH

Fumika Kobayashi

Kaori Saiki

Rie Sensui

AND ADF DANCERS

Flowers of the Bones Choreography and Alan Terricciano's music
are commissioned by the ADF with support from the SHS Foundation.

INTERMISSION

THE RITE OF SPRING

First performed in 1995 at SOGETSU-HALL in Tokyo, JAPAN

ART DIRECTION & CHOREOGRAPHY Sakiko Oshima
MUSIC Igor Stravinsky
LIGHTING DESIGNER Toshiyuki Kasahara

DANCERS

Naoko Shirakawa

WITH

Shino Kido

Fumika Kobayashi

Kaori Saiki

Rie Sensui

PROGRAM NOTES

FLOWERS OF THE BONES

From the dry bones of the dead, a dazzling dream blooms. Released from the terrifying structure called Time, my missing piece continues to drift helplessly between “the world” and “the oblivion”---for the day when I forget the world and the world buries me.

THE RITE OF SPRING

This is the story of the victim of a crime and those who stood by and watched.

The crime victim is portrayed as a sacrificial victim of society in contrast with the onlookers. In most cases, it is the victim or the perpetrator who tells the story of a crime, but in this case, the perpetrator does not make an appearance. All we see are the violence of the spectators and the violence of their gaze. In one sense, by watching the crime as outsiders, the onlookers are stabbing contemporary sacrificial victims more aggressively than the perpetrators are.

Stravinsky's famous piece *The Rite of Spring* honors life with the story of the death of a sacrificial victim. The destructive energy inherent in the music and sense of tension at the climax build up within a ceremony intended to greet the arrival of spring. Yet the impression left by the spring described here is not the lovely, fleeting spring that Japanese people cherish. It is a wild Russian spring, in which the earth seems to roar and split open. It is a premonition of terrifying change. The stress and anxiety of waiting for new changes builds up in the atmosphere of the age. It is an age in which not only the individual but also society as a whole is enveloped in a great spiritual unease, and unspeakable fog-like hopelessness and confusion loom over humanity. In the atmosphere of a closed-off era, people begin to envision emptiness. The end of everything no longer seems undesirable. On the contrary, in this era, the thought that everything ends becomes a comfort.

Contemporary society has reached the “spring” of the 21st century, and the era has unconsciously chosen to offer all sorts of sacrifices. The victims offered for the sake of receiving this “springtime” may be you, and may be me. In the same sense, we must not forget that the result is an uncontrollable, convulsive, divisive energy building up in our bodies and manifesting itself in the form of violence. We should also be aware that it is easy to fall into a collective psychology of using our own anxiety and impatience as an excuse to come into conflict with and harm the weak and the emotionally vulnerable, to keep the truth hidden, or to act more violently than necessary. At the same time, we ought not to excuse the irresponsibility of being a mere bystander or violence masquerading under the name of curiosity.

The energy that we can feel in this piece, with its fundamental and yet cruel main theme, carries with it a sense of both delight and inevitability. If we can extract it from the sacrificial victim and from the bodies of the onlookers who are the essence of the era, a ceremonial space will arise in which instincts, the senses, and fate will be closely intertwined, and ecstasy will swirl uncontrollably. Art has a major role to play in moving out of an age of materialism and into an age of spirituality. In other words, dance has to reclaim its original role of creating celebratory spaces, the body of the dancer portraying the sacrificial victim must be the medium for breaking through this constrained era, and for communicating with the common unconscious, with that everlasting entity that humanity calls “God.” In my view, that is what is involved in the creation of a modern Rite of Spring.

OSHIMA, Sakiko, Director/Choreographer

ABOUT THE ARTISTS

SAKIKO OSHIMA (Director/choreographer/president of H. ART CHAOS.) Her space conscious works created with her unique aesthetic feeling and philosophy have received overwhelming support. H. Art Chaos, being a top dance company in Japan, has been invited to many overseas festivals and performed in a number of cities in Japan and abroad including Europe, North America and Asia since 1996. In 2000, *The New York Times* chose their performance as the Dance of the Year. The company presented *The Rite of Spring*, *Carmina Burana*, *Bolero* and *Miraculous Mandarin* with an orchestra. The productions that are far beyond those of dance performances in scale always receive thunderous ovations. As for recent overseas activities, she directed and choreographed at Singapore Dance Theatre in 2003 and 2006. In 2004, the company toured Russia, Eastern Europe and Scandinavian countries with their masterpieces: *The Rite of Spring* and *Miserere*. In 2007, she directed and *Daphne* by Tokyo Nikikai Opera Foundation. The company presented a dance opera *The Divina Commedia* in 2008. Ms. Oshima will present a new work with an orchestra and also direct a new opera in 2010.

AWARDS

- 1993 *The 1st place at the Dance section at KIRIN Contemporary Award*
- 1996 *The New Figure of the Year Award at the 27th Dance Critics Society of Japan Award*
- 1996 *The Special Prize for the Choreography at the Japan Ballet Association*
- 1997 *Muramatsu Award*
- 1998 *Grand Prix at the 29th Dance Critics Society of Japan Award*
- 2000 *rand Prix at Tokyo year 2000 Millennium Performing Arts Festival*
- 2001 *Performing Arts Award at The ASAHI Performing Arts Awards*
- 2003 *Grand Prix at the 34th Dance Critics Society of Japan Award*
NIMURA Dance Award


Naoko SHIRAKAWA (Dancer) founded H. ART CHAOS with Sakiko Oshima. She has performed in many places in Europe, North America and Asia and received utmost praises from the media wherever she performed. She is an outstanding artist rarely found even in the international world of dance who can demonstrate the fascination and excitement of dance and who can explore possibilities of physical art of the next generation.

In recent years, for example, she performed as a guest principal dancer for Singapore Ballet Theatre in 2003, and brought success to the company's tour of *The Rite of Spring* in Russia, Eastern Europe and Scandinavian countries in 2004.

Besides dancing as the principal in every H. ART CHAOS work, she is often invited to perform as a guest dancer, including as a principal in Dance Opera *Bluebeard's Doors*. In *UZME*, she performed in opposite to Ruzimatov. She danced *Daphne's* part in Tokyo Nikikai Opera Foundation's production of *Daphne*. In 2004 she received the Education Minister's Art Encouragement Prize for Freshman.

Alan Terricciano (Composer) Educated at Yale University and the Eastman School of Music, Alan Terricciano is the Acting Dean of the University of California, Irvine's Claire Trevor School of the Arts. A Professor of Dance, Alan served as chair of the Dance Department from 2001 to 2008. For the past 25 years Mr. Terricciano has been professionally active as both a composer for choreography, and as a pianist with a particular focus on choreographic collaboration. Mr. Terricciano has received numerous commissions and awards. He was named Orange County's 2005 Outstanding Individual Artist of the Year by the organization Arts Orange County. He is also the 2006-7 recipient of UCI's Distinguished Mid-Career Faculty Award for Service. In 2000, he won the Grand Prize in Quebec's Festival des Arts de Saint-Sauveur international competition for original composition for choreography with his work Blue Motions for String Quartet. Alan proudly served as a member of the Music faculty at ADF from 1992 until 2005.

TOUR STAFF

Lighting Supervisor	Satoe Morishima
Lighting Operator	Tsutomu Kakuta
Chief Technical Director	Takashi Hojo
Stage Manager/ Production Technical Director	Kenichiro Iwasaki
Assistant Stage Manager	Shinichiro Kojima
Assistant Stage Manager	Takeshi Sasaki
Sound Operator	Shuichi Tomobe
Technical Coordinator	Lang Craighill
Tour coordination and Management	

Special thanks to the ADF Tokyo Executive Committee.