

# AKAJI MARO, KATSURA KAN, AND JOAN LAAGE (KOGUT)

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MAY 20, 2011 | 8:30 PM

presented by

REDCAT

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California Institute of the Arts

CaLARTS



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## PROGRAM

### ***Time Machine*** (2001)

Choreographed and performed by Katsura Kan

Sound design by Noriko Tomatani

I stand as still as a benighted forest. Everything here is obscure and every effort to grasp myself fails... my purpose is unclear. No matter. I am content because this inner mixture of love and hate which resists the pleasant light of dancing into a more abundant self releases me finally. With this body I approach the threshold and dive into "TIME."

### ***Black Widow*** (1995)

Choreographed and performed by Joan Laage

Music by Steven Miller

Costume and Staging by Joan Laage

Recognizing that desire is a hunger that can be both beautiful and terrifying, ***Black Widow*** explores the ground between need and greed. ***Black Widow*** was first performed in 1995 in Seattle to live music by Small Cruel Party and in 2003 at the first New York Butoh Festival.

### ***A Baby***

Performed by Maro Akaji

Choreography and Artistic Direction by Maro Akaji

Costume by Domoto Kyoko

Now is the time for "Akaji"!

For this planet, and this humanity.

[***akaji*** = newborn baby]

## ABOUT THE ARTISTS

**Maro Akaji** (Japan) is the Founder and Artistic Director of the legendary Japanese Butoh dance company, Dairakudakan, the first group to introduce theatricality and spectacle into Butoh in the 1970s. Maro was a key artist in the 1960s Japanese theater underground (“Angura”) movement and has since become one of the most widely known and respected Butoh artists worldwide as well as a successful Japanese film and television actor. For three decades, Dairakudakan has toured internationally throughout Asian and Western countries. This performance marks the first time since the 1980s that Maro has performed as a solo artist in Los Angeles.

**Katsura Kan** (Japan) is an internationally-acclaimed dancer, choreographer, and teacher who annually presents performances and workshops in numerous countries worldwide. Establishing his own multinational troupe, **Katsura Kan & Saltimbanques**, in 1986, Kan has worked with what he calls “minority dancers” all over the world, in remote locations from Africa, the Mediterranean, Asia, the USA and Australia for the past 30 years. In addition to his creative works in cosmopolitan culture, Kan has been instrumental in the development of Butoh as an international art form. His most recent research utilizes the Butoh notation of Tatsumi Hijikata in concert with the theatrical approach of Irish Nobel Prize-winning writer Samuel Beckett.

Dancer-Choreographer **Joan Laage** (USA), known onstage as **Kogut** (“rooster” in Polish), is a first-generation American Butoh artist who studied under Butoh masters Ohno Kazuo and Ashikawa Yoko. After performing with Ashikawa’s group, Gnome, in Tokyo in the 1980s, Kogut settled in the early 1990s in Seattle, where she founded the group, Dappin’ Butoh, presented her work internationally, and helped to establish a Butoh community in North America. In the mid-2000s, she lived and worked as a teacher-performer in Poland for four years and has now returned to Seattle.

Symposium description and funder credits:

This concert is presented as the opening event in **Between Experiment, Form, and Culturalism: Butoh in History and Contemporary Practice**, an interdisciplinary symposium with performances, artist and scholar talks, panel discussions, workshops, and rare film screenings, on May 20-22, 2011. The symposium is dedicated to public dialogue around the proliferation of Butoh training and performance in Japan since the 1970s and across the world since the 1980s, and the experimentalism and openness that remain part of the genre’s continuing legacy. For general information, please contact [UCLAButoh@gmail.com](mailto:UCLAButoh@gmail.com).

This concert is made possible in part by UCLA’s Terasaki Center for Japanese Studies, the UCLA School of the Arts and Architecture, Departments of History and World Arts and Cultures, UCLA Asia Institute, UCLA Campus Program Committee, and the Japan Foundation.

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Partch: At the Edge of the World

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