

# THE SAISON FOUNDATION

## The Saison Foundation

### 2023 Grant Awards

(April 2023)

TOKYO (April 2023) – The Saison Foundation of Tokyo, Japan, announces grants totaling ¥65 million awarded to the following forty-four individuals and organizations, in addition to the Saison Artist in Residence program as well as public relations activities and networking related to the grant programs. All grants are for activities taking place between April 2023 and March 2024.

Please note that the information below is based on applications as of January 23, 2023, and is subject to change without notice.

## 1. Direct Support to Artists

1. Contemporary Theater and Dance: **Saison Fellows I / II** (26 recipients: ¥39 million)

### Saison Fellows I

Two-year grant of ¥1 million per year

Newly Selected First-Time Grantees (fiscal 2023–2024)

#### Keiko Yamaguchi (b. 1986) BRDG

theater



Photo: Koichiro Kojima

The Kyoto-based theater artist and actor Keiko Yamaguchi started working under the name BRDG in 2011. Her experience of studying theater in the United Kingdom led her to make creating work with collaborators with different cultures and languages a central facet of her practice. Following her return to Japan, she has pursued an ongoing model of international co-production by undertaking interviews and creative collaboration with people in Kyoto with foreign heritage. She currently works at a community cafe while building links between theater and everyday life. Yamaguchi is

also active as an actor, interpreter, and assistant director at theater festivals and international projects. She served as facilitator at Tokyo Festival Farm 2022 Camp and will take part in a residency at Kinokuniya with PETA in 2023. <https://brdg-ing.tumblr.com/>

#### Ayane Nakagawa (b. 1991) Suichu-megane

dance



Photo: Genta

Based in Tokyo, Ayane Nakagawa is a director, choreographer, and dancer. Instead of dance purely for art's sake, she aspires to find a creative role for dance within the workings of society through the independent performances and collaborations she plans and produces. Her recent work *my choice, my body* was highly acclaimed for its attempt to connect traditional folk performing arts and aesthetics with contemporary dance contexts. At Yokohama Dance Collection 2021 Competition I, Nakagawa won the Jury Prize, French Embassy Prize for Young Choreographer, and Architzanz Artist Support Award. In 2023, she will participate in Camping at Le CN D, France, and perform in a production of

*The Bacchae–Holstein Milk Cows* in Germany. <https://www.suichumegane.com/>

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**Nanako Matsumoto (b. 1992) team chiipro**

dance



Photo: Haruka Oka  
Courtesy: Kyoto Experiment

The Tokyo-based Nanako Matsumoto is a choreographer, dance artist, and performer. She develops her dance practice as a means of engaging critically with the body. Her output comprises dance works that incorporate lecture performances, interweaving dance and text readings based on research. By manifesting text onstage as script or voice, the audience builds up contexts and questions about the body and shares in the experience of the dance emerging. Matsumoto staged work at Kyoto Experiment in 2021 and 2022. In 2023, she will start developing *hysteria Project* with the aim of staging it in January 2024. <https://www.chiipro.net/>

**Newly Selected Second-Time Grantees (fiscal 2023–2024)****Ayano Yokoyama (b. 1987) lal banshees**

dance



Ayano Yokoyama is a Tokyo-based choreographer and dancer who runs the female dance company lal banshees. In her work, she seeks out original forms of movement with a focus on individual sensations. Rooted in a sense of terroir gained from everyday life in her home prefecture of Nagano that is rich in natural beauty, she envisions contemporary problems and sensations, reality and unreality, as well as the other people, pasts, and futures she does not know. Her dance is characterized by its elaborate connection with sound and its scenically aware spatiality, and choreography

unrestrained by notions of gender. She creates performances that are uniquely dance in nature, featuring the irrepressible and what unintentionally overflows. At Yokohama Dance Collection 2020 Competition I, Yokoyama received the Jury Prize as well as the Porosus Endowment Fund Camping 2020 Prize. In 2022, she received the 16th JaDaFo Dance Award and performed at Aerowaves Spring Forward Festival. She was a 2021–22 Saison Fellow I grantee. In 2023, she will revive an earlier piece and hold a screening of a filmed performance. <http://www.yokoyamanaa.com/>

**Akira Nakazawa (b. 1992) Ayaka Ono Akira Nakazawa Spacenotblank**

performance



Photo: Dan Åke Carlsson

Based in Tokyo, Akira Nakazawa is a stage designer who works with fellow scenographer Ayaka Ono. Foundational to their practice is extracting the values of the different individuals involved in creating a performance as well as the values of the collective that arises from interaction among those individuals. Instead of devotion to external guiding principles like playwriting in theater or choreographic concepts in dance, they emphasize direct interaction between performers and audiences, treating performance as a site for communication in society. Their work forms as the composite

of various factors, not only related to people but also time and place. Nakazawa was a 2021–22 Saison Fellow I grantee. At Yokohama Dance Collection 2022 Competition I, he and Ono won the Prize of the French Embassy in Japan – Dance Reflections by Van Cleef & Arpels, for Young Choreographers and Kinoshita International Arts Center Prize. In 2023, they plan to stage work in Kanagawa, Kyoto, and Tokyo. <https://spacenotblank.com/>

## Newly Selected Third-Time Grantees (fiscal 2023–2024)

### Shuntaro Matsubara (b. 1988) **grass**

theater



Photo: Hisashi Matsumoto

A Kyoto-based playwright, Shuntaro Matsubara is unusual in the Japanese theater world in that he focuses solely on writing plays and does not direct. His work is characterized by its highly rhythmical style. He has worked with directors and actors to stage numerous productions. Recently, he has also worked with *grass*, a collective without a director. In addition to plays, his wide-ranging literary output includes novels and plays. Matsubara searches for new ways to encounter audiences through writing and staging texts in various formats. In 2019, *YAMAYAMA (I Would Prefer Not To)* won the Kishida Kunio Drama Award. In 2023, he will premiere a new work with Spacenotblank.

<http://matsubarashuntaro.com/>

### Midori Kurata (b. 1987) **akakilike**

dance



Midori Kurata is a Kyoto-based director, choreographer, and dancer. Confronting both herself and others on the occasion of creating each work, she seeks out the possibilities of dance by using the stage structure to build up the phenomena that arise there as fiction. Since 2016, she has led the group *akakilike*, comprising only herself and non-performers. In its work, it aspires to engage with each production with actors and non-actors all on an equal footing. Sensing how the “liveness” of performance has grown weaker due to the coronavirus pandemic, Kurata is endeavoring to create work that

brings audiences closer to performance. She was a Saison Junior Fellow in 2019–20 and a Saison Fellow I grantee in 2021–22. In 2023, her major work *Family Portrait* will be staged at Kunstenfestivaldesarts and then tour to Kyoto. <https://akakilike.jimdofree.com/>

## Continuing Grants (fiscal 2022–2023)

### Shinichi Anasako (b. 1990) **egonaku**

theater



Shinichi Anasako is a playwright and director based in Kitakyushu, Fukuoka, who founded *egonaku* in 2012. His work aims to create new theater in a regional community that is relevant nationally and internationally. His work is characterized by a style that focuses on the personal and ordinary and attempts to find the ways of the world, rooted in playwriting that incorporates lyrics and directing that utilizes musical elements in speech and structure. In 2018, Anasako started an ongoing project at Miyako, Iwate. In 2022, he began a three-year post as an associate artist at THEATRE E9 KYOTO, during

which he will produce three works. In 2023, he will stage performances in Kitakyushu and Kyoto as well as continue to develop his wide-ranging activities in various locations. <http://buru-egonaku.com/>

**Kentaro Otsuka (b. 1998) Theatre Company Awai**

theater



The playwright and director Kentaro Otsuka is based in Tokyo and founded Theatre Company Awai in 2017. Wary of modern literary naturalism and drawn instead to the classics, he strives to position his own work within the lineage of modernist literature that established more experimental forms of expression. Referencing modernist predecessors like Kenichi Yoshida and Saiichi Maruya, he applies the hip-hop technique of sampling to incorporate examples of Japanese and foreign classics from noh to rakugo, Shakespeare, and Poe. In his work, Otsuka aspires to rediscover the classics with audiences and so create a new genealogy of Japanese literature. In 2023, his play *Sonnet* will be published by Kokushokankokai and he will undertake research and workshops ahead of the premiere of a new play in May 2024.

<https://gekidanawai.com/>

**Yuta Hagiwara (b. 1983) Kamome Machine**

theater



Photo: Rakutaro Ogiwara

The Tokyo-based director Yuta Hagiwara founded Kamome Machine in 2007. By antagonizing the individual body with its surrounding problems, he presents concepts of the public that diverge from existing connotations. Though his previous plays dealt with political and social issues like the Fukushima nuclear disaster and Japanese Constitution, his recent work (such as a production of Samuel Beckett's *Happy Days* and a "telephone theater" project in which the audience experiences a one-to-one performance by an actor by telephone) has expanded the problematics he explores to the nature of the public that emerges from relationships between individuals. Hagiwara was a 2019–20 Saison Fellow I grantee. In 2023, he will create a work-in-progress version of a new piece and study in New York on an Asian Cultural Council fellowship. <https://www.kamomemachine.com/>

**Reisa Shimojima (b. 1992) KEDAGORO**

dance



Photo: Mizuki Sato

Reisa Shimojima is a Tokyo-based choreographer, director, and dancer who founded the dance company KEDAGORO in 2013. Based on her principle that dance is a means of exploring the world, she engages in a practice applying body-centric approaches to frameworks of topical social issues, historical incidents, and controversies about artistic activities. Working in both Japan and overseas, she endeavors to use dance as a way of taking up unanswered social questions and reflecting with others on the complexities of humankind that elude norms and logic. She also aspires to break down people's indifference through forms of expression that change their perception of the world. At Yokohama Dance Collection 2017 Competition II, Shimojima won the Best Newcomer and Touchpoint Art Foundation awards. In 2021, she won the Kyoto Prize and Audience Prize at the Kyoto Choreography Award. In 2023, she plans to strengthen her overseas activities and conduct creative development and research residencies ahead of a full production in the future. <https://www.kedagoro.com/>

## Koichiro Tamura (b. 1992) DANCE PJ REVO

dance



Photo: Takashi Kanai

Yokohama-based choreographer and dancer Koichiro Tamura founded DANCE PJ REVO in 2011. Following a period when he worked mainly in Kyoto, he is today active internationally, receiving commissions from major festivals in South Korea, France, Romania, Britain, Hong Kong, and other countries. He conjures up what he calls “minimal hardcore,” a worldview achieved with his unique sensibility and physical strength that seems to confront the viewer. He also has a parallel career as an after-school children’s support worker and therapist, working to build a future for children through dance. Tamura won the French Embassy Prize for Young Choreographer at Yokohama Dance Collection 2018 Competition I and the Sibiu International Theatre Festival Award that same year. He was a 2020–21 Saison Fellow I grantee. In 2023, he plans to hold workshops with a low participation fee and premiere a new work.

<https://danceprojectrevo.wixsite.com/dance-project-revo>

## Ayaka Nakama (b. 1992)

dance



Photo: beaborgers.

Based in Hyogo, Ayaka Nakama is a dancer who performs widely in many different types of dance, theater, and performance while also creating her own work. *Freeway Dance* has been staged at numerous festivals at home and abroad. She has received acclaim for her style that fixates on the state of the body that is choreographed by someone or something, seeks out phenomena that eschew the label of dance, and creates means of sharing the moments when they arise with others. She also searches for ways to expand the scope and possibilities of the occupation of dancer. From 2018 to 2020, Nakama has been an associate artist at DANCE BOX. In 2021, she staged *Freeway Dance* in Europe. In 2022, she won the Kobe Nagata Culture Encouragement Prize. In 2023, she plans to stage *Freeway Dance* in the United States as well as produce and premiere a new work tentatively called *Odoriba Legend*.

<https://ayakanakama.wixsite.com/official>

## Masamitsu Araki (b. 1981)

performance



Photo: beaborgers.

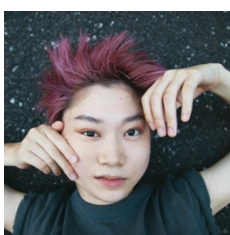
Masamitsu Araki is a Kyoto-based artist, sound designer, and musician. He builds unique sound field spaces that take acoustic experience and fieldwork as their starting points. His recent practice and ideas have centered on the concept of replaying. Intermixing various elements as the source for sounds, he constructs unprecedented performances that incorporate the dramatic nature of time and space. In 2020, Araki held a solo exhibition at Kyoto City KYOCERA Museum of Art. In 2021, he staged a work at Kyoto Experiment and was invited to present *Public Address – Sound of Place* at Kunstenfestivaldesarts. In 2023, he plans to start an ensemble project dealing with songs and voice, and to present a new work. <https://www.masamitsuaraki.com/>

## Jang-Chi (b. 1983) OLTA performance



The Tokyo-based Jang-Chi directs and conceives performances. He founded OLTA in 2009. With a focus on the collective acts that visible in communities and the communication that unfolds there, he explores questions about the creative act and, by extension, primordial human desire, sensation, and aspiration. His work reconfigures and restages past voices, records, folk tales, work songs, movements, incidents, and so on, dealing with urban planning during modernization, industrial structures, society and history that cannot be applied uniformly across race and gender, and repeated structures. Jang-Chi staged a work at YPAM Direction 2021 and plans to stage another work at YPAM Direction in 2023. <https://olta.jp/>

## Romance Hashimoto (b. 1995) performance



Romance Hashimoto is a director and choreographer based in Tokyo. Employing conceptual approaches, they integrate aspects of pop and street culture to create a highly contemporary style of performance. Reconstructing their subjects through collage, visuals, and an aesthetic consistent across all the elements that make up their work, they delve into themes from many different angles to present new hypotheses. Their interdisciplinary practice transcends the boundaries of existing artistic genres and categories. Hashimoto won Best Newcomer at Yokohama Dance Collection 2020 Competition II. In 2023, they plan to conduct research for a new work to premiere in 2024. <https://www.romance-hashimoto.com>

## Saison Fellows II

Newly Selected Grantees (fiscal 2023–2026)

¥1 million per year

## Pink No. 3 (b. 1982) Momochi no sekai theater



Photo: chanmi

The Kyoto-based Pink No. 3 is a playwright and director. A former undertaker, he founded Momochi no sekai in 2015. His work is known for blurring the line between the living and the dead, and for its unforgiving portrayal of the darker side of humanity and society. His recent output includes *Desert Sea* (2020) and *Water Lily* (2021) that both featured sign language. By emphasizing audience accessibility and casting deaf actors, he aims to create theater accessible to other kinds of audiences and engage in new challenges. In 2023, Pink No. 3 plans to put on a production in Osaka as well as write for theater productions in Seoul, Osaka, and Tokyo. <https://momochinosekai.tumblr.com/>

## Yohei Hosokawa (b. 1978) horobite theater

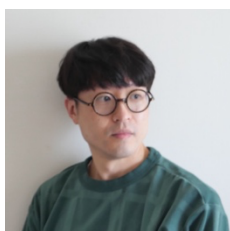
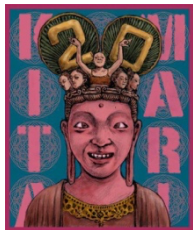


Photo: Yohei Hosokawa

Based in Tokyo, Yohei Hosokawa is playwright, director, composer, and producer. He has served as artistic director of the theater company horobite since 2010. His work theatrically and indirectly relates the harsh, hopeless predicament into which we have fallen. He shifts styles as befits each work, from Hyper-Colloquial Theater to Theater of the Absurd, depicting structural violence in society and examining the people who slip out of those structures. Emphasizing the process of searching for language, his work is carefully created out of meticulous research, the imagination, and dialogic rehearsals. In 2023, Hosokawa plans to stage a production in Tokyo and conduct research about theater in terms of social structures. <https://horobite.com/>

**Kitamari (b. 1983) DANCE COMPANY KIKIKIKIKIKI**

dance



Design: Takashi Tsuji

The choreographer Kitamari is based in Kyoto and Hokkaido. She is artistic director of the dance company KIKIKIKIKIKI, which she founded in 2003 and has staged numerous performances since. In 2018, she switched to a project-oriented style in which she brings together a team for each work. Originally in Kyoto, she relocated in summer 2022 and now works between two bases. Her wide-ranging, transdisciplinary practice actively embraces other fields, such as her project to choreograph all the symphonies of the composer Gustav Mahler ongoing since 2016 and a series of dance adaptations of the plays of dramatist Shogo Ota since 2021. She was a Saison Junior Fellow in 2009–10 and 2018–19, and a Saison Fellow I grantee in 2020–21. In 2016, Kitamari won the New Artist Award at the Agency for Cultural Affairs National Arts Festival. In 2022, she staged a work at HOTPOT East Asia Dance Platform. In 2023, she plans to stage performances in Kyoto and Sapporo, and carry out research ahead of a premiere in 2024.

<https://ki6dance.jimdofree.com/>

**Yudai Kamisato (b. 1982) Okazaki Art Theatre**

theater



Yudai Kamisato is a playwright and director based in Tokyo who founded Okazaki Art Theatre in 2003. With a focus on migration and crossing borders, his work examines the diverse and layered nature of society. His work frequently involves visiting places and developing ideas from the anecdotes he collects. He is constantly asking what is the Japanese that is understandable to non-speakers and work that is socially accessible. Okazaki was a Saison Junior Fellow in 2011–12, 2013–14, and 2015–16. His awards include Best Director at the Toga Directors Competition 2006 and the Kishida Kunio Drama Award in 2018. In 2023, he will complete a residency and stage a work in São Paulo and then derivations on the same theme in Okinawa and Nagasaki, among other plans. <https://okazaki-art-theatre.com/>

**Suguru Yamamoto (b. 1987) Theater Collective HANCHU-YUEI**

theater

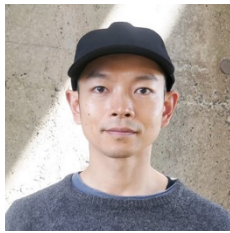


The Tokyo-based playwright and director Suguru Yamamoto founded Theater Collective HANCHU-YUEI in 2007. With a focus on the artistic elements he had gleaned from the cinema, literature, music, and visual art from his childhood, he constructs a theatrical world that vividly reflects contemporary information society whose ethics are rapidly changing. He actively engages in staging performances in Asia and North America as well as international co-productions, providing scripts and networking, and working to expand his field of activities beyond the borders of Japan. He was a Saison Junior Fellow in 2015–16 and 2017–18 and a Saison Fellow I grantee in 2020–21. In 2014, he won Best Script and Best Play at the Bangkok Theatre Festival. In 2019, he studied in New York as an Asian Cultural Council 2018 grantee. In 2022, he won the Kishida Kunio Drama Award. In 2023, his wide-ranging plans include a four-city tour of *Banana Flower Can Be Eaten*, workshops, and a solo project.

<https://www.hanchuyuei2017.com/> [https://note.com/suguru\\_2/](https://note.com/suguru_2/)

**Pijin Neji (b. 1980) neji&co. (dance)**

dance



Pijin Neji is a Kyoto-based dancer and choreographer. His solo dance work is known for taking a microscopic view of his own body, while his choreography treats dancers' bodies materially. In 2020, he founded the company neji&co. to develop a choreographic practice for gaining hope for the future, and relocated to Kyoto. His work emphasizes creating a performing arts time span and space within a theater venue that synthesizes, in the form of a performance, the body language and gestures of dance that are lost in a moment of aimless movement. Neji was a Saison Junior Fellow in 2015–16. He won the Yokohama Dance Collection 2011 Jury Prize and the F/T Award for his entry in the F/T Emerging Artists Program at Festival/Tokyo 2011. In 2016, he was the curator of the Our Masters Tatsumi Hijikata program at the Asian Arts Theatre in Gwangju, South Korea. In 2023, he plans to stage solo and company performances in Tokyo as well as premiere a new work in Tokyo and publish a booklet, among other plans.

<http://nejiandco.com/>

Continuing Grants (fiscal 2021–2023)

¥3 million per year

**Takuro Suzuki (b. 1985) CHAiroiPLIN**

dance



Director, choreographer, and dancer Takuro Suzuki founded CHAiroiPLIN in 2007. Balancing superb physicality and structured storytelling, he creates work that enthralls even people who have never seen a stage performance before. Through his highly original style that freely yet precisely incorporates live musical performance, onomatopoeia, video, and more, he delivers the emotional resonance that is unique to contemporary dance. He has boldly reinterpreted famous works from across the world, including the Dance Play series based on foreign theatre works (especially Shakespeare), the Dance Novel series based on Japanese literature, and the Dance Fairy Tale series based on picture books from all over the globe, in so doing powerfully setting out new possibilities for the performing arts. Suzuki was a Saison Junior Fellow in 2016–17 and 2018–19. In 2019, he won the New Artist Award at the Agency for Cultural Affairs National Arts Festival. In 2023, he will tour new work with his company, starting with his postponed Korean co-production *Spring, Spring* from the Dance Novel series.

<http://www.chairoiplin.net/>

**Kaori Seki (b. 1979) KAORI SEKI Co. PUNCTUMUN**

dance

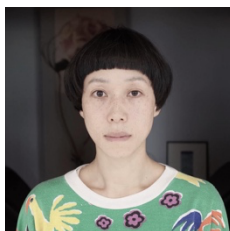


Photo: Yasuo Kuboi

Kaori Seki is a choreographer and dancer who founded KAORI SEKI Co. PUNCTUMUN in 2013. Her work reflects on the sensory functions (five senses) that animals and humans use to detect the outside world and the nonverbal communication (emotion) lost when humans acquired language. Taking inspiration from insects and plant and animal ecology, she looks back on the living creature that is the human in its primal state. She attempts to conjure up moments of sensory balance for audiences, such as by triggering their skin sensations through what they see, or integrating stimuli that come from smell. In 2012, Seki won (with Teita Iwabuchi) the French Embassy Prize for Young Choreographer at Yokohama Dance Collection EX 2012 and the Toyota Choreography Award Next Generation Choreographer Award. In 2017, she presented a work at HOTPOT East Asia Dance Platform. In 2019, she took *Wo CO* on a European tour. She was a Saison Junior Fellow in 2014–15 and 2016–17. In 2023, she plans to hold a presentation for overseas visitors at YPAM, a public rehearsal, and a workshop, and to conduct research. <https://www.kaoriseki.info/>

Continuing Grants (fiscal 2021–2024)

¥2 million per year

**Megumi Kamimura (b. 1977)**

dance



Photo: Kazuyuki Matsumoto

Choreographer and dancer Megumi Kamimura began staging solo work from 2004. From 2011, she started working with the visual artist Shinichi Takashima under the name Zengo and then, from 2016, with the visual artist Michiko Tsuda as baby tooth. Her wide-ranging practice also includes staging performances as a collective with a team of dancers. Based on the premise that the body exists materially yet is alive for fundamentally no reason, her work observes human forms and the complexity of human movement, which she reconstructs from various perspectives. She creates and stages work that is conscious of questions not only about content but also the process by which a performance is made. Kamimura staged a work at Festival/Tokyo 2019. In 2023, she will stage a performance at her studio, YUNGURA, and take part in an exchange residency project. <http://kamimuramegumi.info/>

Continuing Grants (fiscal 2020–2023)

¥3 million per year

**Masako Yasumoto (b. 1974)**

dance



The Tokyo-based choreographer and dancer Masako Yasumoto's work attempts to present the fundamental power and innovative values of dance. In addition to dance, she is active across a wide range of other fields, including theater, music, moving image, and fashion, and is known for the unpredictability of her work and for her choreography that resonates with the physical sensations of the audience. Yasumoto's prolific output includes co-productions and collaborations with educational institutions and theaters, and holding workshops that use the body to teach sex education. In 2023, she will stage a revival in Toyohashi and Yokohama, hold a modern dance revitalization project for public halls in Aichi and Gifu, and complete an artistic residency in Marseilles. <http://yasumotomasako.net/>

**2. Contemporary Theater and Dance: Sabbatical Program**

1 recipient: ¥1 million

This program awards grants up to ¥1 million to individual artists who wish to travel abroad and encounter intercultural experiences. Applicants must have: (a) a working base in Japan; (b) more than ten years of professional working experience in one of the following occupations: playwriting, directing, or choreography; and (c) plans to travel abroad for more than one month.

**Maki Morishita (dance)**

A trip along the Mount Everest trekking route and a trip tracing Beethoven's roots (approximately two months from August 2023)

## 2. Partnership Programs

This category includes programs in which The Saison Foundation provides up to three years of support to individuals and organizations whose aims are to improve the infrastructure of contemporary performing arts in Japan or to organize international exchange projects and thus enhance the visibility of Japanese performing arts around the world.

### 1. Contemporary Theater and Dance: **Creative Environment Innovation Program**

Grants and the use of studios and guest rooms are awarded to individuals and organizations conducting projects aimed at improving the infrastructure of contemporary performing arts in Japan.

5 recipients: ¥8 million

Organization / Representative

#### Newly Selected Grants

##### **Specified Nonprofit Corporation Explat / Yuko Uematsu**

##### **Battery Art Manager Mentorship Program Phase 2**

A mentorship program focused on performing arts production coordinators. It attempts to build a direct support network for producers.

April 2023–December 2023

Online, Tokyo

<https://battery-am.studio.site/>

¥1.5 million

##### **Setouchi Circus Factory / Michiko Tanaka**

##### **Japanese Contemporary Circus Database Project**

Creating a database that provides an overview of artists, theaters, and productions in Japan with the aim of building a Japanese contemporary circus network.

April 2023–December 2023

Online, Paris, Kanagawa

<https://scf.or.jp/en/network-e>

¥1.5 million

Support for New Projects: 2022–

##### **The Smaller Theatre Initiative / Masashi Nomura**

##### **Creative Local Environments in Partnership with Small Private Theaters**

The Theater Hosting Project for artist residencies at theater venues. Producing a database of small private theaters nationwide. Surveying new approaches among theaters as regional cultural bases. Organizing the sixth conference of the Smaller Theatre Initiative.

April 2023–March 2024

Japan

<https://shogekijo-network.jp/>

¥2 million

Support for New Projects: 2021–

**Open Network for Performing Arts Management / Mariko Tsukaguchi**

**Lecture Series for the Future of the Performing Arts 2023: Toward Sustainable Creative Environments**

A series of lectures on six topics/themes (theater for infants; performance and aging; brain science; play and the performing arts; the public nature of performing arts archives; the public sphere) with the aim of examining the roots of creative activities in the performing arts.

September 2023–March 2024

Online

<http://onpam.net/?p=5254>

¥1 million

**Japan Center, Pacific Basin Arts Communication / Hiromi Maruoka**

**YPAM Fringe: Establishment and Actualization of Fringe Society and Fringe Center**

Increasing international and community recognition of YPAM Fringe as the largest such fringe performing arts festival in Japan, and establishing an independent operational structure through voluntary participation by members of the public.

April 2023–March 2024

Kanagawa

<http://www.parc-jc.org>

¥2 million

**2. Contemporary Theater and Dance: International Projects Support Program**

**1) International Projects Support Program**

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This program is designed to support long-term international projects by contemporary Japanese theater or dance artists/companies lasting more than two years until completion.

6 recipients: ¥6.5 million (with use of studio and guest room facilities at Morishita Studio)

Newly Selected Grants

**General Incorporated Association Q / Satoko Ichihara**

**Yoroboshi: The Weakling**

A co-production with Theater der Welt 2023, this new adaptation of the bunraku puppet play will be created in collaboration with actors working in Germany, and toured internationally. In fiscal 2023, it will be staged at the Theater der Welt festival.

April 2023–February 2024

Frankfurt, Tokyo, Hyogo, Kochi, Fukuoka

¥1.2 million

## **Kyoto International Performing Arts Festival Executive Committee / Fumio Amano**

### **Kyoto Experiment x For What Theatre *Juggle & Hide***

The project is a collaboration between the festival Kyoto Experiment and the theater group For What Theatre, featuring Thai-based director Wichaya Artamat. It aims to create new forms of international partnerships for theater projects dealing with political themes.

April 2023–October 2023

Bangkok, Kyoto, online

¥1 million

## **Belle Santos**

### **MOURNING TIME**

A collaboration with performance maker Emi Ogura, this mourning-themed project investigates various forms of loss during life and ways for recovering from them, and then creates a fictional space for audiences to experience their own transformation.

October 2023–November 2023

Tokyo, Kyoto

¥800,000

## **Continuing Grants**

### **Chiharu Shinoda**

#### **Research and Creation: RUWATAN and MAYOKE**

This is a joint project by the directors Chiharu Shinoda and Nia Agustina exploring amulets and talismans for warding off misfortune. It references the traditional Javanese *wayang* puppet plays as part of *ruwatan* purification rituals, and aims to create a ritualistic performance.

September 2023–January 2024

Yogyakarta, Tokyo

¥1.3 million

## **shelf Association**

### **The Crossing Text: Between Mystery and Mystical**

This is an international project jointly organized by shelf and Lab Teater Ciputat. Building on their previous productions (shelf's *Rintrik, or A Stolen Heart* and Lab Teater Ciputat's version of *Sotoba Komachi*), Yasuhito Yano and Bambang Prihadi will create a new theater work together.

May 2023–October 2023

Jakarta, Tokyo

¥1 million

## **Prayoon for Art Foundation / Wayla Amatathammachad**

### **Parallel Normalities: Empowering Regional Cities with the Performing Arts**

This project aims to rediscover and present the unique lifestyles of Loei and Shizuoka and the meaning of living in both regional cities through artistic approaches and encouraging local residents to draw on their own creativity to express alternative ways of life.

April 2023–July 2023  
Dansai (Thailand), Shizuoka  
¥1.2 million

## **2) Artistic Exchange Project Program (Designated Fund Program)**

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Grants and other awards are given to activities and projects by nonprofit organizations outside of Japan that have an ongoing relationship with The Saison Foundation with the aim of making Japanese culture and art known in their respective countries and areas. (This is a designated fund program; applications are not publicly invited.)

### **Asian Cultural Council**

#### **Asian Cultural Council Japan Grant Program: ACC Saison Foundation Fellows**

This grant supports the thirty-fourth year of the Asian Cultural Council in New York City's Japan Grant Program, which awards fellowships to Japanese artists, scholars, and experts who wish to do creative work, research, or study in the United States, and their American counterparts coming to Japan. (¥6 million with use of studio and guest room facilities at Morishita Studio)

### **Japan Society, Inc.**

#### **Contemporary Japanese Plays in English Translation Play Reading Series**

This is the third and final year of a grant for the Japan Society's Contemporary Japanese Plays in English Translation Play Reading Series, which began in 2005. The 2023 grant will support a staged reading of a play written by Aya Takaha, translated into English and directed by an American theater artist. (¥500,000)

### **Theater der Welt 2023 Japan Office: Arts Commons Tokyo**

#### **Theater der Welt 2023**

This grant supports Theater der Welt, held every three years in a different city in Germany and with Chiaki Soma (Arts Commons Tokyo) as its program director for 2023. (¥1.5 million)

## **3. Contemporary Theater and Dance: Use of Morishita Studio**

This program provides complimentary use of Morishita Studio's rehearsal facilities for those who have completed their terms as Saison Fellows II so that they can present the creative results of their grants. This year supports the creative development of *TOUCH—fureru #2* by Co. Ruri Mito.

### 3. Contribution Program: **Research Grants for Activating the Next Generation of Artistic Creativity**

This grant program was launched in 2020. It supports research and survey activities aiming to propose policies for activating the next generation of artistic creativity.

2 recipients: ¥1.5 million

**Fumi Yokobori**

#### **Cultural Rights for Foreign Residents in Japan: Current Conditions and Challenges**

With the aim of verbalizing cultural rights for foreigners in Japan, this project surveys non-Japanese residents in Nagata, Kobe, about their interactions with arts and culture, and considers cultural rights in terms of cultural policy and legal perspectives.

April 2023–March 2024

Hokkaido, Hyogo

¥500,000

**Kyushu University / Tatsuro Ishibashi, Care-Manebu / Yuichiro Nagatsu**

#### **New Support System for Artists through Care Management in the Arts**

With a focus on systematized care management in the social welfare field, this project practices care management for young artists as a social experiment, and thus proposes new support structures.

April 2023–March 2024

Kyoto

¥1 million

### 4. Contemporary Theater and Dance: **Flight Grants (Japan-Based Applicants)**

This program provides grants to those in Japan in immediate need of funds to travel abroad. Japan-based artists based are eligible to apply for grants through the foundation's website in Japanese.

¥1 million

### 5. Contemporary Theater and Dance: **Saison Artist in Residence**

#### **1. Saison AIR Partnership**

In partnership with cultural bodies abroad, the program both invites foreign artists to stay in Japan and sends Japanese artists to participate in artist-in-residence programs outside Japan. This year, the program continues the exchange project organized with Footscray Community Arts, an arts center in Melbourne, Australia.

## **2. Visiting Fellows**

In order to expand overseas networks for contemporary theater and dance as well as promote mutual understanding, the foundation invites overseas artists and arts managers expected to play important roles to visit Japan and stay at Morishita Studio's guest rooms.

## **3. Overseas AIR Participants**

The foundation sends Japan-based artists to participate in residency programs overseas to better understand and discover the circumstances, contexts, and appeals of contemporary theater and dance outside Japan. It offers Japanese artists expected to play leading future roles in the performing arts opportunities to take part in foreign AIR schemes with the aim of growing international networks for contemporary theater and dance, and advancing mutual understanding. The program covers travel costs, per diem, and production costs.

## **6. Public Relations and Networking Related to the Grant Programs**

The foundation undertakes public relations activities to introduce its grant programs, grant recipients, and their outputs, as well as networking to improve its grant programs

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We would like to express our deep gratitude to the following corporations and individuals for their support.

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