

THE SAISON FOUNDATION

The Saison Foundation

2024 Grant Awards

(April 2024)

TOKYO (April 2024) – The Saison Foundation of Tokyo, Japan, announces grants totaling ¥67 million awarded to the following forty-one individuals and organizations, in addition to the public relations activities and networking related to the grant programs. All grants are for activities taking place between April 2024 and March 2025.

Please note that the information below is based on grant applications as of January 22, 2024, and is subject to change without notice.

1. Direct Support to Artists

1. Contemporary Theater and Dance: **Saison Fellows I / II** (24 recipients: ¥36.5 million)

Saison Fellows I

Two-year grant of ¥1 million per year

Newly Selected First-Time Grantees (fiscal 2024–2025)

Kayo Masumi (b. 1994) **Hate to Cheek**

theater



Kayo Masumi is a Tokyo-based playwright, director, and actor. Their company's name, Hate to Cheek, is based on Japanese wordplay: the word for "cheek," *hoppe*, sounds like "hope." Their work features caricatured portrayals of invisible ruptures between people through outlandish settings and lighthearted conversations. They create theater that incorporates anger at the irrational discrimination that arises amidst hopelessly unchanging situations, and quiet hope for the future. Masumi was shortlisted for the Kishida Kunio Drama Award in 2023 for *In the Glare of Monsters*.

In 2024, they will revive a previous play and work toward staging a new piece in January 2025 as well as continuing to hold workshops throughout the year. <https://hatetochek.wixsite.com/hatetochek>

Takuya Takemoto (b. 1990)

performance



Photo: Sayuri Murooka

Takuya Takemoto is a Tokyo-based performance artist who performs, directs, and choreographs. His performances involve subtle movements and perception, rooted in an inquiry into what it means for a person to stand in front of another in the performing arts. In addition to performances at theater venues, he has staged solo performances almost daily since 2017, with or without an audience. These performances are always open to anyone who wishes to see them, showing not only finished pieces but a constantly evolving process. His recent output includes staging work and participating

in exchanges in Kyoto, Paris, and other locations. In 2024, Takemoto plans to stage work at New York University, in the United Kingdom as part of Japan-Britain Contemporary Theater Exchange, and in Germany at Nippon Performance Night. <https://takuyatakemoto.com/>

Yuri Yamada (b. 1992) ZEITAKU BINBOU

theater



Photo: Kengo Kawatsura

Yuri Yamada is a Tokyo-based writer, director, and actor who founded ZEITAKU BINBOU in 2012. She is known for her portrayals of a world that reflects the zeitgeist and social distortions in wildly imaginative, highly diverse, and pop-inflected ways. Her wide-ranging output includes acting in plays, films, and commercials as well as writing articles for literary magazines, novels, scripts for TV dramas, and directing for TV. Adopting an interdisciplinary approach, she aspires to create work that various kinds of audience can enjoy. She was nominated for the Kishida Kunio Drama Award in 2017 and 2019. In 2024, Yamada plans to continue

exploring new acting styles for her company as well as research, write, and stage a new work in December at Theatre Tram. <https://zeitakubinbou.com/>

Ayaka Nakama (b. 1992)

dance



Photo: Bea Borgers.

Ayaka Nakama is a Hyogo-based dancer. Starting her career as a dancer in various dance, theater, and performance productions, she has recently pursued her own practice, which she creates through a process of wide-ranging research that relies on memories of people and place. Seeking out phenomena impossible to call anything but dance, she makes “mechanisms” for sharing the moments when such phenomena arise with others. She explores ways to expand the possibilities and remit of the profession of dancer, such as by opening a performance and meeting space called house next door

in Shin-Nagata, Kobe, in April 2024. In 2024, Nakama plans to stage *Freeway Dance* in Austria and an international co-production in Indonesia. <https://ayakanakama.wixsite.com/official>

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 the principle that dance is a means of exploring the world, she employs dance as a means of thinking about society and 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. Shimojima’s recent work includes many international collaborations, pursuing through experiences of culture clash what it means to be Japanese and what makes humans human. In 2024, her plans include a co-production with a contemporary dance company in South Korea as well as staging a new work. <https://www.kedagoro.com/>

Jang-Chi (b. 1983) OLTA

performance



The Tokyo-based artist and director Jang-Chi founded OLTA in 2009. His interdisciplinary practice encompasses installation, moving image, performance, games, theater, and more. His recent work has explored a negotiation with the institutions of the visual and performing arts, developing a transdisciplinary body art that builds on sociological and folkloristic fieldwork. His work to date has dealt with the relationship between industry and the city during modernization, and aspects of

society and history that cannot be described uniformly in terms of race and gender. He depicts collective acts in a community and the communication that unfolds therein, questioning fundamental human cravings and desires. In 2024, Jang-Chi plans to take part in a research residency in Taipei and to exhibit visual art. <https://olta.jp/>

Newly Selected Third-Time Grantees (fiscal 2024–2025)

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 focus on the personal and ordinary and his 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 2024, he plans to expand his base of operations to include Kanto, and tour a new work to Kyoto and Yokohama. <http://buru-egonaku.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. In 2024, Hagiwara will continue his research in the Nanjing Massacre, and also undertake a research-based residency at a nursing home for the elderly. <https://www.kamomemachine.com/>

Continuing Grants (fiscal 2023–2024)

Shuntaro Matsubara (b. 1988) grass

theater

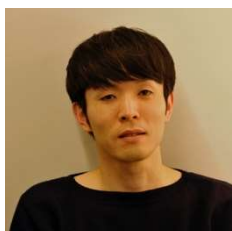


Photo: Hisashi Matsumoto

A Kyoto-based playwright and novelist, 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. In 2022, Matsubara founded grass, which aspires to create theater without directors, and engages with a performance practice based on direct collaboration between the playwright and actors. In addition to plays, his wide-ranging literary output includes novels and essays. 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 2024, Matsubara will release a new play, *Impossible Gag*. <http://matsubarashuntaro.com/>

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 position creating work with collaborators from different cultures and languages as 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 Camp from 2021 to 2023. In 2024, Yamaguchi plans to continue her theater workshops at educational institutions and community cafes as well as stage her 2023 work *Sari Sali* in Manila and a new play in Budapest based on her short story collection *My Husband*. <https://brdg-ing.tumblr.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, akakilike aspires to engage with each production with actors and non-actors all on an equal footing. Kurata collaborates not only with professional dancers and actors, but also drug rehabilitation center patients and senior citizens in communities with complex histories. With all such collaborators, she seeks to bring out their true appeal and transform that into a stage performance. Instead of narrative, the temporality and spatiality woven by the performers' bodies alone form, for Kurata, the true presence of individuals, and enable the audience to witness the reality that people are "there" at a resolution different from that of ordinary life. In 2024, Kurata plans to serve in her role as Matsumoto Performing Arts Centre dance producer as well as stage a new dance work. <https://akakilike.jimdofree.com/>

Ayane Nakagawa (b. 1991) Suichu-megane[∞]

dance



Photo: Kazuaki Koyama

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 in Japan – Dance Reflections by Van Cleef & Arpels for Young Choreographers, and Architanz Artist Support Award. In 2024, Nakagawa will stage a preview of a new work, *Shiki*, at Yokohama Dance Collection as her prize winner performance, followed by a full performance. She will also stage a revival of *my choice, my body*. <https://www.suichumegane.com/>

Nanako Matsumoto (b. 1992) team chiipro

dance



Photo: Shingo Kanagawa

Nanako Matsumoto is a Tokyo-based performer, dance artist, and choreographer. Her artistic practice employs dance as a means of engaging critically with the body. Her recent output includes dance works presented in the form of lecture performances that interweave text readings and dance based on careful research. Objectifying and dealing critically with the body at the intersection of various corporeal contexts, she creates sites for dance to emerge. She staged work at Kyoto Experiment in both 2021 and 2022. Her hysteria project (2023) saw her conduct research about how our concept of the female body is socially constructed with a focus on moving image, and which she then crystallized into a performance. In 2024, Matsumoto will collaborate with Anchi Lin (Ciwas Tahos) on a project, put on a revival of *Kyoto Imaginary Waltz*, and stage a preview of a new work, *Kappa Man*. <https://www.chiipro.net/>

Ayano Yokoyama (b. 1987) lal banshees

dance



Ayano Yokoyama is a Tokyo-based choreographer, dancer, and artistic director of lal banshees. In her practice, she explores original forms of movement with a focus on sensation. Rooted in the sense of terroir acquired from growing up in Nagano surrounded by a rich natural environment, she extracts the overlooked and neglected aspects of reality in fantastical ways, and envisions contemporary problems and sensations, reality and unreality, and other people, pasts, and futures she does not know. Known for her scenically aware use of space and choreography that is conscious of elaborate connections with sound, she delves into the sense of a site to bring out, through dance, moments that are unique to dance and which seem to flow out unintentionally. Yokoyama also composes the music and does the stage design for all her productions. In 2022, she was invited to present her work at the Aerowaves Spring Forward Festival. In 2024, Yokoyama will develop her 2022 work *YU-KEI* into a mixed-media performance. <http://www.yokoyamanaa.com/>

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

performance



Photo: Dan Åke Carlsson

Akira Nakazawa is a theater maker and choreographer who works with Ayaka Ono. He is based in Tokyo, where he regularly stages work as well as Kyoto and Kanagawa. His current practice involves not only a search for an original style of performance, but a vicarious experience of the processes conceived by past artists, and by seeking to pass that on to future practitioners, he attempts to link up the value of performing and roles in the creative process with history and reality, and to create a new dramaturgy. Aiming to reform the substructure of the performing arts in terms of creative environment, timescale, budgets, and personnel, he aspires to shape new role models for show business. 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. In 2024, Nakazawa will take part in a residency at the Centre national de la danse in France as well as direct and perform *Alice in Wonderlight*. <https://spacenotblank.com/>

Saison Fellows II

Newly Selected Grantees (fiscal 2024–2027)

¥1 million per year

Kumiko Ueda (b. 1979) **projectumī**

theater



Photo: matron2023

Kumiko Ueda is a Nara- and Tokyo-based playwright and director. In March 2024, she founded *projectumī* with the aim of creating critically engaged contemporary theater that reaches a wide audience. A former member of the Takarazuka Revue, she left the company to pursue a more personal mode of practice instead of entertainment. Her work harnesses her skills with performing in large spaces and comprehensibly conveying complex concepts, focusing on what a general audience finds interesting, and aiming to create work that bridges the avant-garde and entertainment. Her primary concern is developing safe collaboration with others. In 2024, Ueda will stage *Project Pneuma* (Kinosaki International Arts Center), contrasting human temporality with that of insect and microbe life, as well as a production with her company called *Feast of Solitude*. <http://www.kumikoueda.com/>

Newly Selected Grantee (fiscal 2024–2026)

¥2.5 million per year

Kishodai Kageyama (b. 1988) **NORUHA**

theater



Photo: Arata Mino

Kishodai Kageyama is a Tokyo-based playwright and director. His company, NORUHA, aspires to create performing arts that result from respecting everyone involved in a production and enabling them to act in ways that are true to themselves. In 2021, Kageyama founded a joint studio called NORUBA with several other artists. It serves as a place for artists and others involved in making the performing arts to collaborate smoothly through their creative practices. Known for presenting theatrical experiences that incorporate communication with audiences before and after a performance, Kageyama's wide-ranging activities include holding events to accompany performances and publishing booklets. In 2017, he won the AAF Playwriting Prize. In 2024, he plans to hold the NEO Hyogen Festival in the Nishiogu area of Tokyo, and stage performances with NORUHA. <https://noruha.net/>

Rom Hashimoto (b. 1995)

performance



The Tokyo-based director, choreographer, and curator Rom Hashimoto's work explores minority politics. Employing conceptual approaches, their highly contemporary performance practice incorporates aspects of pop and street culture. With a firmly developed aesthetic running through all the elements that make up their work, they draw on deep compositional planning that dynamically harnesses the mechanics of a theater space, and collage techniques for delving into a theme in multifaceted ways, forming a style that presents new assumptions. Following recent collaboration with people from the fashion industry as well as SLOW CIRCUS, a social circus company, Hashimoto is engaged in a transdisciplinary practice that goes beyond conventional frameworks of medium and genre. They won the Outstanding New Artist Prize at Yokohama Dance Collection 2020. In 2024, they plan to conduct research on colonialism in Okinawa and Hokkaido, and stage a production at Setagaya Public Theater. <https://www.romance-hashimoto.com>

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. Recent output includes *Desert Sea* (2020), *Water Lily* (2021), and the courtroom drama *Terror* (2022), all of which featured sign language. Treating sign language as a form of body art, his work has gained attention for reinterpreting directing in ways that transcend conventional understandings of accessibility. He aspires to create theater that is truly open to all audiences, such as through using deaf actors and incorporating techniques to ensure accessibility, and engages in new efforts in this vein. In 2024, Pink No. 3 will present two new works. <https://momochinosekai.tumblr.com/>

Yohei Hosokawa (b. 1978) horobite

theater

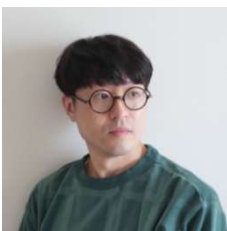


Photo: Yohei Hosokawa

Based in Tokyo, Yohei Hosokawa is a playwright, director, and actor. 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, examining violence or the people who fall between the gaps of social structures, and emphasizing the process of searching for language while conducting careful research for his work. Premised on the lack of any need to incorporate cause and effect into a narrative or appeal to an audience emotionally, his work is an attempt to maintain a constantly dynamic and changing state. In 2024, Hosokawa will revive a previous work as well present a work-in-progress performance of a new piece at Morishita Studio. <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 to Hokkaido 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. In 2016, Kitamari won the New Artist Award at the Agency for Cultural Affairs National Arts Festival. In 2022, she staged her work at the HOTPOT East Asia Dance Platform. In 2024, she will present her adaptation of *The Tale of Komachi Told by the Wind* at the Oe Noh Theater in Kyoto.

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

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

theater



Photo: Yukitaka Amamiya

The Tokyo-based playwright and director Suguru Yamamoto founded Theater Collective HANCHU-YUEI in 2007. With a focus on the artistic elements he gleaned from the cinema, literature, music, and visual art during his childhood, he constructs a theatrical world that vividly reflects contemporary information society whose ethics are rapidly changing. His wide-ranging practice encompasses performances for children and workshops for young people and welfare facilities. Yamamoto 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. 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 2024, Yamamoto plans to revive a previous production and write a new work.

<https://www.hanchuyuei2017.com/> https://note.com/suguru_2/

Pijin Neji (b. 1980) neji&co.

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. 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 2024, Neji will stage work at HOTPOT. <http://nejiandco.com/>

Megumi Kamimura (b. 1977) Project YUNGURA

dance



Photo: bozzo

The Tokyo-based choreographer and dancer Megumi Kamimura began staging solo work in 2004. 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. In her recent work, Kamimura has sought to separate movement from the body by recording it as a score, enabling creative collaborations in a team through that score. While running her own studio, she observes the new rules that emerge among people, and develops fresh networks for practitioners. Kamimura staged a work at Festival/Tokyo 2019. In 2024, she will present a Project YUNGURA work as well as the fourth in her recent *The Record of Useless Time* series.

<http://kamimuramegumi.info/>

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

2 recipients: ¥2 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.

Nen Ishihara (theater)

A journey of empowerment by United States and European theater and feminism

Ruri Mito (dance)

Trip to Reconfirm That Living Is Dancing

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.

4 recipients: ¥7.6 million

Organization / Representative

Newly Selected Grants

precog co., LTD. / Akane Nakamura

Opening Up the Future Possibilities of the Performing Arts in Inclusive Societies

Against a backdrop of growing interest in social inclusion and sustainability, the creative involvement of minorities in the performing arts opens up new possibilities for the industry. Individuals working in the performing arts will discuss this issue and verbalize the values of their activities. The project will hold talks and study groups, and publish reports.

April 2024–March 2025

<https://precog-jp.net>

Tokyo, online

¥2 million, Morishita Studio

Continuing Grants (fiscal 2023–)

Specified Nonprofit Corporation Explat / Yuko Uematsu

Battery Art Manager Mentorship Program Phase 3

This is a mentorship project for producers in the performing arts. It will build a mutual support network for production staff.

April 2024–March 2025

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

Tokyo, online

¥2 million

Setouchi Circus Factory / Michiko Tanaka

Creating a Japanese Contemporary Circus Network and Connections with International Networks

This project will launch a Japanese contemporary circus network and serve as a platform for holding showcases and project presentations, in addition to forming partnerships with overseas networks.

April 2024–March 2025

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

Kanagawa, Karlsruhe (Germany), Aix-en-Provence (France), Tàrrega (Spain)

¥1.6 million Morishita Studio

Continuing Grants (fiscal 2022–)

The Smaller Theatre Initiative / Masashi Nomura

Creative Local Environments in Partnership with Small Private Theaters

The Smaller Theatre Initiative will organize the Theater Homestay Project (which offers opportunities for artists to stay at theaters outside their usual base), create a guidebook for fringe and small theaters across Japan, hold the 7th Smaller Theatre Initiative Conference, and engage in discussions toward developing partnerships among small-scale theater venues.

April 2024–March 2025

<https://shogekijo-network.jp>

Japan

¥2 million

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

1) **International Projects Support Program**

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.

7 recipients: ¥9.7 million (with use of studio and guest room facilities at Morishita Studio)

Newly Selected Grants

General Incorporated Association Theater and Arts UEDA / Hirofumi Arai

India-Japan International Co-Production *Hagoromo* Project by Sahyande Theatre & Sai no Tsuno

This project is an international co-production exploring swan maiden (hagoromo) traditions in various parts of the world. Directed by Sankar Venkateswaran and performed by Mikari and Kapila Venu, the participants will undertake a residency at Sahyande Theatre in the Indian state of Kerala and present a work-in-progress performance.

February–March 2025

Kerala (India)

¥1.4 million

mum&gypsy. LCC / Kana Hayashi

mum&gypsy New International Co-Production *Chair / IL POSTO*

Chair / IL POSTO is a new international co-production by Takahiro Fujita in collaboration with young performers in Italy, as part of mum&gypsy's partnership with the Italian festival Fabbrica Europa ongoing since 2013.

August–September 2024

Tokyo, Hyogo, Kagawa

¥1.5 million, Morishita Studio

Body Arts Laboratory / Kota Yamazaki

Footnote New Zealand Dance × Kota Yamazaki Dance Project *Thin Paper, Autonomy of Synapse, Nomads and Tokyo [-ing]*

The internationally active choreographer Kota Yamazaki will collaborate with Footnote New Zealand Dance to create a new work and stage it in Japan. In fiscal 2025 and 2026, the production will go on a multi-city tour in New Zealand and the United States (Arizona, New Mexico, New York).

July–October 2024

Wellington, Tokyo, Aichi

¥1.5 million, Morishita Studio

Continuing Grants

General Incorporated Association Q / Satoko Ichihara

Yoroboshi: The Weakling European Tour

Commissioned for and premiered at Theater der Welt 2023, *Yoroboshi: The Weakling* is based on the famous bunraku puppet play. It will go on a multi-city tour in Europe.

November 2024

Paris, Antwerp, Rotterdam

¥1.5 million, Morishita Studio

General Incorporated Association Kyoto Experiment / Yoko Kawasaki

Kyoto Experiment × For What Theatre *Juggle & Hide (Seven Whatchamacallits in Search of a Director)*

This is a co-production by the Japanese performing arts festival Kyoto Experiment and For What Theatre, a company led by the Thai-based director Wichaya Artamat. Following its world premiere at Kyoto Experiment 2023, the production will be staged in Bangkok.

March 2025

Bangkok

¥1 million

Belle Santos

MOURNING TIME

This project is a collaboration between performance maker Belle Santos and dancer, choreographer, and singer Emi Ogura. Santos and Ogura will explore the theme of mourning rituals, undertaking research into different ways to overcome the various kinds of sorrow, loss, and trauma people experience in life, and creating a fictional space where audiences experience those personal transformations. The collaborators will take part in a residency in Germany and then premiere the work in Kyoto.

October 2024–March 2025

Tokyo, Kyoto, Berlin

¥1.4 million, Morishita Studio

Chiharu Shinoda

Research and Creation: RUWATAN and MAYOKE

This project is a collaboration between director Chiharu Shinoda and Yogyakarta-based community space Balai Budaya Minomartani. Three years in the making, Mayokage will be staged to coincide with Yokohama International Performing Arts Meeting, helping to publicize the production among performing arts professionals and boost opportunities for future tours.

April–December 2024

Tokyo, Kanagawa

¥1.4 million, Morishita Studio

2) Artistic Exchange Project Program (Designated Fund Program)

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 better 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-fifth year of the Asian Cultural Council's Japan Program, which awards fellowships to Japanese artists, scholars, and specialists who wish to undertake creative work, research, or study in the United States, and to their American counterparts coming to Japan. ¥6 million, Morishita Studio

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.

1 recipient: ¥1 million

associations Inc. / Risei Sato

Association for Region, Culture, Institution Fundamentals of Intermediary: Concept and History

This project will process, elucidate, and discuss debates surrounding art nonprofits as well as the work of cultural policy scholar Yasuo Ito as research that facilitates clues for understanding the principles of intermediary support work and its historical background.

April 2024–March 2025

Tokyo, Okinawa, online

¥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.

¥1.2 million

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

1. Pilot Program: Supporting Overseas Research

This program supports research projects undertaken at overseas artist residencies and cultural institutions or venues with the aim of boosting the international activities of artists, producers, technicians, and others expected to play leading roles in future international exchange in the fields of contemporary theater and dance.

2 recipients / ¥1 million

Mariko Tsukaguchi

Research on Performing Arts Producer Networks

This project will conduct research with performing arts producers and related networks in Taiwan to determine the post-COVID state of international networks. It will also make preparations for holding an international ON-PAM conference in Taiwan.

August 2024

Taipei

¥500,000

Yu Okamoto

Untangle

Based on *OBEY to Supreme*, a work that Yu Okamoto conceived during a residency in France in 2022, this project will undertake research exploring the possibilities of liberation through contemporary dance and body art. Okamoto will participate in a residency at TJP - Centre Dramatique National Strasbourg - Grand Est.

March 2025

Strasbourg

¥500,000

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 future 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. For Japanese artists expected to play leading future roles in the performing arts, the foundation offers 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

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

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