

THE SAISON FOUNDATION

The Saison Foundation

2025 Grant Awards

(April 2025)

TOKYO (April 2025) – The Saison Foundation of Tokyo, Japan, announces grants totaling ¥70 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 2025 and March 2026.

Please note that the information below is based on grant applications as of January 27, 2025, and is subject to change without notice.

1. Direct Support to Artists

1. Contemporary Theater and Dance: **Saison Fellows I / II** (25 recipients: ¥42.5 million)

Saison Fellows I

Two-year grant of ¥1.2 million per year

Newly Selected First-Time Grantees (fiscal 2025–2026)

Yuya Nishida (b. 1993) Gekidan Furosyia

theater



Photo: Shun Ujita

Yuya Nishida is a playwright and director who founded Gekidan Furosyia at Osaka University in 2015. Adopting a hybrid style that mixes high and low culture, menace and humor, his plays paint a funny yet grotesque portrait of the warped humanity that lurks beneath the surface of contemporary society. In 2024, he launched Nishibi, an organization to revive and rethink the performing arts scene in Kansai, and is engaged in building alternative networks for the region's theater to reach the national stage.

Nishida is the artistic director of Atelier KAIKA, a graduate student at Kyoto University, and a member of Seinendan. Alongside his creative output, he is conducting research on the work of British playwright Harold Pinter. He won Best Director and the Audience Award at Engekijin Concours 2024. In 2025, Nishida will take part in the Sengawa Theater Competition in May and stage a new play for ROHM Theatre Kyoto. <https://www.furosyia.com/>

Saori Hala (b. 1988)

dance



Photo: Mana Hiraki

Choreographer and dancer Saori Hala's work explores environments, perception, and physicality through multimedia performances that employ light, sound, text, drawing, and her own body. With a background in design theory and ecological psychology, she choreographically reinterprets the experience of perception under specific conditions, and engages with rearranging that in relation to the qualities of both reality and fiction that a performance has. Hala's interdisciplinary practice has recently attracted attention not only in the performing arts but from also in contemporary art and fashion, and continues to

expand the field of dance. As a dance teacher at art colleges, she is also actively involved in popularizing dance through education. In 2025, Hala will stage her first long solo work, *Play Modular*, at Theatre Tram in June, and also travel to Taipei for research, and hold PORT, a mutual feedback platform for young performance artists.

<https://www.saorihala.com>

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Yutaro Murakoso (b. 1991) Scrapbook

theater



Born in 1991 in Tokyo, Yutaro Murakoso is a director and playwright, and the artistic director of Scrapbook. Focusing on inarticulate ways of speaking, he re-examines the modes of behavior that have become habitual or empty formalities to undertake critical and introspective interventions into existing performance spaces. In his recent work, he has attempted to recreate the relationship with the audience from scratch by designing and arranging the audience seating. Murakoso's plays are acclaimed for their myopic writing that functions as both poetry and performance. In 2018, he won the

Encouragement Prize at the Toga Directors Competition. His play *Base* (2022) won the 22nd AAF Playwriting Prize. In February 2024, he staged a new work, *Tool*, at Kyoto Art Center in the style of a tea gathering. In 2025, Murakoso will stage *Tool* in Tokyo in October, while *Base* will be staged in Aichi in December. He will hold a workshop at Morishita Studio in February 2026. <https://sinbunka.com>

Masashi Nukata (b. 1992) Nuthmique

theater



Photo: comuramai

Director, composer, and playwright Masashi Nukata is the artistic director of the theater company Nuthmique and also heads the music group Tokyo Shiokouji. As a director, his practice is rooted in an exploration of the nature of performance itself. His scripts and directing draw on his musical background to create theater that expands the boundaries of the performing arts. He is known for arranging abstract sounds and language like a musical score that he then transforms into a theater work. Why do we feel moved by just a single word or sound? Taking this question as a starting point, Nukata incrementally directs his productions while considering where

to stage the performance, with whom to make it, and what kind of structure to apply. In addition to works for conventional theater venues, he creates outdoor performances and actively collaborates with sound artists, architects, and more. In 2025, Nukata will stage a new musical that is his biggest production to date. <https://nuthmique.com>

Nagara Wada (b. 1987) shitatame

theater



Nagara Wada is a director who founded the theater group shitatame in 2011. With a strong interest in the act of performing, she aspires to construct a specific performance “grammar” for each work she creates by interpreting the text and motifs as if taking a close-up. Through theater, she engages in dialogue with artists from visual art, photography, architecture, music, dance, and other disciplines, and is actively collaborative in her approaches to her work. Wada serves as chair of the nonprofit Kyoto Performing Arts Organization and as booking manager for the multidisciplinary art

space UrBANGUILD, and is involved with planning and running projects that are platforms for diverse forms of creative expression and activities related to improving artistic infrastructure in Kyoto, where she is based. In 2025, Wada will work on *massageXgossip*, which she is developing in collaboration with the Indonesian choreographer Leu Wijee, and take part in a production with five directors and a single performer, organized by the actor Gen Kori. <http://shitatame.blogspot.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 Prize for Young Choreographer, and Architanz Artist Support Award. In 2025, Nakagawa will stage *my choice, my body* and *Anchor* in San

Francisco, and create a participatory work involving the general public. <https://www.suichumegane.com>

Newly Selected Third-Time Grantees (fiscal 2025–2026)

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 has recently engaged actively in collaborations with music artists. In 2022, she was invited to present her work at the Aerowaves Spring Forward Festival. In 2025, she will present a new work at the Want to Dance Festival in Taipei.

<http://www.yokoyamanaa.com>

Continuing Grants (fiscal 2024–2025)

Shinichi Anasako (b. 1990) egonaku

theater



Photo: Shunichi Iwahara

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 in Miyako, Iwate. In 2025, Anasako will revive a past play in a new version at Morishita Studio, Kyoto, and Kitakyushu, and build a repertoire of past productions. <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-on-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 2025, Hagiwara will continue to take part in the Laboratory for Global Performance & Politics as well as stage *The Nanjing Incident* at YPAM Fringe. <https://www.kamomemachine.com>

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 2025, they will take part in the Watch & Talk residency at Belluard Bollwerk festival, attend international festivals in South Korea and Taiwan, and present a new work at YPAM Fringe. <https://hatetochek.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, writing articles for literary magazines and novels, and writing and directing TV dramas. 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 2025, Yamada will revive and tour *I'm Trying to Understand You, But*. <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 2025, she will stage a new work, *Groovy Grave*, at Strange Seed Shizuoka in May, followed in November by a staging of *AYUKA*, her collaboration with Ayu Permata Sari, at house next door, a space that she runs. <https://ayakanakama.studio.site>

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 2025, she will create a work with the German dance company Body Talk and tour in Germany. <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 2025, Jang-Chi will present *Traveling Tongues*, a performance project being developed in partnership with Kyoto Experiment, as part of the Cruising research residency at Taipei Arts Festival, and stage a new work at the Aichi Triennale. <https://olta.jp>

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 expanded the international scope of his activities, receiving invitations to perform and hold workshops at New York University, Lancaster University in Britain, and FFT Düsseldorf. In 2025, he will stage a new choreographic work at an art college in April, and then conduct research and create development for a choreography piece to be staged in 2026. <https://takuyatakemoto.com>

Saison Fellows II

Newly Selected Grantees (fiscal 2025–2027)

¥2.5 million per year

Naoki Sugawara (b. 1983) OiBokkeShi

theater



Photo: Kazuki Kusaka

Naoki Sugawara is a playwright, director, actor, and caregiver. Based on the principle of introducing the know-how of theater to care homes and the profound experience of caring for the elderly into theater, he creates performances with the elderly and caregivers as well as runs workshops that incorporate theatrical approaches to caring for those with dementia. He has recently attracted widespread attention for his work that transcends the conventional boundaries of theater and nursing care by applying unique approaches from theater to the issues of the super-aging society. In 2019, he received the Minister of Education, Culture, Sports, Science and Technology's Art

Encouragement Prize for New Artists. He was shortlisted for the 68th Kishida Kunio Drama Award. In 2024, he won the Grand Prize at the 25th Okayama Arts and Culture Awards. In 2025, Sugawara will create a new work in the town of Nagi, Okayama, where he is based, and develop a workshop program connecting theater with medical care, nursing care, and welfare. <https://oibokkeshi.net>

Kaori Nishio (b. 1985) Bird Park

theater



Kaori Nishio is a playwright and director whose work questions social divisions, and highlights figures whose existence has strayed from what is deemed “correct.” Defining Bird Park not as an organization for staging theater works but more widely as a place where theatrical processes are generated, she engages actively with making those processes publicly accessible through giving presentations about Bird Park’s activities and finances as well as producing annual reports. In this way, she simultaneously creates theater works and develops creative environments. Nishio was shortlisted for the 62nd Kishida Kunio Drama Award. In 2025, she will write a play called *Karayuki-san*, hold a staged reading, and build a network for developing her career overseas. <https://bird-park.com>

Reina Kimura (b. 1982) 6steps

dance



Reina Kimura is a choreographer and dancer. As a choreographer, Kimura believes that staging works in society as a form of artistic expression leads to a phenomenon whereby choreography and dance are “utilized” while forming connections with various people’s goals, and whereby she leaves behind a dance legacy for generations to come through that interaction and long-term efforts. In addition to performance, she employs exhibition and various other means of presentation to make interventions with her dance works into seemingly unrelated everyday life, and so expands the latent possibilities of dance. Not just a unilateral action that is a personal response to society, Kimura’s dance is developed in collaboration with society and through social responses. Since 2020, she has had a studio called *itoguchi* in a suburb of Tokyo. In 2025, Kimura will continue running *itoguchi* as well as tour a new solo work of the same name around Japan, and also stage *6steps*, a dance piece that incorporates a set of steps into the choreography. <https://reinakimura.com> <https://6steps.net>

Continuing Grants (fiscal 2024–2027)

¥2 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 for wide audiences. A former member of the Takarazuka Revue, she left the company to pursue a more personal mode of practice instead of entertainment. Harnessing her skills with performing in large spaces and comprehensibly conveying complex concepts, her work shares issues with Japanese and international audiences by connecting her personal perspectives with global and universal problems. Her primary concern is developing safe collaboration with others. In 2025, Ueda will conduct research in France, and hold the participatory performance event *Project Pneuma*. <http://www.kumikoueda.com>

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 be 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 2025, Kageyama will produce an event with an archiving guide for artists as well as stage a new work. <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. Hashimoto has recently conducted research in Japan and beyond on colonialism as well as trained in Chinese martial arts. They won the Outstanding New Artist Prize at Yokohama Dance Collection 2020. In 2025, they will stage a new collaboration with the contemporary artist Saeborg. <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 2025, Pink No. 3 will write two new plays as well as write and direct a new work in Tokyo in December. <https://momochinosekai.tumblr.com>

Yohei Hosokawa (b. 1978) **horobite**

theater

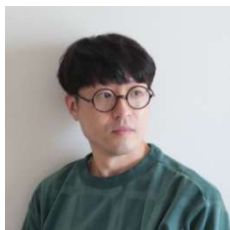


Photo: Yohei Hosokawa

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 2025, Hosokawa will hold a workshop exploring theater through social structures as well as continue to present work-in-progress performances, and will stage a new work in May and a new version of an older work in October. <https://horobite.com>

Continuing Grants (fiscal 2023–2025)

¥3 million per year

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 2025, she will conduct research in Japan and beyond for a new work based on a Greek comedy by Aristophanes and create an archive of her company's past activities. <https://ki6dance.jimdofree.com>

Continuing Grants (fiscal 2022–2023, 2025)

¥3 million per year

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 theater practice 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. Kamisato 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 2025, Kamisato will stage new works in Japan in July and December, and put on a staged reading of a modern noh play in San Francisco in June. <https://okazaki-art-theatre.com>

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

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.

No recipients awarded this year.

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 / ¥7.5 million

Organization / Representative

Newly Selected Grants

Platform Design lab / Tomomi Nakamura

Project to Establish Childrearing Network for Performing Arts Professionals

This project will create a web portal centralizing information on parenting for performing arts professionals as well as holding talks and social events as a means of tackling the challenges of insufficient know-how and knowledge sharing in the industry for working parents, access to theatergoing information for audiences with children, and inadequate platforms for support.

April 2025–March 2026

<http://platform-design-lab.com>

Tokyo, online

¥2 million

Continuing Grants (fiscal 2024–)

precog co., LTD. / Akane Nakamura

GOOD DIALOGUE LABORATORY: 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 online lectures and training camps, and publish reports.

April 2025–March 2026

<https://precog-jp.net>

Tokyo, online

¥2 million

Continuing Grants (fiscal 2023–)

Specified Nonprofit Corporation Explat / Yuko Uematsu

Battery Art Manager Mentorship Program Phase 4

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

network for production staff.

April 2025–March 2026

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

Tokyo, online, etc.

¥2 million

Setouchi Circus Factory / Michiko Tanaka

Creating a Japanese Contemporary Circus Network and Connections with International Networks

This project will publish the third volume of a handbook introducing contemporary circus artists in Japan, develop links with overseas networks, and promote international exchange through a partnership with the world expo taking place in Japan.

April 2025–March 2026

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

Kanagawa, Kagawa, Tokyo, Saitama, Gunma, Kyoto, etc.

¥1.6 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.

6 recipients / ¥7.5 million (with use of studio and guest room facilities at Morishita Studio)

Newly Selected Grants

NPO Gekiken / Jun Sugiyama

Old People's Theater in Japan and Scotland: Exchange and Collaboration

Senior theater companies in Kyoto and Sendai will work with and develop a co-production with Tricky Hat Productions, a performance company in Scotland that makes theater with and about people who live on the margins of society. This year, the project will participate in “Firework,” a symposium-style event in Glasgow run by Tricky Hat.

April 2025–March 2026

Miyagi, Glasgow

¥1.5 million

Yukio Suzuki × Stopgap Dance Company International Co-Production Project Committee / Yukio Suzuki

Yukio Suzuki × Stopgap Dance Company International Co-Production Project

In this project, Japanese and British companies will create a new dance work for a wide audience that conveys a real sense of diversity and coexistence, providing opportunities to think about what inclusivity truly is. It will establish the activities of disabled professional dancers in the Japanese dance world. This year will see the development of a work choreographed by Yukio Suzuki, and plan a preview event ahead of the Japanese tour in 2026.

July–October 2025
Tokyo, Hyogo, Bristol
¥1.5 million

SAI. Inc / Hiroshi Koike

Phoenix Project 2025: HINOTORI Phoenix 2040 / Phoenix 2055

Artists from Malaysia, Indonesia, Poland, Brazil, and Japan will collaborate during a roughly two-month residency in Japan on creating a performance called HINOTORI Phoenix 2040 / Phoenix 2055, and stage it in Kyoto and Tokyo.

July–October 2025
Tokyo, Kyoto
Morishita Studio

Continuing Grants

mum&gypsy. LCC / Kana Hayashi

***Chair / IL POSTO* in South Korea–Italy International Co-Production**

This project is part of an ongoing partnership with three Italian festival Fabbrica Europa since 2013. Takahira Fujita will stage a new international co-production in South Korea and Italy with locally based young performers.

May and October 2025
Arezzo, Busan, etc.
¥1.5 million

Body Arts Laboratory / Kota Yamazaki

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

The internationally active choreographer Kota Yamazaki is collaborating with Footnote New Zealand Dance to create a new work and tour it in New Zealand. The project also includes a production of Right Eye, Roundabout, Trees on the Other Side and [it was just] Yesterday in the Noguchi Room on the Keio University Mita campus, in partnership with Keio University Art Center.

June 2025–January 2026
Wellington, Tokyo
¥1.5 million

Belle Santos

MORNING TIME

This project is a collaboration between performance maker Belle Santos and dancer, choreographer, and singer Emi Ogura. They have created an installation-style performance reflecting on periods and places of sorrow and mourning. They will tour the work they premiered in March 2025 at Kyoto Art Center to Germany and Switzerland.

April 2025–February 2026
Berlin, etc.
¥1.4 million

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-sixth 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. 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 *Momi's story* (tentative title) by **ARCHE LLC**.

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 / ¥2 million

Kyoto Fringe Theater Research Group / Junro Shibata

“Unsupported” Theater Artists: Research on the Diversity of Practices in Kyoto Fringe Theater

This project conducts interviews with support organizations and theater professionals who receive and do not receive forms of support (such as grants), aiming to illuminate the situation for theater practitioners in Kyoto, and the logic underpinning their positions and distance from support and information environments.

April 2025–March 2026

Kyoto, Tokyo, etc.

¥1 million

Transit Arts Lab / Yuhei Sakata

Possibilities for Introducing Artist-in-Residence Programs in Iwate Prefecture

With a focus on artist residencies, this project undertakes interviews with people across Japan involved with devising cultural policy related to residency programs as well as with workers. It will organize case studies of new cultural resources as well as training opportunities for locals generated by artist residencies, and consider a model for measures for Iwate Prefecture.

April 2025–March 2026

Iwate, Hyogo, etc.

¥1 million

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

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

¥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.

1 recipient / ¥0.5 million

Mugiko Yamamoto

Research on Networks and Exchange for Performances for Young Audiences Overseas

By learning about the artistic direction and management of festivals and theater venues specializing in performances for young audiences, and building networks with artists and producers, this project will explore possibilities for contemporary children's theater and dance in Japan, and opportunities for future international exchange.

May–August 2025

Edinburgh, Stavanger, Utrecht, Sibiu, Santarcangelo

¥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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