



Performance Director / Folk Arts Archiver.

After working as a kindergarten teacher, he started acting at chelfitsch Theater Company. He had appeared on numerous stages during their extensive international tours to Europe and other countries.

chelfitsch <https://chelfitsch.net/en/profile/>

In 2012, he has broadened his horizons to create his own performances with motifs such as “a cup-and-string telephone” , “being preached at a police station” , “takoyaki (octopus dumpling)” , among others. Those works were being inspired by the structure of folk arts in Asia. He has also been involved with fostering successors of Rokusai Nenbutsu Odori, a traditional Japanese folk dance designated as the Intangible Folk Cultural Asset that had been handed down for more than 800 years in a small village which suffers from depopulation in Shiga Prefecture in western Japan. His works encourage audience for collaborative thinking by exploring the origin of “society” through interactive commitments with folk arts and reflecting the modern world in it.

Fellow Artist 2016-17

Creative Children Fellowship by the Arts Commission Yokohama
(Yokohama City, Kanagawa Prefecture, Japan)

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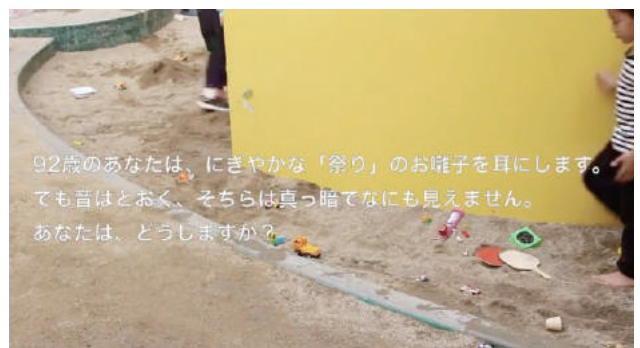
1 There in the Sky, Calmly Floats

(2012, 2015)

Adding a little bit of creativity to the sandbox play. I handed over 7 years old children “time” till their average life expectancy, together with some “questions”. They build the city of the future in the sandbox while thinking about those answers.

“Time” and “questions” start from five years after; they would be 12 years old by then. They were born in 2008 and their average life expectancy is 92 years. The questions for them are being composed on the basis of Japanese history after the so-called “phantom” Tokyo Olympic that was supposed to be held in 1940 but called off due to the outbreak of the Sino-Japanese War.

These children will end their lives in 2100, provided that they have lived as their average life expectancy; you could have died in 2020 if you were “12 years old in 1940” and lived for the same duration of time. In other words, designating the “never-seen-before Olympic (1940/2020)” as a starting point, this work is to ask the children who are expected to live for 92 years about their future, but those questions were actually drawn from the historical facts covering the period from 1940 to 2020. How would they see and live the way we came?



● Past performances

2012 Yokohama City Aoki Elementary School, Japan
(As a project of Yokohama City Arts and Culture Education Platform)

2015 Padoma Kindergarten, Osaka, Japan
(Organized by Outen-in Temple)

● Video

<https://www.youtube.com/watch?v=hwiQmMit6CI>

2 Dear Me, Who Failed to Be 'Us'

(2014, 2015)

"I" exist here, now.

And "I" am formed on the basis of "We" that is defined by nations, ethnicities, languages and such. Then what kind of collective- "I" will be born if we were encouraged to release ourselves into our original, individual "I" at a performance space where we are supposed to behave as public- "We" ? In collaboration with the audience, this work aims to represent "I" that has been oppressed by public- "We" for perceiving the latter as the only good.

You can hear strangers' voices through several cup-and-string telephones. You can answer that. Of course you can send your voice to someone as well. Then what kind of "I" do you want to be at this moment? While you direct yourself / are directed by someone else whom you don' t know, collective "I" are getting connected and opened, relying just on the feeble voices.

● Past performances

2014 Tokyo Experimental Festival Vol. 9
(Organized by Tokyo Wonder Site)

2015 ART FESTIVAL HANARART 2015
(Organized by ART FESTIVAL HANARART Executive Committee)

● Video

<https://www.youtube.com/watch?v=zHnkuF3Rd8o>



3 Dancing Mantra (2015)

Conversation with a police officer at Yamate Police Station, Yokohama City (Excerpt)

Police Officer: So, theatre... What kind of?

Takeda: It's a piece that the audience will be performers, and they walk around here in this town.

P: People like them walking outside now. You make them... Sorry, I didn't get what you said.

T: I mean, based on what you've just told me, I'll tell them all the "conditions" you mentioned as their restrictions so that they can walk around in this town with some unusual senses.

P: What is that for? You mean, the audience will break up, thinking "Let's become a foreign substance". And then they meet again and ask each other like "How was it?"

T: This is an attempt to re-examine the individual acts on "how to draw a line in everyday life". Where would you draw a line in between of the acts of "just walking" and "doing a performance"?

P: "Performance" and "walking"?

T: The difference between those acts. Walking is a normal action for everybody, right?

P: No, my point was that it's a part of "the road usage". Maybe it's better if we are informed in advance what exactly you will do...

T: "Freedom of expression" is provided by the Constitution, isn't it? Then it conflicts with...

P: It refers to the "freedom of expression 'by an individual'". Imagine, you see someone whom makes you think like "He's doing something weird"? He's totally free to do so, but if in a group, then...

T: Do you mean it's alright to do so as an individual?

P: You know, as a police officer, I can hardly say "It's alright". Personally I find it interesting, though.

T: I understand. Thank you very much.



3-2

In this work, an act of active commitment to the cities is called “dance” . That is, we are dancing with the cities daily. Or the cities are making us dance unconsciously.

(In compliance with Article 77 of the Road Traffic Act and provided that each audience fully understood and interpreted the meaning of “certain acts defined by each Public Safety Commission”,) With what kind of body can we re-establish a connection to the cities when we face them as a foreign substance? This work tries to reclaim the interrelation with the cities and ourselves, whom used to be “dancing foreign substances” .

● Past performances:

2015 Vicinity of Idogaya Station, Yokohama, Japan
(In collaboration with blanClass)

2015 Vicinity of Yokohama Station, Yokohama, Japan
(Organized by ST Spot Yokohama)

2015 Konohana District, Osaka, Japan
(In collaboration with Unemployed-in-Residence Project)

2015 Honmoku District, Yokohama, Japan
(Organized by Honmoku Art Project)

● Video:

<https://youtu.be/QBdWDCqgom4>



4 The octopus is an octopus, but it is____ .

(2016- Ongoing)

Filipino people rarely eat octopus. Takoyaki, a Japanese savory snack in the shape of little round balls containing pieces of octopus, has been gaining popularity in the Philippines as if it follows the economic development of this country, but Filipino version of Takoyaki does not contain octopus.

Octopus has been assuming a variety of meanings in the world. It appeared in caricatures portraying the invasions by the hegemonic nations. Or it symbolized men having sexual intercourse in Syunga or erotic kind of Ukiyoe, Japanese traditional woodblock prints. Further, it is used for ceremonies and rituals in the places where people believe that Octopus can “bring happiness” .

On a different note, Imperial Japan occupied the Philippines during World War II and large number of people including captives and civilians died. To this date, there are countless sunken battleships containing bodies in Manila Bay or other seas in Asia. The octopus inhabits places they can lurk. And they may be eating the soulless bodies in the ocean.

How can we achieve reconciliation, pass it on to the next generation and keep it updated together? By transforming a mobile food cart into “theatre” , takoyaki into “actors” and passerby into “performers” , this work brings you to urban poor areas that seem to be liberated from fealty to the state. Succession of the war memories is being explored through the act of enwombing the layers of the “war” imagined by each audience and the octopus, the eater of the war dead and metaphor for both invasion and resistance.

● Past performances

2016 Zou-no-hana Terrace, Yokohama, Japan
(Organized by Zou-no-hana Terrace)

2016 Ming Contemporary Art Museum, Shanghai, China
(Organized by Ming Contemporary Art Museum)

2017 Karnabal Festival 2017, Manila, Philippines
(Co-produced by Karnabal Festival since 2015)

● Video (It is in below of the article)

<http://cnnphilippines.com/life/culture/arts/2017/05/25/takoyaki-karnabal-festival.html>

