

An international platform for professionals who explore the possibility of contemporary performing arts

## TPAM – Performing Arts Meeting in Yokohama 2019

February 9 –17, 2019

KAAT Kanagawa Arts Theatre, Kosha33 (Kanagawa Prefectural Housing Supply Corporation), Yokohama Port Opening Memorial Hall, Zou-no-hana Terrace, BankART Station, Yokohama Red Brick Warehouse No.1, mass×mass Kannai Future Center, Amazon Club other venues in Yokohama and Tokyo



José Maceda, *Cassettes 100*, 1971, Photo by Nathaniel Gutierrez, Courtesy of UP Center for Ethnomusicology and Ringo Bunoan

### About TPAM

**TPAM – Performing Arts Meeting in Yokohama** is the only international platform in Japan for performing arts professionals comprising a 1) **performance program** that promptly reflects the currents of contemporary performing arts in Asia and the world, 2) **meeting program** where hundreds of professionals from festivals, venues and arts organizations across the world get together, and 3) **open-call program** for which emerging, as well as experienced, artists that look for opportunities register. This is the 23rd edition of TPAM since its establishment as “Tokyo Performing Arts Market” in 1995, and the 9th edition since changing its name from “Market” to “Meeting” and moving to Yokohama.

Having reinforced its Asian focus and started to be involved in Asian international co-production, the previous edition of TPAM hosted about 400 professionals from 46 countries/regions and 450 from across Japan, and it is virtually impossible to calculate how many actual and potential audience these participants are connected to. Most of the programs are open also to the public (28,203 people in total participated in the previous edition).

## 1) Performance Program: TPAM Direction

As an international platform for professionals, TPAM seeks to introduce artists and works that promptly and intensely reflect the currents of performing arts in Asia and the world. This year's lineup of TPAM Direction, curated in cooperation with directors from diverse backgrounds, starts with **Cassettes 100**, a multimedia performance with 100 volunteer performers composed by **José Maceda** (Philippines, 1917–2004), and introduces different forms of performances including works about the histories of decolonization and communism from three Southeast Asian countries, responses to the Malaysian 2018 General Election that resulted in the first change of the government since the country's independence, or a "post capitalistic" contemporary art auction conceived by an artist from Beijing.

### Lineup

- 1) **Cassettes 100** (1971), composed by **José Maceda** [Philippines]  
Maceda's signature piece where 100 performers move throughout the space with a cassette (recently MP3) player in hand, playing recordings of indigenous music. Choreographed by Yoko Higashino and Toshio Kajiwara (ANTIBODIES Collective).
- 2) **Music for Five Pianos** (1993) and **Two Pianos and Four Winds** (1996), composed by **José Maceda** [Philippines]  
*Music for Five Pianos* was Maceda's first piano piece, written at the earnest request of Aki Takahashi, in the 1990s. A special concert with five highest-spec pianos featuring excellent players including Aki Takahashi and Yuji Takahashi.
- 3) **The Retreat** by **Thanapol Virulhakul** [Thailand] (work-in-progress open workshop)  
A choreographic research process drawing from forms of "retreat" from strangers, things and the unknown practiced in daily life and the philosophy behind it rooted in the modern sociopolitical history of Thailand, introduced in the form of open workshop.
- 4) **The Mysterious Lai Teck** by **Ho Tzu Nyen** [Singapore]  
Lai Teck, leader of the Malayan Communist Party from 1939 to 1947, is said to have been a triple agent working with the French, British and Japanese secret service. A monologue/polylogue haunted by ghosts and gaps on this controversial being.
- 5) **Salt** by **Eko Supriyanto** [Indonesia]  
Following the international success of *Cry Jailolo* and *Balabala*, both created with young people from the Indonesian province of North Maluku reinterpreting traditional battle dances, *Salt* concludes the trilogy with the choreographer's own solo performance.
- 6) **Post Capitalistic Auction** by **Jingyi Wang** [China/Norway]  
An alternative and performative contemporary art auction where audience/bidders are invited to bid not only with money but also with "understanding," "opportunity" or "exchange," and it is the artists who decide who get the artworks at what "prices."
- 7) **Deproduction** by **Terre Thaemlitz** [USA/Japan]  
An anti-live AV performance that articulates analyses between LGBT agendas and patriarchy as well as cultural production and biological reproduction, and presents a cultural defense for those who choose not to reproduce.
- 8) **GE14** by **Fahmi Fadzil** and **Zan Yamashita** [Malaysia/Japan]  
In Malaysia's 14th general election (GE14) in 2018, an artist stood for and became a member of Parliament. A Japanese choreographer who had long been his collaborator and friend followed his election campaign, and introduces it as a performance.
- 9) **A Notional History** by **Five Arts Centre** [Malaysia] (tentative title, work-in-progress)  
Revisiting an unfinished documentary about Malaya Communist Party, part of which was used in *Baling* (2015) by Mark Teh, this work-in-progress investigates the possible histories for #MalaysiaBaharu (New Malaysia).
- 10) **Constellation of Violence** by **Irwan Ahmet** [Indonesia]  
In Indonesia, in 1965, the "30th of September Movement" triggered the mass killing of communists. A performance that critically and imaginarily approaches the obscure historical incident and its dominant narrative.

### Directors

- 1, 2) **Aki Onda** (Sound Artist / Curator) [USA/Japan]
- 4) **Max-Philip Aschenbrenner** (Head Dramaturge, Ruhrtriennale) [Germany]
- 8) **June Tan** (Producer, Five Arts Centre) [Malaysia]

## 2) Meeting Program: TPAM Exchange

Professional participants can make the most of TPAM Exchange as an opportunity for promoting productions, gaining information and networking, but also general audience can participate in it except some specifically professional programs. A variety of programs including an opening symposium where Asian artists and the TPAM advisors Oriza Hirata and Toshiki Okada will reflect on the Asian focus since 2015 at BankART Station that will newly open after the closure of BankART Studio NYK, “Performing Arts AiR Meeting” for the networking of Artist-in-Residence facilities and programs in the sector, public symposia by Open Network for Performing Arts Management (ON-PAM) and an international training program for Asian creators of the next generation are to be announced. Please visit the website or contact us for the latest information.



TPAM Exchange: Group Meeting (TPAM2018, photo by Kazuomi Furuya)

## 3) Open-Call Program: TPAM Fringe

TPAM Fringe is an all-genre open-call program that invites registrations of performances and projects carried out in Yokohama and Tokyo during the period of TPAM. The program is for artists/companies/organizers that register to look for opportunities for international touring and new audience, and for TPAM participants and the public to discover emerging talents and new works.



### Lineup

Tokyo Zokei University Film & Moving Image, Dance and Media Japan, Dance Archive Network, ICU Modern Dance Society, mizhen, blanClass Anthology #4 (Reiko Takayama, Tatsuo Majima), Yokohama Dance Collection 2019 (Aosora Dance, Competition I, Nach/Anne-Marie Van, Ryu Suzuki), ofuton, Nibroll, Unit Dance Bookshelf / Atsuko Yoshifuku, FURUTAMARU., ST Spot Selection vol.2 (Tonali-ya, Hydroblast, Aokid), Okazaki Art Theatre, Haruka from Toyama, patchworks, SYAKE-SPEARE, RE/PLAY Dance Edit Committee, Rie Tashiro / AYATORI, Kamome Machine, TÓPOS, FujiyamaAnnette, BRDG / shitatame, SASAKI Sujin / Hidenori NOGUCHI / Hiroyuki URA, Company Derashinera, KUKANGENDAI, Idiot Savant theater company, Contemporary Dance Showcase of Young Choreographers (Wataru Kitao [Baobab], deltalker, Reisa Shimojima, Minami Nakayashiki, AKUDO, Suichu-megane∞, Mai Kubota), Physical Theatre Company GERO, Rafael Alvarez | BODYBUILDERS, Cru Cru Cirque DX, ARTWAVE (LIN Chi-Wei, WANG Hong-Kai, CHENG Yin-chen, Lin I-Chin), Yosuke Fujita, ZINKandSILENTLISTEN, Office Fey, ZEITAKU BINBOU, Shadow Play Theatre KAKASHIZA, Gerard Lebig and Ryoko Akama, Namdi, Tesshu, N///K (natural killer), 86B210, NPO ARTS WORKS (Kuniko Kato), Dorothy Melander-Dayton, Fumen Kaiga, ARICA, Executive Committee of DANCE LAB, TAKEMOTO Takuya, Mask Theatre OMOTE, kushida yoshimitsu / Dance Company Lasta, N<sub>2</sub>, Yoko Ando / ZOU-NO-HANA BALLET PROJECT, Safari P, Setagaya-Silk, Co. Un Yamada

### Contact

Performing Arts Meeting in Yokohama Secretariat (PARC – Japan Center, Pacific Basin Arts Communication)  
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## Registration/Tickets

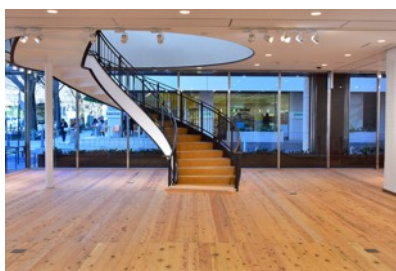
	Professional	Audience
<b>Registration</b>	Online registration at the official website Registration fee: 5,000 JPY Deadline: 18:00 on February 4, 2019 (Japan Standard Time)	Not applicable
<b>TPAM Direction</b>	Online reservation at professional rates (admission to multiple programs is offered at a flat rate of 4,000 JPY)	Ticket sales start on January 12, 2019 at Ticket Kanagawa (only shows at KAAT Kanagawa Arts Theatre) and Peatix
	*Some programs are admission free and do not require reservation	
<b>TPAM Exchange</b>	Admission free (Group Meeting host registration fee: 4,000–20,000 JPY)	Admission free or from 500 JPY at door (some programs are not open to the public)
<b>TPAM Fringe</b>	Online reservation and benefits available	Prices and sellers vary

## Project Outline

- Project title** Performing Arts Meeting in Yokohama 2019 (TPAM2019)
- Period** Saturday February 9 – Sunday February 17, 2019
- Venues** KAAT Kanagawa Arts Theatre, Kosha33 (Kanagawa Prefectural Housing Supply Corporation), Yokohama Port Opening Memorial Hall, Zou-no-hana Terrace, BankART Station, Yokohama Red Brick Warehouse No.1, mass×mass Kannai Future Center, Amazon Club and other multiple venues in Yokohama and Tokyo
- Organizers** Performing Arts Meeting in Yokohama 2019 Executive Committee (The Japan Foundation Asia Center / Kanagawa Arts Foundation / Yokohama Arts Foundation / PARC – Japan Center, Pacific Basin Arts Communication)
- Subsidized by** Yokohama Convention & Visitors Bureau
- Endorsed by** Ministry of Foreign Affairs of Japan, Agency for Cultural Affairs of Japan, Kanagawa Prefectural Government and City of Yokohama
- Joint projects** Yokohama Dance Collection 2019, Open Network for Performing Arts Management (ON-PAM), Artsite Lounge “Creation of Space and Engagement in Art”
- Website** <https://www.tpam.or.jp>



KAAT Kanagawa Arts Theatre



Kosha33



Yokohama Port Opening Memorial Hall