

MA2

Move Art Two

Sayoko Onishi & Robert Toussaint

present



Kwaidan

Butoh dance and contrabass

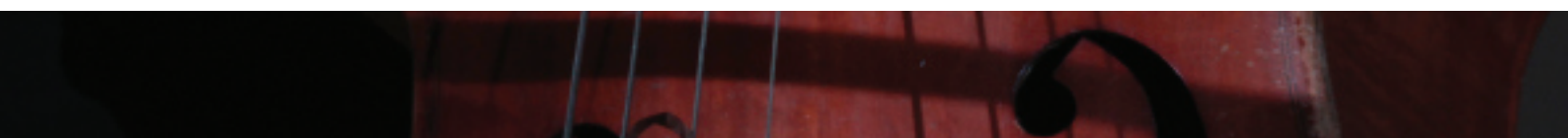
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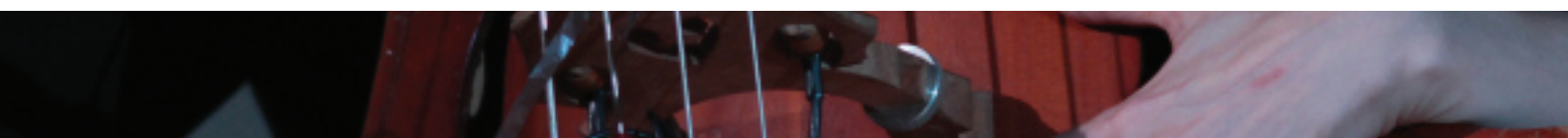
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*"Lorsque vous lui aurez fait un corps sans organe,
alors vous l'aurez délivré de tous ses automatismes et
rendu à sa véritable liberté.
Alors vous lui réapprendrez à danser à l'envers
comme dans le délire des bals musette
et cet envers sera son véritable endroit."*

Antonin **Artaud**
Pour en finir avec le jugement de Dieu





Kwaidan

Statement of intent

Butoh dance and contrabass

Sayoko Onishi [Japan]
Robert Toussaint [France]

Kwaidan draws together the real and unreal: butoh dance and ghost music. Here, Love becomes the door between these two worlds, playing with fusion and confusion.

It is a creation inspired by Patrick Lafcadio Hearn's novel *Kwaidan*. This Irish journalist lived in Japan at the beginning of the 20th century. During this time, he travelled across the country, to the most remote places, and collected twenty ghost stories in which women are linked to their past love and life. Establishing connections with the dream world, the afterlife and real life, these women let you float between these worlds.

Ghosts open your vision to strange worlds.

Kwaidan extends the duration of performance, butoh dance and contrabass, even though it was initially made for being ephemeral. The creative intensity of the two artists and the particularly good welcome from the public brought them a will to perpetuate this encounter between worlds - real and unreal -, between cultures - orient and occident -, between languages - butoh dance and contrabass -, between bodies - woman and man -, and between individuals - Sayoko Onishi and Robert Toussaint.



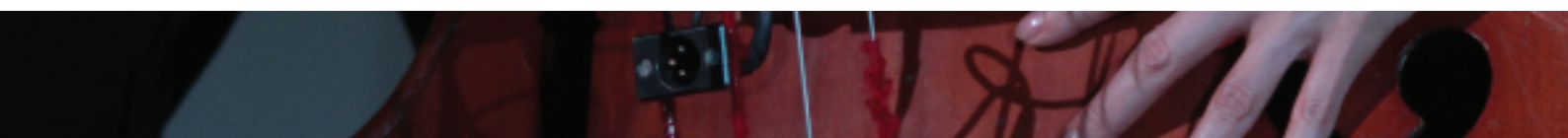
For more information:

On Vimeo: <http://vimeo.com/manokcie/kwaidan>

On UIL TV: http://www.uilweb.tv/webtv/default.asp?ID_VideoLink=2916&ID_MacroArea=4

On Facebook: <https://www.facebook.com/MA2MoveArtTwo>

On Man'ok website: www.manok.org



Idea, direction and performance

Sayoko Onishi, butoh dance
Robert Toussaint, contrabass

**Sayoko Onishi, butoh dance [Japan]**

A dancer who profoundly involves the audience and whose experience intimately follows butoh history, Sayoko Onishi trained with great masters such as Yoshito Ohno, Yamada Ipei, Hironobu Oikawa. Onishi is a soloist who has also danced with major european dance companies and received prestigious prizes, notably in Japan and Germany. She founded the International Academy of Butoh in Palermo [Italy], together with master Yoshito Ohno.

**Robert Toussaint, contrabass [France]**

A self-taught man whose artistic journey has been quite atypical, Robert Toussaint is at the same time a composer, a double bass player and a physical actor. In his intimate laboratory, he is creating a language elaborated by the confrontations of ideas and musical proposal, of words, of movements, of materials and lighting. He occupies all place, internal and external, and all space, conventional or unusual... that he confronts with his own experiences to transform them.

L'Est républicain, July 22, 2013

Spectacle Surprenant duo, samedi soir, aux Bosquets, pour unir et désunir musique et danse

Corps-à-corps et accords

LE PUBLIC, fort d'une soixantaine de personnes, présent samedi aux Soirs d'été au château ne s'attendait sans doute pas à marcher. Parti de la terrasse gravillonnée, il s'est pourtant exécuté de bonne grâce, suivant les notes graves et les soubresauts impulsés par Robert Toussaint, le musicien en marcel noir, à la contrebasse. Sans parvenir pour autant à rejoindre Sayoko Onishi : le visage figé, la danseuse avait fendu la foule, s'échappant en mouvements saccadés, jusqu'à ne devenir plus qu'un point rouge près des bassins proches du Champ de Mars. Pour mieux revenir sous les arbres des allées pour un premier corps-à-corps sensuel avec le musicien.

Sayoko et Robert se sont retrouvés pour d'autres portés magnifiques, dans la pelouse proche de la terrasse où les spectateurs se sont volontiers assis. Amour et désunion, vérité ou illusion, personnage vrai ou fantôme ? Avec « Kwaidan », le public tanguait obstinément entre le réel et l'irréel.

S'adapter à l'espace

Arrivés vendredi après-midi dans la cité, Robert Toussaint et Sayoko Onishi, ont d'emblée pris possession des lieux où ils allaient



■ Très physique pour les artistes, la représentation, comprenant une partie itinérante et une partie statique, le fut aussi pour le public.

livrer leur spectacle en danse et musique, « Kwaidan/Move art Two ». « Nous avons joué ce spectacle, créé en avril, essentiellement en plateau. Disposer de la terrasse, de cette traverse centrale, du jardin, ça le transforme forcément mais il doit rester "Kwaidan" », souligne le contrebassiste. « Ce grand espace donne d'autres pos-

sibilités. C'est une expérience », confiait pour sa part Sayoko, danseuse butô. Japonaise, elle a donné un aperçu de sa culture et cette danse spécifique, « née dans les années 50, mélangeant danses traditionnelles japonaises, théâtre japonais traditionnel et danse contemporaine occidentale ».

Sayoko Onishi a appris

cette spécialité auprès des plus grands maîtres, dans son pays. A l'opposé du parcours de Robert Toussaint, autodidacte, qui se plaît à utiliser sa contrebasse « de façon particulière » en s'en servant d'élément de « rencontre autour de la poésie, de la danse, du cinéma ». C'est d'ailleurs dans ce con-

D'après un roman

► La création artistique de Robert Toussaint et Sayoko Onishi est inspirée du roman éponyme de Patrick Lafcadio Hearn. Ce journaliste irlandais a vécu au Japon au début du XX^e siècle. En sillonnant le pays dans les lieux les plus reculés, il a recueilli 20 histoires de fantômes dans lesquelles les femmes s'attachent à leur vie passée et leur amour, tissent des liens invisibles entre le monde des songes, celui d'après la mort et de la vie réelle. Ces femmes laissent flotter le lecteur entre deux univers. Un mouvement d'hésitation et d'incertitude que l'on retrouve dans la création de la danseuse et du contrebassiste.

texte particulier que les deux artistes ont été amenés à travailler, avant l'aventure « Kwaidan ». En 2012, le projet « Vu, revu et transformé », joué au Luxembourg, en Allemagne ou à Bataville, amenait la vidéo dans une composition à trois.

Joué d'abord près de Palerme, où réside la jeune danseuse japonaise, « Kwaidan/Move Art Two » était proposé pour la première fois en Lorraine.

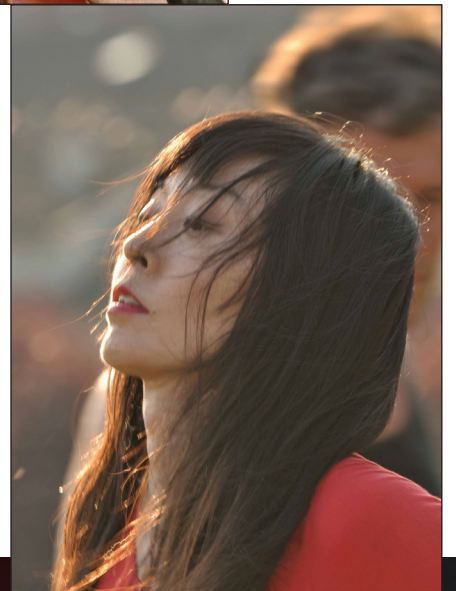
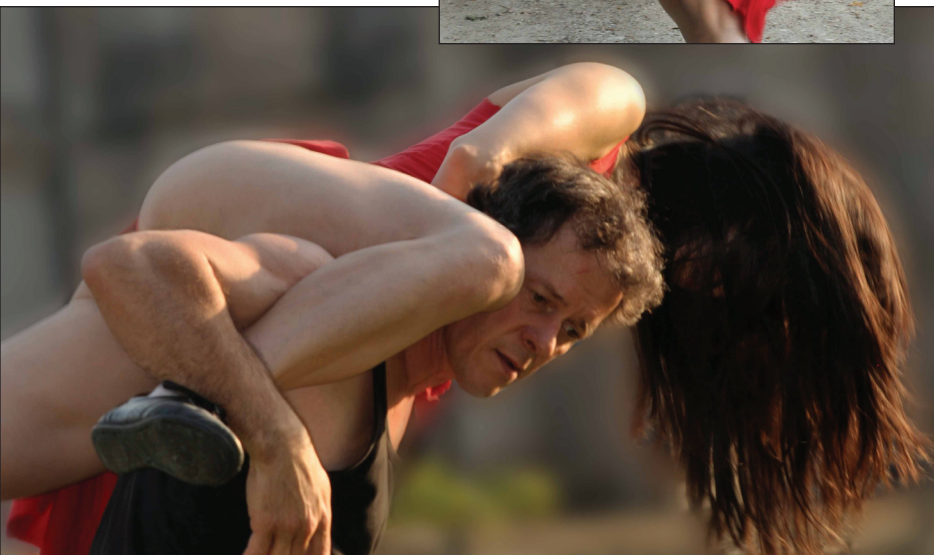
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Photos: Gilbert Fischer.



Kwaidan

Outside the walls



Sayoko Onishi



- Sayoko Onishi started to study classical ballet at age five. In 1975, she enrolled in the Academy of Contemporary Dance directed by Mitsuaki Sasaki. In 1986, she studied butoh dance with Yamada Ipei, in the company Hoppoh-Butoh-Ha. She then undertook an intense artistic collaboration under the supervision of Hironobu Oikawa, with whom she reached mastery of the butoh style and choreography. As soon as 1990, Onishi started a brilliant professional career as a solo dancer in Europe. She settled in Palermo [Italy] in 2000, where she still works as a teacher and a choreographer for the Associazione Siciliana Danza. Between 2001 and 2003, under the patronage of several governmental institutions

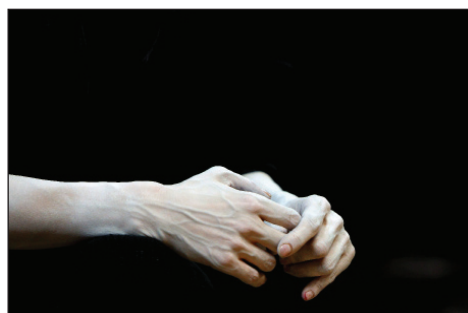
of Palermo, Onishi directed large scale dance productions, all of which were positively welcomed by critics. In 2004, she was invited as a teacher by the National Dance Academy of Rome and by the University of Siena.

In 2005, Onishi began teaching as a guest professor at the University of Palermo and founded the International Academy of Butoh, in collaboration with the Associazione Siciliana Danza and master Yoshito Ohno from de Japanese Institute of Butoh.

- Onishi has played as a soloist in internationally renowned places: the Melkweg in Amsterdam, the Jackson Lane Theater in London, the Tanz Fabrik in Berlin, the art festival Project Five in Tokyo, the Teatro Furio Camillo in Roma...
- As a choreographer, she has worked for the Deutsche Oper from Berlin and has been in charge of the choreographic project fostered by the Amsterdams Fonds voor de Kunst.
- Sayoko has received several important international prizes. In 1997 she was honored with the first prize of the international dance contest of Augsburg [Germany] and with the second prize of the international dance contest of Leipzig [Germany]. In 2006, she received the first prize at Die Plätze, a contemporary dance contest in Tokyo [Japan]. Her performance with Nuclearte, for the Perséphone Prize, has been broadcasted by RAI 2.

The New Butoh School, in collaboration with master Yoshito Ohno

The International Academy of Butoh is directed by Sayoko Onishi in collaboration with three organizations whose missions are centered on the study of physical and dancing theater: ESSEPA - Officine Ouragan [Palermo], the Centre il Garage [Arezzo] and the FAF - Florence Art Factory [Florence]. The Academy defends a new approach of butoh dance.



A few dates:

- 1968: born in Hokkaido [Japan].
- 1973-1974: studies classical ballet.
- 1975-1984: studies modern dance in Sasaki Mitsuaki Art Dance School of Sapporo [Hokkaido].
- 1986-1988: studies with Hoppoh-Butoh-Ha of Bishop Yamada in Tokyo.
- 1989: dances with Takao Nakazawa performing group in Melbourne [Australia].
- 1990-1993: dances with Butoh Tatoeba in Berlin [Germany].
- 1993: studies butoh, tai-chi and qi gong with Hironobu Oikawa at Artaud Kan studio.
- Since 1994: solo performance and choreographing in Europe.
- 2001: teaches and choreographies for the Associazione Siciliana Danza [Italy].
- 2005: founds the International Academy of Butoh, with the Associazione Siciliana Danza. Guest professor at the University of Palermo.

Kwaidan

The artists

In the press:

• "Sayoko has a great maturity and an extraordinary control of her own body: every gesture is the clear manifestation of a desire of precision; I am impressed by the freshness of the interpretation and of the result."

Gianfranco **Restivo**
Prometheus-www.
rivistaprometheus.it
[Italy]

• "Sayoko's dance, simultaneously gracious and dreadful, is exactly like the bow that the ultimate sun god, Apollo, stretches towards our destiny: beneficial with its beams or destructive with its lethal arrows."

Aurelio **Pes**
Il giornale di Sicilia
[Italy]

• "The sirens concentrate themselves upon the body in an intense implication. By visiting the repertoire of the butoh as a whole, full of her physicality, Sayoko Onishi deploys her dance in all its intensity."

Daniela **Cecchini**
Il giornale di Sicilia
[Italy]



• "Sayoko develops her work using the same principles that have inspired the birth of the butoh and the subsequent contamination of occidental culture and dance. Originally, there's a clear idea of a theatre of decision based on the extreme stylization of form and content."

Roberto **Giambrone**
[Italy]

• "Her choreography is fascinating and her dance is supported by a mystic quality."

Chris **Houtman**
Nieuws van de Dag
[The Netherlands]

• "There is not a single leap or step that follows a predictable movement pattern, the dancers seem to be following an inner voice. She has certainly found a new place in the genres of dance-theatre and avant-gardist dance."

Babette **Kaiserkern**
Nordsee-Zeitung
[Germany]

• "She develops a great variety of movements and is capable of strong expressions. I have been struck by the fact that she refused all trait of mediocrity."

Hirodai **Yamano**
On Stage,
Weekly section
[Tokyo, Japan]

• "Onishi has made the conquest of her audience and has animated the space around her with an expertise and a sincerity that I have personally never seen in any other dancer."

John **Daniel**
Total Theater
[London, UK]



For more information:

info@butoh.it
www.butoh.it

Emmanuel Fleitz
aka Robert Toussaint



Aged 26, Emmanuel Fleitz left his job as a quality technician to dedicate himself to his self-taught passions: music and double bass.

In 1990, he creates **La Triplette**, a burlesque performance combining punk rock and french traditional songs.

In 1998, Fleitz founds with Cyril Thiébaud **Trio Gaulois**, based on improvisation and performance.

2004: he creates **Man'ok**, an artistic entity gathering different projects around his double bass:

alone in **Man'ok Solo** and **Man'ok ad hoc**

(double bass solos)

or with partners, as in **Vu, Revu & Transformé** with Sayoko Onishi - butô dancer - & Melting Pol - Vjing [Japan/Luxembourg/France];

Le Secret de la Cigale - piece for double bass and creatures -

with Jean Poinson; **Aquatic Rhapsody** - theatre on stretch of water - with Man'ok & Cie;

Félix Turbine, musical reading with reader Joan Jakobowski ;

DOFT, duo of musical dance improvisation with Bruno Salvador;

F-Toussaint Brothers, piece for objects and double bass, with Julien Toussaint;

Azimuth Brutal, musical reading with writer Eric Noël, concert-films, musical walks...

"Mieux vaut tôt
Mieux vaut lard que fumée
Mieux vaut tarte que pain sec
Mieux vaut fard que peau rêche
Mieux veau gras que chat maigre
Mieux vaut l'art que l'eau tiède
Et le plus tôt sera le mieux."

Jacques Gaucheron

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Move art now' zero killed

Sound Design for Theatre

Man'ok gathers up scenic productions and creations. These singular pieces resonate in every space and open themselves to every audience.

Man'ok Solo

Concerts, walks. A simple solo experience to talk about Life, always cultivating the art of subversion and discrepancy, with the sounds of the double bass. We exist, we insist.

[Any place, any audience.]

Aquatic Rhapsody

This contemporary performance is about Man and water. Speechless, it transports us in poetic and burlesque universes where abstract forms are confronted with our realities.

With Leïla **Bessahli** and Bruno **Salvador**.

[Performance on stretch of water, any audience.]

DOFT - Et l'Homme dans tout ça ?

Musical action and dance. The pleasure of a dialogue between a dancer musician and a musician dancer. They blur the frontier between genres by using speed as a factor for fantastic movements of energy.

With Bruno **Salvador**.

[Any place, any audience.]

Le Secret de la Cigale

Duo for double bass and creatures. An escape that takes the shape of a dialogue: the organic accents of a double bass and the tiny creatures singing between the crown and the stump of the trees.

With Jean **Poinsignon**.

[Any place, any audience.]

MA3 / Vu, Revu & Transformé

Butoh dance, live video and sound design. A poetic and energetic performance, cadenced by the organic accents of a double bass, a deeply moving dance and uncommon visual projections.

With Sayoko **Onishi** and **Melting Pol**.

[Any place, any audience.]



Félix Turbine

In a place that he has made intimate, Félix Turbine uses mouth, strings and bow to give life to chosen texts: books into strings, shores into books, winters...

With Joan **Jakobowski**.

[Any place, any audience.]

Autres projets

- **F-Toussaint Brothers:** pieces for objects and double bass.

With Julien **Toussaint**.

- **Reactive writing** and literary installation.

With Eric **Noël**.

- **Concert-films:** double bass, sonorous and electronic objects.

In the press

- "Carnal musician, actor with an animal dimension, Emmanuel Fleitz has taken an uncommon path: he creates artistic pieces in unusual places where his double bass is the headline of the show. [...]

Between fascination and rebellion, poetry and burlesque."

Thierry **Voisin**

Télérama, 2011

- "From this force of nature comes Emmanuel Fleitz, coordinator of Man'ok, but also the original goad: the double bass that he taught himself. Since the 90's he has twisted his instrument in every possible way to finally put it in the water."

Frédérique **Roussel**

Libération, 2011

- "Emmanuel Fleitz is at the same time a singer, a composer and a double bass player... In the intimacy of his laboratory he is creating a language elaborated from confrontations of ideas and musical phrases, of words and movements, of matter and light."

L'Express, 2005



Vu, Revu & Transformé

In brief

MA2 duo teamed up with Melting Pol to form MA3, given that the show *Vu, Revu & Transformé* turned reviewed & was created in 2012.

Idea, direction and performance

Sayoko **Onishi**
Butoh dance
[Japan]

Melting Pol
Vjing
[Luxembourg]

Robert **Toussaint**
Sound Design for Theatre
[France]



Vu, Revu & Transformé is a poetic and energetic show, punctuated by a double bass, with organic accents, a moving dance and unique visual projections.

An amazing and exciting performance that lives, moves and dance in the spaces chosen for new stories.

Vu, Revu & Transformé is a creation in movement that is built here and now, in accordance with the areas and situations. Action of memory, on the repeated gesture, printed, filmed, in interaction with the world of sound.

In wanting to be reassured in everyday gestures, we end indulge. Yet life, our emotions, external influences, the focus will turn this matter.

In a world of constant changes and crises, the performance raises the question of the habit of gesture and look at our actions. How do we assume, individually and collectively, the freedom to be open to new ways? With strength and pleasure.



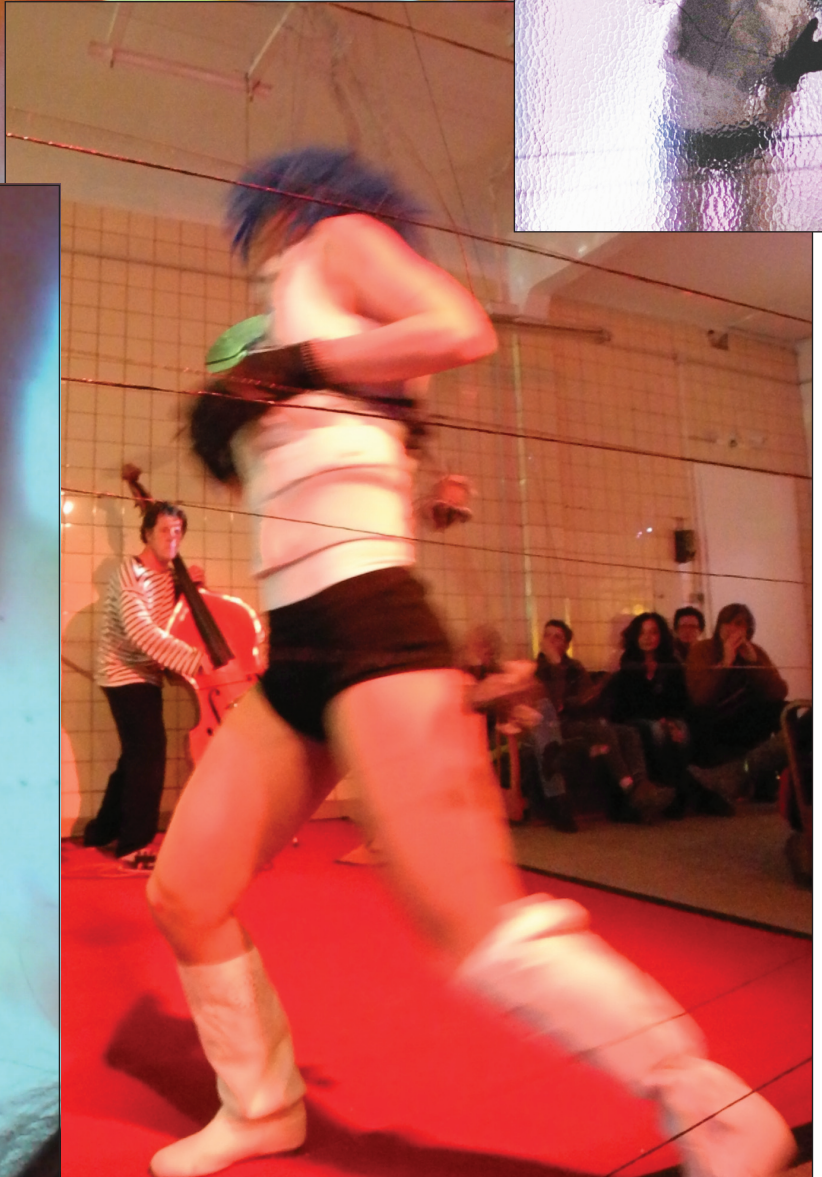
For more information:

On Vimeo: <http://vimeo.com/manokcie/vurevutransforme>

On Youtube: <http://www.youtube.com/watch?v=FnPbYg0aPMI>

On Facebook: <http://www.facebook.com/pages/MA3-Move-Art-Three/346106212146773>

On Man'ok website: www.manok.org



Residencies, creation and representations

- Residency at the **Centro il Garage** [Lucignano, Italy], from April 29 to May 5, 2013.
- Representation at the **Centro Studi Arti integrate** [Prato, Italy], at the invitation of Dulcamaro Teatro, May 4, 2013.
- Residency in **Bataville** [Moussey, France], July from 15 to 18, 2013.
- Residency at the **Château des Lumières** [Lunéville, France], July from 19 to 20, 2013. Representation in the Parc des Bosquets, July 20, 2013.
- Representation for **Le Plateau ivre** [Gerbamont, France], May 8, 2014.
- Representation for the 40th anniversary of the **natural regional park of Lorraine** [Arnaville, France], May 11, 2014.
- Representations at the **Marcel suburb** [Saint-Claude, France], July 5, 2014.
- Representations at the **International Festival of Street Theatre** [Aurillac, France], August from 21 to 22, 2014.
- Representations for the **Fêtes de la mirabelle** [Metz, France], August 23, 2014.

Robert **Toussaint**
contrabass
[France]

From MA2 to MA3

MA2 duo teamed up with Melting Pol to form MA3, whose show **Vu, Revu & Transformé** was created in 2012 (see previous pages).

- Creation and premiere at the **KulturFabrik** [Esch-sur-Alzette, Luxembourg], March 9, 2012. Residency March from 1 to 10, 2012.
- Representation in the **Banannefabrik** [Bonnevoie, Luxembourg], October 3, 2012. Organized by the Centre for Choreographic Creation Luxembourg Three CL. Residency from March 1 to October 3, 2012.
- Representation in **Bataville** [Moussey, France], October 12, 2012. Organized by the association Plus Vite and la Chaussure Bataville. Residency October from 7 to 12, 2012.
- Representation at the **Finissage Herbstsalon** [Saarbrücken, Germany], October 13, 2012. Organized by KuBa. Residency October from 4 to 6, 2012.
- Representation at the **Kulturschapp** [Walferdange, Luxembourg], October 17, 2012. Organized by Kulturschapp association. Residency October from 14 to 17, 2012.
- **Tour of China at the invitation of French Alliances**, December from 11 to 23, 2012. <http://www.afchine.org/spip.php?article806>
Representation in Wuhan, December 15, 2012.
Representation in Hangzhou, December 19, 2012.
Representation in Dalian, December 22, 2012.

Sayoko **Onishi**
butoh dance
[Japan]

