

# **MERGE**

## **A Public Performance Project**

An encounter between body and landscape –  
the layered being of the human and the place with geographical layers

Dance of shadows combined with video installation  
on the Delfshavense Schie in Rotterdam, August 30, 2014



## **PROJECT PLAN PERFORMANCE 2014**

*(revised version of the project plan research and try-out 2013)*

**Sato Endo**

artistic idea and direction

**Nicola Unger**

video editing and visuals

**Kenzo Kusuda, Angelina Deck**

dance

**Henk Bakker...**

sound

**Patrick Boel**

and

**Christel Schanzenbach**

mecenas

Stichting **Buurcooperatie Mathenesserdijk**

production support

**December, 2013**

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- Financial plan *MERGE* 2014 (separate document)
- *MERGE*-first impressions, summer 2013 ([www.vimeo.com/81019380](http://www.vimeo.com/81019380))

## 1. INTRODUCTION

*“A warm summer evening. People are sitting and wandering on the walkway along the Delfshavense Schie near the Lage Erfbrug. On the water a floating art object/installation with large sails, coloured by the sunset. Vaguely one can hear music, shadows dancing on the sails. Slowly a performance unfolds with video images, dance, music, shadows.”*

This is how Patrick Boel and Christel Schanzenbach envisioned a performance behind their house, using the Schie as a big stage. Part of their inspiration also came from their experience with the successful opening of a 'letterbeeld' on the waterfront: "Wat voorbijgaat, ontmoet". They commissioned Jozef van Rossum to make this artwork in 2009, with co-financing from the Centrum Beeldende Kunst.

They invited international performance and dance artist Sato Endo, who lives and works in Rotterdam, to come up with an idea and create the performance. It should be a step-by-step creation process, involving gradually more artists and local organizations from Rotterdam. In 2012 Sato Endo (choreography, performance) and Nicola Unger (performance, video) developed the concept of *MERGE*, with the input of other artists.

This first phase was funded by Patrick and Christel with the support of Cultuurhuis Delfshaven. It ended with a public rehearsal of the collaboration: first ways merging video and performer with a screen setup were shown.

The second phase in 2013 was dedicated to research: Research on the technical situation on the location by means of the first video projection test over the Schie from the Aelbrechtskade to the buildings on the Mathenesserdijk. Secondly the artists researched on form and content, resulting in numbers of discoveries on telling a visual story through merging historical maps of the area, images of nature and images of the dancer's body both still and in motion.

The result was shown as live performances in which the dancer Kenzo Kusuda interacted with the video projection and animated the still images. In total 5 presentations were organized in order to obtain feedback for further development and to inspire people, organizations and companies from Delfshaven to participate (collaboration, side activities, sponsoring).

The third phase is scaling-up the project for the public performance in August 2014.

The title of the performance *MERGE* refers to the merging of the hybrid community of Delfshaven, to the unique merging of the used art forms, and of various underlying concepts.

### Project plan 2014

This project plan 2014 is a revised and updated version of the previous plan of March 2013. It focuses on the performance phase in 2014. It describes the outcomes so far of the concept phase in 2012 and the research and try-out in 2013, and the plan for the performance *MERGE* on Saturday evening, the 30th of August 2014.



## 2. CONCEPT MERGE

In *MERGE*, the body and the surrounding of the location is merged through the layering of image and movement. Although it features a specific area of Rotterdam, namely the neighbourhood from Delfshaven, it has a universal content accessible to those who live in a hybrid society where people from different lands, cultures and social positions live coexist.

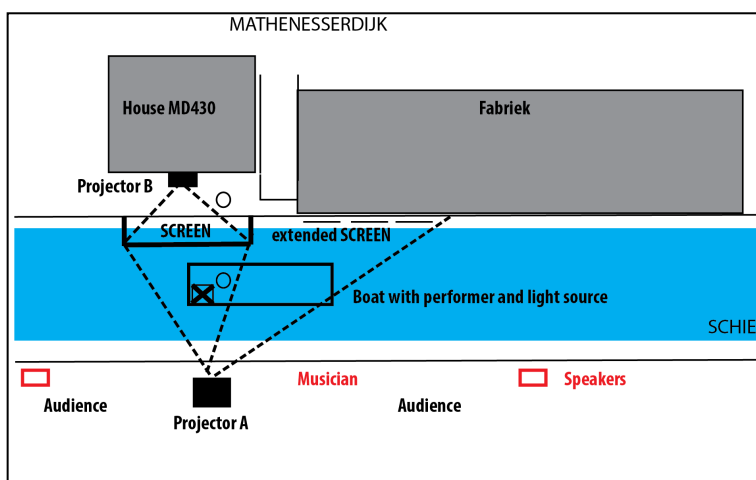
*MERGE* offers the viewer a meditative conversation with the ground he stands on and the place it has become. This happens by means of a visual form that unfolds through interaction with dancers.

### Location

Video projection, shadow play and dance are the main elements of this performance.

The performance will be on the Delfshavense Schie near the Lage Erfbrug at the back side of Mathenesserdijk 430. The main audience sits on the tribune built on the walk way next to the water at the side of the Aelbrechtskade.

A pontoon will be moored on the other side of the canal with a large screen of 3 x 4m for the video projection and shadow play by the dancers.



The projector A will project video on the screen and a part of the facade of the Fabriek van Delfshaven (See the video documentation for projection on the facade).

The projector B will project on the screen from the back.

The dancers use both the front and the back sides of the screen. There will be an extended floor from the terrace of the house till the screen.

The public can also experience the performance from another angle (e.g. from the bridge and the balconies of the buildings around the location). The performance permits a multi perspective.

### Multiple self

Cited from Sato Endo:

*“Living in a hybrid society where one’s background / elements of identity become relative leads to the question: Who am I, what is my true self?”*

*Living for 15 years as a foreigner / immigrant, I have experienced that I can be defined as many different things according to the contexts and circumstances I happen to be in. My identity is no longer stable as its elements are being questioned. I am an outsider, I could be someone who cannot speak or read, I could be a criminal without proper documents or I could be an envoy or a representative of my native culture – I cannot but be aware of the fragmentation of my being. My role takes over who I am according to the contexts and depending on with whom I’m involved with. Gaps between different selves get highlighted, nostalgia to my past integrated self emerges and anxiety accumulates around a future self to be uncovered. I become the site for interaction between different selves among which the relation between the leader and the follower is constantly changing. The self is layered like multiple shadows with various tints and depths.”*

In the past projects Still Echo and Rehearsal Sato Endo multiplied the figure of the performer using video, shadow and reflection. This reflected her ideas about relationship between self and the other – *“In the Japanese society there is the unwritten rule that the ‘I’ identifies itself with the whole of the ‘we’.* From a member of a community it is expected that he conforms to the whole, which goes together with personal sacrifices for the good of the community. This form of connectivity differs from the Western idea of community.”

During the research for *MERGE* in 2013 multiplication acquired a new meaning for Sato Endo, as explained in the previous paragraph. It resulted in a performance language that is rooted in her background and also provided the material for developing a work, oriented to the hybrid community.



The moving shapes of the performers become omnipresent in this project through visual multiplication. This element merges different spaces - 2D (the projection screen) and 3D (the actual surrounding) worlds, past and present cityscapes, external and internal spaces of human body.

### Land - Body

What is layered is not only the human being. A place also has layers. To take the example of the river Schie, we can find a number of disappeared spaces behind the shape it takes today:

- Until the beginning of the 20th century the Mathenesserdijk had two bends. The first bend is still there nowadays and it is near the crossing with the Mathenesserbrug. The second bend was at the P.C.Hooftplein and it has disappeared.
- There was a landing, called 'het Lage Erf', which was the end point of the Schie canal at the sluice to the Aelbrechtskolk. The landing no longer exists. Instead there now lays the Lage Erfbrug over the connection between the Schie and the Coolhaven.
- The Coolhaven was made only in the 1930s. The Schie flowing from Delft to Delfshaven used to make a turn to the right into the Aelbrechtskolk. Since 1933 it turns to the left into the Coolhaven.



Maps of Delfshaven (1899 and 2005 and body cell image)

In the history there have been numbers of 'surgery' done on the Delfshavense Schie and its neighbourhood in order to control the water. The flow of the canal was adjusted to the needs of the people or power of the times.

Cutting off of the flow and joining it to a new place while occasionally receiving accidental overflow - There is a similarity with how the body is often conceptualized and goes beyond it still. A human body may be operated on, a surgery can be performed, bad parts are taken away and good parts are joined together again, but it cannot really be domesticated.

*"This element of uncontrollability I find intriguing. In some way or another it fits with my feeling about things."*

The encounter between the layered being of the human and the place with geographical layers is the motif of *MERGE*:

*O mighty armed one, seeing Your magnificent form of manifold faces and eyes, manifold arms, legs and feet, manifold stomachs and manifold terrifying teeth; all the planets tremble in tear and so do I.*

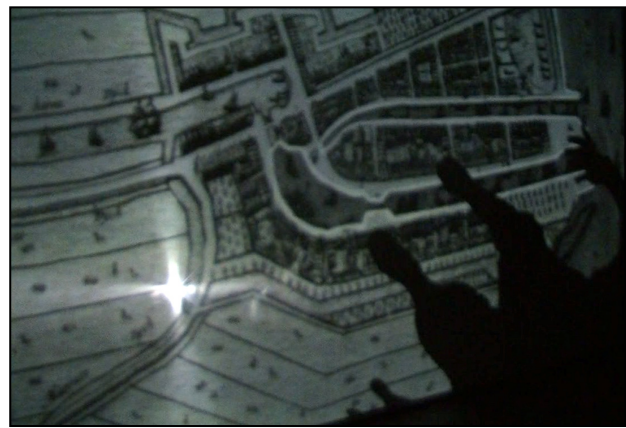
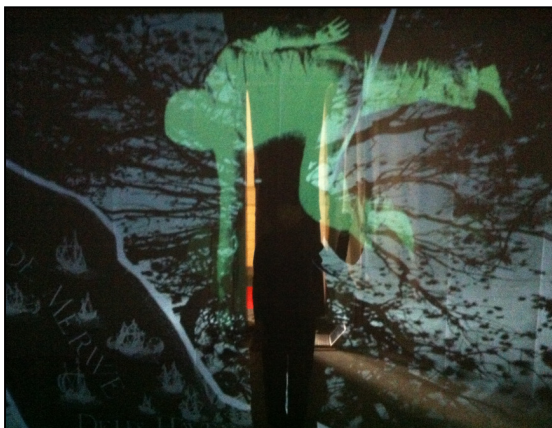
*Mahabarata*

### 3. ARTISTIC PROCESS

#### 3.1 Research and try-outs

With the support of DKC and others the development of *MERGE* has taken place between July and December 2013. This part was centred on the discovery of the possibilities of merging historical maps of the area, images of nature and recorded video images of the dancer's body both still and in motion. The August try-out in Kunst & Complex, attended by about 20 people, staged the playful dancer Kenzo Kusuda using his shadow to merge with the image and scaling his own image by positioning himself close or further away in the light beam of the projector.

Much time was dedicated to the design of the animation and the placement of the projection. The layering of still geographical elements of the location with moving nature image was created and a specific aesthetic of flow emerged. Combined with the use of alternate back and front projection the try-out provided fascinating images. It led to the next step in the research, centred on the form and dynamics of the choreography and interaction of movement with the animation. Since the first staging the animation had been edited and improved. Also several experiments with music and/or soundscapes were explored. The choreography included illusions of touching the images and fitting the body into the image with the body's shadow. It resulted in 20 minutes of new material which was performed in podium OCW. There were three shows in OCW and about 90 people attended. The feedback from this audience was helpful in planning the next step in the development process and in defining the performance concept more precisely.



*Video stills from the presentations at OCW, December 2013*

In theatre De Gouvernestraat, 9<sup>th</sup> of December, a face-to-face conversation between the sponsors and the project team took place in an overall enthusiastic atmosphere. Among others Anton Hoeksema from CBK showed an interest in supporting, and Tanja Elstgeest from Productiehuis Rotterdam (Schouwburg) has promised a partnership in realizing the performance. She will first support the project 'in kind', and we are in further negotiation about more possibilities.

#### 3.2 Performance

The encounter between the human, as a layered being, and the place with its geographical layers is the motif of *MERGE*. It will be performed by Kenzo Kusuda and Angelina Deck\*. With their male and female form they represent the elements of the multiple self. Their presence is exemplary which is why they will be performing solo's alternately. The male and the female body also correspond to the contrasting qualities that are manifest in the choice of images (historical maps and inner body), the form (video projection and performer), human relation to the land - inner and outer worlds, lucidity and solidity, passivity and control, the organic and the rational.

The sound performance will integrate the sensorial experience of being on the location and viewing the performance. It bridges the distance between the audience and the performer / video and supports the time-based character of the performance. This is realized by sampling and highlighting the sounds typical to the location – a tram crossing the Lage Erfbrug, song of seagulls, cars passing behind the

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\* To be confirmed

audience, the effect of the water on the sonic environment. Instead of blocking out the environmental sound, the sound performance enhances the audience's sensorial experience and connects their body to the location. Henk Bakker\*, a sound artist from Rotterdam, is invited to create a reality based soundscape and perform live. He will integrate pre-made sample structures and soundscapes and interact live with amplified bass clarinet and a microphone.

### **3.3 Process plan**

*MERGE* will be a one hour performance that will take place on the evening of August 30<sup>th</sup> 2014. From April until August 2014 the following five steps- both technical and creative- will be taken:

1. **Technical drawing** of the installation plan, including the video projectors, the screen, the pontoon and the audience seating, will be made with the assistance of a specialist. Beamer Systems has been approached for support.

2. Based on the drawing the **2nd video projection test** will take place, possibly with a performer on a boat. On the location there are several factors that influence the technical stability of the performance. The test is necessary to be able to make a reliable set-up which benefits from the unstable elements like wind, weather and tide shifts. Also the creation (choreography, colouring) itself needs to be based on the actual form, scale and the technical details of things:

- size of the pontoon in relation to the acting area of the performers
- height of the acting area and its distance from the video projection surface in relation to the shadows of the performers on the screen and on the facade of the building on the river bank
- positioning of the video projectors,
- placing of speakers and light,
- technical requirements of the video projectors and so on.

3. Developing the **image content**. As a result of 1 and 2, the video images, which will be projected on the screens, may require modifications. The animation video has a content of its own apart from the interaction with the performers. Taking the variable conditions of the location into account, it may be necessary to explore possibilities of live adaptation of the video during the performance.

4. **Rehearsals** with the dancers. The rehearsal period is in total of about 6 weeks, spread over the period of April till August. The performance is organized into chapters and the sequence of the chapters unfolds the time-based narrative. At the same time the chapters can be seen more or less independently, like a suite. Six or seven short pieces (5-7 minutes) will be made, each of which features different relation between the body, its multiplied form and the video image – they are variations on the way the body relates to its inner and the outer environment. Earlier in the process we had a residency at Kunst & Complex. Because of the possibilities there it is likely that we will work there again. Some of the video recordings of the dancers which have been used in an earlier stage, need to be recorded again. This should be done in a studio with a large white background that enables camera movement during the recording.

Some part of the rehearsals will take place in an even larger space that enables the technical montage to be set up in the actual scale of the performance. This is a necessary step for the dancers in order to physicalize the relationship between their body and the space. That way they are able to produce the required sizes of their own shadows in relation to the video projector and the light, and have control over them. The project team will contact a shipyard for a montage space.

The musician will join the rehearsals in order to learn about the performance structure. He will also start collecting sound samples.

5. **Preparation** for the performance. This phase starts two weeks prior to the performance. Rehearsals with the dancers will be continued in the large space (shipyard). The musician joins the rehearsals.

Installation of the extended floor plus the screen from the terrace of Mathenesserdijk 430 over the water will be constructed shortly before the performance date. A run-through with the video projection and pontoon will take place during one of the evenings. This creates also some practice opportunities for the dancers to move on a pontoon in the water.

**3.4 Follow-up**

In order to make the performance more durable, a documentary filmmaker, follows the process and compiles a documentary film about *MERGE*, its preparations and the people involved. This film will be multiplied on DVD (or offered as a download) as a gift to the people in the neighbourhood and will be aired on local television: RTV-Rijnmond and Open Rotterdam. Although this differs from the life performance experience, it still offers many more people the opportunity to enjoy aspects of this special cultural event and provides them with a souvenir of the occasion.

The production team is investigating options, beside the documentary, for other spin-off such as presenting certain parts on other locations and using the artistic and technical concepts in other productions.



## 4. PRODUCTION

### Organisation

The first concept development in 2012 was a small scale operation, which could easily be managed by the artists, with some help from Patrick Boel.

The research and try-out in 2013 required a more formal setting for production and fund raising. The Stichting Buurcooperatie Mathenesserdijk<sup>1</sup> 'host' since February 2013 the *MERGE* project (administration, contracts with third parties) and gives production support.

The foundation was also instrumental in setting up a production team headed by Lique van Gerven.

Esther Gernette, cultuurscout Delfshaven, and Bram Legerstee, theatre maker Cultuurhuis Delfshaven, are advisor for collaboration with other initiatives and organizations in Delfshaven.

Tanja Elstgeest, Productiehuis Rotterdam (Schouwburg), will assist both with the artistic part and the production part of *MERGE*.

Through the foundation there are extensive contacts with other initiatives on the Mathenesserdijk, who might want to participate in and support *MERGE*. Patrick Boel, initiator and board member, has an impressive network in Delfshaven among inhabitants, artists, small business, housing corporations, politicians and local administration.

### Location *MERGE* (August 2014)

The performance will be on the Delfshavense Schie near the Lage Erfbrug at the back side of Mathenesserdijk 430. The main audience sits on the walk way next to the water at the side of the Aelbrechtskade.

A pontoon will be moored on the other side of the canal with a large screen for the video projection and shadow playing by the dancers.



*Bird's-eye view of location MERGE on de Delfshavense Schie canal. Left of the chimney is Mathenesserdijk 430, with the Fabriek to the right. The main audience will sit on the walkway.*

From Monday to Saturday all sorts and sizes of ships use the canal. On Saturday night and Sunday only small yachts and motor boats (pleasure crafts) are passing. Talks with Havenbedrijf, Gemeentewerken and Deelgemeente Delfshaven have been started to discuss the necessary permits and timing. Saturday night after dark turned out to be the best time for the performances. It gives the opportunity for some side events before the *MERGE* performance or on Sunday.

<sup>1</sup> More information about the foundation 'Buurcooperatie Mathenesserdijk' and the activities in the neighbourhood on [www.mathenesserdijk.info](http://www.mathenesserdijk.info)

**Equipment**

An important part of the research and try-out phase was to test outdoor video projection and beamer-technique on location. The outcomes of the test in July 2013 gave better insight in the technical requirements and limitations.

Technical equipment (video projector/screen) will be rented. Given the special characteristics of the performance (location, artistic form, development process) several companies have already expressed their interest to partly sponsor the event 'in kind'.

Squad de Luxe (director Wahid el Sohl), conveniently located at the Coolhaven, will provide technical support.

'Rederij Thor' (director Eric van Emden) will assist in acquiring an appropriate pontoon, transportation and mooring.

**Performance date**

The originally intended date of the 21st of June 2014 turned out to be rather inappropriate because of the World Championship in that period. Now the date is set for Saturday evening, the 30th of August, after the holiday season but before the September month with many other events in and around the centre of town.

**Weather**

It goes without saying that nice weather is crucial for this outdoor event. The producer will investigate with the artists what options there are in case of bad weather (indoor, alternative date, adapted performance, ...).

**5. MARKETING**

The innovative character of both the performance and the location made a step-by-step development process imperative. Only in this way would it be possible to realize such an enterprise, gradually involving more people and organisations and scaling-up the project. Each step creates the basis, both artistically and financially, for the next step.

In May 2012 the initiators first started networking in Delfshaven to 'spread the word', to raise initial support from local organizations and engage the artists. The concept development provided the necessary documentation for fundraising, organizing the production and starting the exploration of the necessary permits.

The work-in-progress sessions and presentations in 2013 were an excellent opportunity to invite those people, who will be of importance in the realization of the performance in 2014. With the presentation it became much easier for others to envision the performance in August 2014.

Parallel to the artistic process the production team explored collaboration with Cultuurhuis Delfshaven for shared use of the equipment:

- concert of an ensemble of the Philharmonic Orchestra ('Kultuurbuur' programme)
- presentation of the show 'So you think you can sing'
- performances of a group of young RAP artists from Delfshaven

Cultuurhuis Delfshaven will organise and produce these side events in a separate program.

*MERGE* is of special interest to the inhabitants of the Lage Erf and the Hoge Erf, the companies in the Fabriek and the restaurants in the area to organise their own side events.

One of the objectives of the various side events is also to attract people, who might normally not visit a 'cultural' event.

Based on the work in 2013, appropriate documentation material is in preparation for promotion (website, Facebook, free publicity) and for fundraising. A short trailer is already available to give an impression of the shadow playing by the dancers and the video projection on location.

Patrick Boel and Christel Schanzenbach will launch a crowd funding campaign in their network among

family, friends and business relations. By inviting people to celebrate with them this special occasion, they will also ask them to join in this performance as a 'present' to Delfshaven.

The growing mailing list from the networking around *MERGE* and the crowd funding campaign will be used to keep interested people posted with a newsletter. They will also be asked to use their networks to invite people to the performance.

The performance in August will be a public event with free entrance. It will be promoted through the regular channels for outdoor events in Delfshaven, such as Rotterdam Festivals, RTV-Rijnmond, Open Rotterdam TV and Havenloods.

In the area around the performance flyers will be distributed door-to-door.

The newsletter [Mathenesserdijk.info](http://Mathenesserdijk.info) will give special attention to the preparation of the performance.

The unique location of the performance on the water of the Delfshavense Schie is of special interest to Delfshaven. Water is the connection between the different neighbourhoods and one of the things they have in common. However, the water is seldom used as a platform for events. *MERGE* will attract people from all sides of the water. The location can easily accommodate a large audience.

In general the target group for *MERGE* is everybody who wants to enjoy a special performance on this unique location. But *MERGE* also aims to merge many local people, organizations and companies in the creation process.

## **6. FUNDING**

As described before, the creation of *MERGE* is a step-by-step process. The production evolves 'as you go'. In order to get the process started Patrick Boel and Christel Schanzenbach donated € 5.000,- as 'seed money' for the concept phase in 2012. It is an investment in a cultural enterprise of which they expect a 'return' in terms of an artistic innovation, a unique event in Delfshaven and a source of inspiration for other art investors.

Gemeente Rotterdam contributed € 5.000,- in 2013 to this 'cultural enterprise', which is innovative both from an artistic point of view and in the way it gradually develops and raises funding for the project. They see the outcome of this phase as an important step in creating a very attractive cultural event on location for Rotterdam for a broad target group and with the involvement of many local people and organisations.

The revised budget of € 10.000,- for 2012 and 2013 covered the expenses and fees (partly) of the artists, the rent of a studio and equipment, the costs of the location and other production costs.

The team considered a third of their time working on the project in advance as an investment in the realization of the event. Other support in 2012 and 2013 came from Cultuurhuis and Kunst & Complex (work space).

### **Performance phase 2014**

The projected budget for this phase is around € 50.000,-. This will require a number of partners for the funding. Potential funders and local sponsors (such as Rabo Bank, VvE's Lage Erf and Hoge Erf, Woonbron, Havensteder, businesses around the location) have been identified. In the first months of 2014 the production team will discuss their contribution (in money and/or in kind) with them.

Applications will be sent to (mainly) local funds, because it concerns (in principle) a one time event, which focuses on a local target group. The benefit of reaching a larger audience with the documentary for RTV-Rijnmond and Open Rotterdam TV, will interest them especially.

The crowd funding campaign, as mentioned in the previous chapter, will be both instrumental in attracting many spectators for the performance as well as contributing to the budget. Although the entrance for the performance is free, *MERGE* will in this way generate some income.

## **7. SUMMARY**

*MERGE is a public performance project: dance of shadows combined with video installation on the Delfshavense Schie in Rotterdam, in August 30, 2014.*

The title of the performance *MERGE* refers to the merging of the hybrid community of Delfshaven, to the unique merging of the used art forms and of various underlying concepts.

Through mixing video projection, shadow play and choreography, *MERGE* transforms the landscape of a specific location in public space - a section of the Schie and Mathenesserdijk seen from Aelbrechtskade – into an imaginary multi-layered one. This will happen through merging: landscape and human body; historical and contemporary space; existing and disappeared space; Western and Eastern sphere; myth and daily life; different art forms, different aesthetics, different types of symbols.

The performance will take place on Saturday evening, August 30, 2014 on the Delfshavense Schie canal, seen from the Aelbrechtskade in the neighbourhood of Delfshaven, Rotterdam. In 2013 there have been a number of presentations ('work in progress') to conclude the research and try-out phase. From the beginning of 2014 on the development of the performance continues, the collaboration with other initiatives and organisations in Delfshaven takes shape, and a fundraising campaign is launched.

In general the target group for *MERGE* is everybody who wants to enjoy a special performance on a unique outdoor location. But *MERGE* also aims to involve and merge many local people, organizations and companies in the whole process.

*"We expect it to be very crowded that evening on the Aelbrechtskade."*

## **CONTACT INFORMATION**

### **Production *MERGE***

merge.performance@gmail.com

### **Stichting Buurcooperatie Mathenesserdijk**

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### **Patrick Boel**

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## Resume Sato Endo

### *choreography and performance*

Sato Endo is a performance artist and dance maker based in the Netherlands. Performs own and collaborative work in Europe and Japan. She has also been teaching improvisation and body awareness classes in Tokyo and Rotterdam.

Sato's work originates from a personal view on the complex nature of our perceptions. Although she started as a dance artist, the motivation naturally lead her to use interdisciplinary approaches. Reflection on the immediate and ephemeral nature of our bodily experiences is an important instrument in her work. She considers performance to be a place of encounter where the body comes into a dialogue with the spectator by provoking the active use of the senses of the latter. This is why she does not only create the form and content of her work but also designs the way it is presented. It is also the reason she works in the context of public art recently.

### **Recent works (selection)**

#### 2012 TRACES And RESONANCES

Roodkapje (Rotterdam); curation of the series of improvised performances events made by artists from various art genres

#### 2011 Mimesis / Diegesis

Video Danza Ba (Buenos Aires); co-director of the 5 short dance video pieces made together with Xoán Anleo

#### 2010 Rehearsal

Het Wilde Weten (Rotterdam); research project on a dialogue with video recorded image of self, using movement, video projection, light and space.

#### 2010 Rehearsing of a Nest

Het Wilde Weten (Rotterdam); exhibition of the installation co-created with Noriko Mitsuhashi

#### 2008 Hoog Bezoek

Residence Center Zuilenstede (Utrecht); choreographer/ performer for the performance / installation project by Sjaak Langenberg and Rosé de Beer

#### 2008 Still Echo

Melkweg Theater (Amsterdam); performance, co-produced by Melkweg Theater (Amsterdam), supported by Dansateliers (Rotterdam)

### **Education**

2005 DasArts (Amsterdam); post graduate academy for advanced research in performance art

2000 P.A.R.T.S (Brussels, Belgium); post academic training choreography

1996 University of Tokyo (Japan); Master of Arts in Culture and Representation

1993 Waseda University (Japan); Bachelor of Arts in Philosophy

### **Personal information**

Japan, 1969

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## Resume Nicola Unger

### *performance and video*

Nicola Unger enjoys being an autodidact and suffers from having to do everything herself. She taught herself graphic and audio programs; she publishes her own comics and collects them. Next to her theatre work she experiment with different media: installations, videos, publications. She performs in various countries, a.o. the Netherlands, Belgium, Germany and Austria.

### **Recent work (selection)**

#### 2013 'Op reis met de boekentrein'

Theatre performance with an overhead projector, for children during the 'Nationale Boekenweek'.  
Funded by Gemeente Rotterdam and Stadsnomaden.

#### 2012 Untitled

A series of pieces around 'Seeing': optical illusions and baroque stage design.  
Productie: HAU (Berlin), Productiehuis Rotterdamse Schouwburg (Rotterdam)  
Performances: HAU, Rotterdamse Schouwburg, Bellevue (Amsterdam), Zeebelt (The Hague), Incubate Festival (Tilburg), Unidrama (Potsdam)

#### 2011 Optic Catwalk

Performance, in collaboration with musician Harald 'Sack' Ziegler. 'DE PLAYER'(Rotterdam).

#### 2009 Unserdeutsch

A performance about 'Unserdeutsch', based on interviews with the last Papuans keeping this language alive, photographs and documentary materials.  
Productie: kunststoff e.v., Productiehuis Rotterdamse Schouwburg, Goethe Instituut (Germany)  
Performances: Akademie der Künste (Berlin), Internationale Keuze Rotterdamse Schouwburg, Zeebelt (Den Haag), Societaetstheater (Dresden), Kampnagel (Hamburg), Stadttheater (Bremerhaven), Internationales Figurentheaterfestival (Erlangen), Internationales Figurentheaterfestival (Munich)  
Upcoming: FIDENA (Essen)

#### 2008 Phantom Story

A theatre performance about terror and fate based on a real story and re-enacted on a miniature stage using paper cut-outs, projected animations and shadows.  
Productie: Productiehuis Rotterdamse Schouwburg, Zeebelt, Mousonturm (Frankfurt), Goethe Instituut  
Performances: Mousonturm Frankfurt Plateaux Festival, Frascati (Amsterdam), Rotterdamse Schouwburg, Zeebelt, Risk Festival (Amsterdam), Figurentheaterfestival (Erlangen), Zeitraumexit (Mannheim), Vooruit (Gent), Pictura (Dordrecht), DOK (Delft), Bellevue (Amsterdam), LP Barcelona, Ballhaus Ost (Berlin), brut Wien, Hessische Theatertage (Marburg), CS (Nijmegen), Koninklijke Schouwburg (The Hague), Teatr Lalek (Warsaw), BIAM 2013 (Paris), Internationales Figurentheaterfestival (Munich), Kukart Festival (St. Petersburg)

### **Education**

2004 DasArts (Amsterdam), post graduate academy  
1998 Stipend Academy of Arts (Bogotá, Colombia)  
2000 University of Giessen (Germany); Angewandte Theaterwissenschaften

### **Personal information**

Germany, 1974

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## Resume Kenzo Kusuda

### *choreography and dance*

Holland-based Japanese choreographer/dancer Kenzo Kusuda reveals the poetry of the dancing body. Kusuda takes the audience to a world filled with imagination. His work is possessed of a mystic beauty that lies beyond the perception of our physical senses. Simply with the body's movement on an almost empty stage, he is able to reveal that which is the invisible.

In the days he was studying economics and business management and working part-time at the fish market in Tokyo, Kusuda discovered dance as his form of expression. Through his auto-didact learning process he developed a very personal and intense movement language that gained almost immediate recognition.

Kusuda's work stems from a highly original imagination and aims for a communication with his audience precisely by finding a connection with their imaginative powers.

### **Recent work (selection)**

#### 2013 Everporapture

A solo in collaboration with the classical harpist Eva Tebbe for the Cadance festival.

#### 2011 Flora, Lucifer, Nebula, Dew

4 solo choreographies in collaboration with 4 dancers from 4 different cultural/traditional backgrounds ( Senegal, Bolivia, India and China ).

#### 2010 Tussen

A performance in close collaboration with Dutch theatermaker Boukje Schweigman, in which he is the principal performer.

#### 2010 VOID

Kusuda's distinctive performance style was featured in the multi-media production VOID by Sabine Linz, which was presented in Melkweg Theater (Amsterdam).

#### 2008/2009 Danslab

Together with choreographers Dylan Newcomb, Bruno Listopad, Giulia Mureddu and Karine Guizzo and artistic co-ordinator Jette Schneider, Kenzo Kusuda is one of the founding members of "Danslab", a dance research laboratory in The Hague.

As the first generation Danslab choreographer, he conducted his own research projects entitled " A Study About A Body In Front Of The Other Body " (2008 ) & " Infiltrating Presence " (2009 ).

#### 2008/2007/2002/2001 Moisture Rocket

His first choreography in the Netherlands with Dansateliers (Rotterdam), later adapted for Korzo Production (The Hague), and performed on many locations in the Netherlands and Spain.

### **Personal information**

Japan, 1971

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