

# Tomoko Mukaiyama Foundation<sub>x</sub>

## *GAKA In Japan*



©Anke Teunissen

With GAKA we wanted to create a contemporary ritual that would allow us to connect with nature. We're happy to report that nature answered our call quite powerfully during the production's world premiere at the Oerol Festival on the Dutch island of Terschelling in June.

Each performance began on the huge shore near a nature preserve at 10:00 p.m., but each day new challenges and surprises presented themselves. At one evening, a massive falling star fell from the sky during the performance, sheep gathered around, and great flocks of birds interacted with the performers. And another evening, the wind picked up and turned our 20-meter sheet into a kite. On another day nature sent a hail storm. Through it all, the performers (and the audience!) persevered. We're so thankful for our whole team, and for the audience, who learned along with us that summoning nature means summoning all of her beauty, even her drama and unpredictability.

This month we premiere GAKA at two different locations in Japan. First up, the production heads to The Museum of Art, Kochi, where the performers will play in the garden. Later on in the month the team travels to a secrete beach on Kozu Island, Tokyo. The weather will be quite different than it was in the Netherlands, and we can't wait to see what unexpected challenges and joys the island life will present.

21 & 22 JUL Kozu Island, Tokyo

27 JUL GAKA lecture/concert [Monten Hall](#), Tokyo



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## *Me Peer Gynt In The Netherlands*





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The great Norwegian writer Henrik Ibsen is best known in the world for his canonical play, *A Doll's House*, which tells the story of a woman named Nora escaping oppressive gender restrictions and coming into herself. But back home Ibsen might be better known for *Peer Gynt*, a play about a misanthrope with an Oedipus complex who searches the world in order to find himself. He famously ends up identifying with an onion—he's got layers and layers but nothing at his core. Just before he dies he reconnects with his hometown soulmate and discovers himself through her eyes.

While that story seems a little old fashioned now, Ibsen's explorations of the nature of identity feel very contemporary, especially in the age of social media. Sometimes we can get so obsessed with internet personas that we forget there's nothing at their core.

Playing with some of these themes, Russian cellist and frequent collaborator Maya Fridman translated Alfred Schnittke's orchestra music for ballet, *Peer Gynt*, into a composition for piano and cello. Ting Gong, Pavla Beranova and Yutaka Endo/LUFTZUG will create the visual installation as we express the drama of Ibsen's story through music.

13 AUG [Grachtenfestival](#), Amsterdam

6 SEPT [Korzo Theater](#), De Haag

7 SEPT [Theater Kikker](#), Utrecht during Gaudeamus Muziekweek



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