

Danse  
Performances  
Ciné pop  
Chansons décalées  
Art média  
Flux électro

# L'expérience japonaise

Bakirinosu  
Doravideo  
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La Veuve Moustachue  
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Exonemo

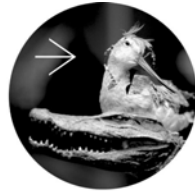
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Du 24 au 28 avril 2007

THÉÂTRE DE NÎMES 04 66 36 65 10

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THÉÂTRE DE NÎMES

# THE JAPANESE EXPERIENCE

*A unique point of view on the state of contemporary creativity in Japan*

From Tuesday 24<sup>th</sup> to Saturday 28<sup>th</sup> April 2007  
At the Théâtre de Nîmes, the Odéon and throughout the city

In collaboration with SONORE

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Artistic direction **Macha Makeïeff**

Codirection **Catherine Laugier** and **François Noël**

# THE JAPANESE EXPERIENCE

From Tuesday 24<sup>th</sup> to Saturday 28<sup>th</sup> April 2007

Dreaming of a theatre where barriers disappear before your eyes, like a promise of pleasures to come, is exciting. This is an unusual experience that can be followed across the city for a whole week. The extreme signs of modern-day Japan in the streets of Nîmes, in the theatre, the museum, the court and up to the very bases of the columns of the Roman forum...

Forty artists unveiled : their creativity waiting to be discovered and compared, tense, funny and provocative ! Enjoy the pleasure of being amazed, seize the opportunity to share the experience with a curious and critical public who are enjoying the adventure... with the trail-blazers from Sonore, our precious accomplices.

**Macha Makeïeff**

Artistic director of the Théâtre de Nîmes

**Catherine Laugier and François Noël**

Co-directors

For a week, let's explore the wonderful creativity of the contemporary Japanese art scene. An interactive Photomaton in the four corners of the city, electro-flow, neo-dada performances, offbeat songs and phantasmagorical dances... 5 days, 8 evenings, 15 projects, 40 artists : a schedule to detonate a unique experience in the heart of Nîmes, getting to grips with an explosive artistic scene, where high technology is happy to flirt with the limits of the absurd.

Are you ready to be immersed in the midst of off-the-wall Japanese creativity?

**Jean-Alain Sidi - Franck Stofer / SONORE**

Artistic advisers, production directors

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→ TUESDAY 24<sup>TH</sup> APRIL AT 20.00 - THEATRE

01 **BAKIRINOSU**

*Female a cappella duo between a poetic sigh and an ethnic whirlwind*

02 **DORAVIDEO**

*Video sampled pop culture junk triggered by drummed sensors*

01 **BAKIRINOSU**

With Ras &amp; Gaki

*Fed by diverse influences, the twin voices of Bakirinosu have their roots in popular Japanese music and travel, a cappella, along melodic lines that evoke both European folklore and the sound of unknown threnody, from further away. An eclecticism that is full of sap, autodidact and non-complex, thus proving that originality does not have to be technical.*

Part of the Osaka art scene, **Ras and Gaki** collaborated on rock projects before testing a more daring show based on song. Far from the media maelstrom of Tokyo, **Bakirinosu** is a young group whose candour wins over many fans. Spontaneous and soothing voices of beautiful simplicity oscillate between ethnic breathing and poetic nursery rhymes. Their first mini album *Ironaki Sora, To Aoi Tsuki* (Colourless Sky and Blue Moon) was released on the Toka Jiku label in 2005.

Born in 1978 and 1980 respectively, Ras and Gaki formed Bakirinosu in 2003. They have an autodidact singing style, acquired by imitating vocal styles borrowed from rock, nursery rhymes and even the Bulgarian tradition. Both profane and religious and usually accompanied by both instruments and percussion, the popular Japanese songs that inspire these artists are based on calls and responses (which are also found in the African tradition) and are often the product of phrases murmured to oneself whilst walking across the fields. In addition to the components of style and technique, it is this idea of song as an accompaniment to and extension of daily life that Bakirinosu makes use of - a way of allowing your heart to speak and try to describe a color, a cloud or a friend.

Ras and Gaki create a universe that is halfway between music and the human world on the one hand and the ambient sounds of nature, the mystery of an animal heart on the other, inextricably confusing the borders between each one. Using their voices as instruments in the broadest sense of the term (Gaki is also part of an experimental croup that only plays concrete sounds and field recordings using samplers), they enrich their song with sighs, demented laughter and, above all, attentively listening to silence.

This free, airborne rather than stripped-down music, does not easily sit in listeners' memories. The only traces of it are imaginary memories and the soft caress of an inaudible, eddying and endless breath within a secret corner of conscience.

01 (40mn) + 02 (40mn)  
→ **Tuesday 24<sup>th</sup> April 2007 at 20.00 - Theatre**  
**Price code III - Lasts around 1h40, including the interval**

## 02 DORAVIDEO

With Yoshimitsu Ichiraku

*Doravideo is a project that mixes music and video. Attached to a set of drums, sensors transmit a different message to the computer according to which piece is hit : for example, the big drum will play a video, the snare drum will play it backwards with the cymbals fast-forwarding it, etc... The audience hear both the sound of the drums and the original film soundtrack directly reworked using techniques some of which are inherited from hip hop.*

**Doravideo** is the solo project of **Yoshimitsu Ichiraku**, born in 1959 in Yamaguchi prefecture, 1000 km away from Tokyo. As a child, Ichiraku secretly listens to The Doors and Led Zeppelin under the sheets of his bed, afraid that his parents might think he'd turned into some kind of Hell's Angels/ juvenile delinquent. In the early nineties Ichiraku plays music in, before starting to collaborate with many Japanese and Western artists such as Otomo Yoshihide, Haco, Pascal Comelade, Eugene Chadbourne, Gong, Kevin Ayers, Keiji Haino, Kazuhisa Uchihashi... In 1996 he joins the Choi Song Bae Trio from Korea, then becomes a regular member of Omoide Hatoba (along with Yamamoto Seiichi) and I.S.O. (with Yoshihide Otomo et Sachiko M.) and joins Acid Mothers Temple for their 2001 US and UK tour.

After that he tours the world as All Asian Traditional Pop Orchestra, a solo drum unit (!) which he later decides to upgrade with video. A helpless TV addict fascinated with electromagnetic waves produced by the quick change of channels he decides to add video to his performance "just to make things funnier". Programmer Takayuki Ito designs for him a software to match his needs : first "Paradrum", then "Doravideo" in 2004. This name derives from "Doraemon", a manga character from the 50s who's become a true icon of Japanese pop culture. In the same way Ichiraku loots video material without any regards to copyright laws his hijacking of such an icon comes as a refreshing and vibrant approach in a world of paranoia about sampling, downloading, bootlegging and so on.

Cat-robot Doraemon takes out of his belly pocket an infinite number of zany inventions such as the indoor skiing machine, a door that opens up to any desired place, or seed-grown takeout meals. And thus the "dora" tag in Doravideo betrays Ichiraku's taste for the absurd and the unpredictable, bricolage giving birth to countless surprises and infinite potentialities.

Video samples come from all over and are gathered without any obvious thread running through them industrial films showing salarymen visiting a factory and later getting drunk with ryokan hostesses, excerpts from Kubrick's "Shining", avant-garde music concerts, Japanese variety shows, broadcast of the Emperor on parade. The most delightful moments are perhaps those when the plundering gives birth to the most childish entertainment, like when hard rock band KISS are turned into jerky puppets dancing along to Japanese drums.

Deliberately emphasizing on the show's scabrous, down-market entertaining features, Ichiraku opposes critics considering Doravideo belongs not in clubs but in museums and art galleries, "if only he'd pick his material with better taste". His refusal to be associated with an elitist conception of art notably showed at Ars Electronica Festival 2005, when he did not bother going and receive the Honorary Mention he was awarded !

01 (40mn) + 02 (40mn)  
 → **Tuesday 24<sup>th</sup> April 2007 at 20.00 - Theatre**  
**Price code III - Lasts around 1h40, including the interval**

→ WEDNESDAY 25<sup>TH</sup> APRIL AT 20.00 - THEATRE

03 **UNE PAGE FOLLE** (Teinosuke Kinugasa, 1926)  
*New soundtrack from Satoru Wono for 16 mm cult film, extremely rare*

04 **LA VEUVE MOUSTACHUE** (Tokyo)  
*Tragi-comedy and surrealist songs from a lonely widow with a moustache*

03 **UNE PAGE FOLLE** - *Musical creation by Satoru Wono*

Directed by Teinosuke Kinugasa, 1926

Original title : Kurutta Ippêji (Japan)

Silent, black and white film - 60 mn - 16 mm

With the kind permission of Mrs Hiroko Govaers

*Une Page Folle is a masterpiece of world cinema bearing the hallmark of German expressionism. Forgotten before it was miraculously rediscovered in 1971, it then became one of those cult films that are never shown, although this did nothing to diminish its power of fascination. Few musicians nowadays can master the science of rhythm and composition like Satoru Wono, with the original partition being sure, if it were needed, to reaffirm this film's extraordinary modernity.*

Born in 1896, **Teinosuke Kinugasa** started out as an onnagata (or oyama, a transvestite) in kabuki plays, moving onto the cinema in 1917, where he acted in 44 Nikkatsu films in the same year. In 1920, he moved behind the camera and directed his first opus. After the "actresses' revolution," he started directing for the Makino company, responsible for between 5 and 12 films a year, from popular melodramas to historical films. In 1926, he joined forces with the "neo-sensationalist" group of the author, Yasunari Kawabata. He travelled to the USSR, where he met Eisenstein and Pudovkin, then on to Germany and France. On his return to Japan, he specialized in historical narratives. During the War, he was forced to make "obligatory national duty" films, but, in 1946, directed a brilliant satirical comedy about the Meiji period. Kinugasa then worked at the Daiei, directing ten, mainly historical films, such as *The Door to Hell* (1953), his most well-known film abroad. He also directed modern literary adaptations or ones from the Meiji period, but the evolution of the cinematographic industry and the arrival of the new wave consigned him to retirement after one Soviet co-production, *The Little Fugitive* that was to be his last work.

*Une Page Folle* is a film apart, both in the canon of Teinosuke Kinugasa and the overall panorama of Japanese cinema. At the time it came out (1926), Japan was taking most of its inspiration from Germany, both in terms of aspects and expressionist cinema was particularly well received, considered as being the last bastion of fashion, whereas the other countries in the West considered it to be avant-garde and difficult. Almost silent and, at the start, with no accompanying music, its cutting is, at times, more rhythmical than explicitly narrative.

*Une Page Folle* is the story of a man who leaves his wife, with the result that she becomes insane and drowns her baby, or vice versa. The eldest girl blames her father who, feeling guilty, tries to redeem himself by finding a job in the psychiatric asylum where his wife is locked up. Her memories and hallucinations preoccupy him whilst his haunt his unfortunate spouse. In the end, after his daughter's marriage has been arranged to his satisfaction, the man remains, having become an integral part of the asylum in the same way as his wife.

Such a scenario would also have suited a more conventional melodrama, but the authors deliberately mixed time and space. As if this was not enough, Kinugasa made the film even harder to understand by removing the inserted dialogue supplied by Kawabata (the film is silent) and by cutting any scene that could throw some light on the plot. He also included some scenes with no logical connection to the plot, but which evoked the emotions (a broken bowl of rice, a rain-soaked cat), thereby interrupting the narrative so often that the viewer has to call on his own subjectivity to interpret what is happening on the screen.

In 1925, the two main schools of literature were the proletarian literature movement and, with expressionist tendencies, the Shinkakuha or "New Awareness School", a group, which included Yasunari Kawabata, then in the midst of his experimentation phase, and Riichi Yokomitsu, whose *Circles of the Sun* had already been shot by Kinugasa in 1923. Kawabata noticed very early that German expressionism, contrary to the naturalist way of looking at things, was the best system with which to perceive the primacy of the subjective. Kinugasa was in agreement, as was Yokomitsu, and the three decided to try an independent film that would consciously be an expressionist work. It also meant creating the elements of a purely cinematographic language, thereby affirming the force and singularity of film-making that was struggling to see itself as an art-form.

Visually, the film owes a lot to the expressionist cinema that came from Germany : night lighting, multiple reflections, rain-soaked backdrops and scenes, shadows and urban threats. Kinugasa uses several linear plastic elements (lashing rain, bars, paths in the park, colors, benches), frequently uses overlays that add to the accelerated cutting and the fulgurating travelling, sometimes confine the film to visual abstraction. There is no Japanese precedence for such quick cutting. Instead of the solid, careful rhythm of the German expressionist film, *Une Page Folle* is a mosaic of short scenes, with the viewer being left to unravel the strands. Despite his ambition to create a pure cinematographic form, Kinugasa himself stated that he was inspired by music, comparing the scene to a note, the film to a movement and projection to a concert.

03 (60mn) + 04 (40mn)  
→ **Wednesday 25<sup>th</sup> April 2007 at 20.00 - Theatre**  
**Price code III - Lasts around 2h, including the interval**

04 **LA VEUVE MOUSTACHUE**

With Kishino Yuichi &amp; Yoko Miura

*A cross-genre symbol, in the same way as the penises, with which the young girls are portrayed on the canvases of Henry Darger, the moustache stuck under the nose of La Veuve Moustachue creates confusion. Confusion of the sexes – a black dress, a little hat and a veil as a sign of mourning– and confusion of styles, promoted by the particular flavor of the game played by Yuichi Kishino, who brings together comedy and tragedy, evening news and poetry, optimism and despair. Yuichi Kishino will be accompanied by Yoko Miura at the piano.*

Public comedian, musician, cinema actor, critic and teacher at the Tokyo National University of Fine Arts and Music, **Yuichi Kishino** was born in Tokyo in 1963. His family raised him to enjoy and respect the theatre and the popular arts that were so specific to ancestral Japan.

Very active on the Japanese musical scene, he has played in several groups, including Watts Towers and Space Ponch, and directs his own label - Out One Disc – which has produced the CD *Les Vacances de ...La Veuve Moustachue*.

For La Veuve Moustachue, Kishino dresses up as a transvestite on the stage, but, in real life, is neither gay nor a drag-queen. This is the style he has chosen to depict their scenes of predilection, such as the universal feelings of love and loss or the lack of communication in the world today.

During his appearances, he improvises cues whilst Yoko accompanies on the piano. Very quickly, this changes and gradually becomes part of the context of written songs, before regaining his freedom. These two areas cross-infect and it is soon hard to tell them apart : we do not know what has been composed and what has just been invented. It is this tension that gives the performance so much charm.

03 (60mn) + 04 (40mn)  
 → **Wednesday 25<sup>th</sup> April 2007 at 20.00 - Theatre**  
**Price code III - Lasts around 2h, including the interval**

→ THURSDAY 26<sup>TH</sup> APRIL AT 20.00 - ODÉON

- 05 **CHIKANARI SHUKUKA** (Tokyo)  
*Incantatory trance and sensual speaking in tongues for noisy bacchanalia*
- 06 **APPLEHEAD** (Tokyo)  
*Babyish techno pop set to animal stories with a twist*
- 07 **SATORU WONO** (Tokyo)  
*Electronic constructivism with an ultra brilliant pop edge*

05 **CHIKANARI SHUKUKA**

*Like a fragile dancer who would like to invoke a demon, Chikanari Shukuka abandons the forms of classical contemporary choreography for a mythical trance and reinvents a bacchanal with hints of gothic, against a rhythm of heavy sonorous footsteps and sensual glossolalia.*

**Chikanari Shukuka** was born in the 60s of a tea ceremony teacher who certainly help her taste for solemnity. In the 90s she starts painting. Abstract and seemingly unhindered, her compositions are executed after having meticulously painted the background color. The painting is quick and focused, the result of a resoluteness that pervades in her present day dancing style.

The urge to dance came to her in a very brutal way. A personal drama in the late 90s left her defenseless and almost unable to move. Chikanari's body literally took over her conscience to free her from the spiraling breakdown and expressed an irrepressible need to move. She attended butoh legend Kazuo Ohno's workshop where concentration and reappropriation of her body let her step away from the shell-shock and resurface.

In 2003 she answers an advert on the internet from laptop artist Marqido who is then looking for a visual accompaniment to his first unit. Joined by singer Atsushi Kinoshita they focus exclusively on live performances and for one year experiment a fusion of sound and dance before splitting up. This experience nourished Chikanari's interest in sound and she then challenges herself to perform alone producing the music accompanying her dance herself.

In fact, when she performs today as Chikanari Shukuka Solo music is in no measure a mere accompaniment, it is inextricably bonded to the dance, and both are at the same time origin and outcome. Although the set-up is ever changing, she usually uses a hi-hat cymbal, little bells which are attached to her wrists, a mic, effector and rhythm machine. As natural as breathing, dance is in each of her movements, whether rolling the cymbal with the tip of her fingers, jumping across the stage or graciously disentangling the mic cable curled up around her legs. Despite the class she attended with Ohno's workshop her style is very much self-taught, fusing elements of flamenco, theatre or gymnastics. Despite these reference points the audience faces a show without any true precursor, overcome by an unexplainable inconvenience only amplified by the performance's discipline and resoluteness. Rather than a dance, it is more some kind of personal exorcism ceremony, a choreographed self-analysis session which basic elements are the body and sound.

Every performance (she does around 50 shows a year) is improvised, beat by jerky and rather simple movements that seem to bear an extraordinary but elusive meaning. She swings the mic in the air before hitting it on the cymbal, unleashing howls and hisses swirling in space like the arms of an octopus, before whispering with her ghostly voice, a siren's call addressed to no one. For what makes these performances so unique is the striking paradox between the complete charm under which the audience is immediately cast, and the sense that Chikanari Shukuka dances essentially for herself.

05 (30mn) + 06 (40mn) + 07 (40mn)  
 → **Thursday 26<sup>th</sup> April 2007 at 20.00 - Odéon**  
**Price code III - Lasts around 2h20, including the intervals**

## 06 **APPLEHEAD**

With Mayutan, Candy & Fredy

*Tokyo toy-pop icons, Mayutan, Candy and Fredy are surrounded by little children. Their universe, peopled by fantastic characters and fluffy men gave birth to Applehead, who transform nursery rhymes into FM hits with comparable efficiency. Disappearing behind virtual doubles, letting images take care of the dance, they fade away into dreamland.*

Since his childhood, **Mayutan** has been so passionate about music that she was not happy just to listen to it : she very quickly developed a taste for imitation, playing and dancing to what he parents where listening to. Little bits of naive, fantasy choreography that was soon backed up by her own recordings onto cassette. At that time, she realized that she could work with sounds, play with her voice, express herself and, above all, let out all the energy that was inside her.

As part of the discothèque family, discs by DEVO, Yellow Magic Orchestra and Jun Togawa (one of the first Japanese artistes to play the pseudo pop singer in the techno pop style at the start of the eighties) were to have a lasting influence on her. Since her adolescence, the Lolita-like timbre of her voice and her numerous disguises made her reputation from her very first appearances on stage.

### **A techno-pop trio**

Very quickly, Mayutan found the right combination that would allow her to develop her vocal and her stage talent : a techno-pop trio ! Joined by Fredy and Candy who arrange the songs for her, by mixing the spirit of the early Eighties with the sounds of the start of this century. The trio uses toy guitars and electronic snare drums to create a strange, fun-filled universe which is specific to them.

Their live performances are accompanied by the projection of manga-type cartoons. "Very quickly, artistes from the new Japanese scene such as ASTRO-B, Hi-Posi, Techma and Yuichi Kishino were collaborating on their albums and joining them on stage. Versatile, Mayutan also produces pop music for children and her voice is often used in for advertising. However, it is at a concert that she has to be seen! Her childhood disguises have not been consigned to the wardrobe – far from it ! As she says, "Applehead's music comes from a world that is not human, halfway between childhood and the world of animals..."

05 (30mn) + 06 (40mn) + 07 (40mn)  
 → **Thursday 26<sup>th</sup> April 2007 at 20.00 - Odéon**  
**Price code III - Lasts around 2h20, including the interval**

## 07 SATORU WONO

*Hyperactive with schizophrenic tendencies, Satoru Wono plays with the extremes and has fun blurring the tracks. Swimming against the tide of fashion and movements, he lays claim to the status of an "old-style" composer, although he uses the latest tools to push back creative limits. Without falling into the conceptual trap, his music speaks to the mind as well as the body. With hypnotic cells and rhythmic decortications, Satoru Wono explores the crossover paths that lead to trance.*

**Satoru Wono** was born in 1964 and currently lives in Tokyo. A great lover of Hollywood films in his youth, he was enamored with their soundtracks. When, at university, he discovered that they were to a great extent inspired by the music of the late Nineteenth and early Twentieth Centuries, he threw himself into studying classical composition. However, in the Eighties in Tokyo, there was a passion for new electronic music and the young Satoru, who was becoming more and more interested in samplers, digital sequencers and other computer devices, spent his nights in the city's coolest clubs.

In 1987, he was awarded a composition prize by the Association for Contemporary Japanese Music and started his career as a composer. After several years working in experimental music, he brought out *Sweet Science* and *El Niño*, a fusion of electronic music and Latin pop. Alongside this, he continued his research into experimental and electro-acoustic music in *Sauvage* and *Sonata for Sine Wave and White Noise*. An associate professor of the Faculty of Plastic Arts at the University of Tama (Tokyo), he teaches music and film and is the author of several works on music and technology.

A composer, DJ, author and critic, producer and arranger... it is by trawling through the abundant diversity of works that he is able to compose or produce something that shows just what he is capable of. By wearing more than one set of headphones, Satoru retains an atypical approach and a personal reflection regarding his work.

Satoru likes to recycle and integrate into his own pieces sounds that are usually used in other forms of music. Although fashioned extremely precisely, his works are nevertheless terribly jubilatory. Essential to the Japanese avant-garde scene, he is also the musical director of Maywa Denki.

05 (30mn) + 06 (40mn) + 07 (40mn)  
→ Thursday 26<sup>th</sup> April 2007 at 20.00 - Odéon  
Price code III - Lasts around 2h20, including the interval



## FRIDAY 27<sup>TH</sup> APRIL 2007

21.00 - THEATRE

08 **MAYWA DENKI** (Tokyo)

*Retro-futuristic performance in which mechanics are sublimated and electricity is blessed*

23.00 - ODÉON

09 **HIMITSU HAKASE** (Tokyo)

*Postmodern star magnifying popular Japanese rock*

08 **MAYWA DENKI***MECHATRONICA*

With Nobumichi Tosa (president), Satoru Wono (accountant) and Masataka Kimura, Tatsuo Hayashi, Yosuke Oda & Taichi Naoki (employees)

A Yoshimoto Kogyo Co. Ltd. production

*"Seamoons" robot singers with paper lungs, "Ultra-folk" automatic guitars and "Koi-beat" mechanical rhythm box, the creative genius of Maywa Denki outs its efforts into paradoxes: passionate goldworking / off-the-wall public presentations; innovative artistic pretensions/assumed marketing strategy. Like Bruno Munari, Nobumichi Tosa breathes life into his resin and aluminium robots, irresistible and capricious machines, whose vain mechanical beauty are much vaunted by Tosa.*

Old Tosa created **Maywa Denki** in 1969. One of the multitude of small businesses that used their flexibility for the benefit of the major Japanese companies and that formed the basis of Japan's growth and dynamism during the Sixties. Unfortunately, like many others, Maywa Denki suffered a downturn in fortunes and closed its doors in 1979. In 1993, Mr Tosa's two rejects, Masamichi and Nobumichi, created the artistic group known as Maywa Denki.

Initially performing in the shopping malls of Tokyo, after a few appearances on television, Maywa Denki become an unmissable artistic machine. They use business words and images to disseminate their work. On the one hand, the uniform reassures the Japanese, but, on the other, the effect produced by a team of blue men wearing caps who struggle to present cranky creations is simply irresistible.

In 2001, there was an internal reorganization : big brother Masamichi, a little cranky, retired at the age of 35. **Nobumichi Tosa**, the hard-working and applied younger brother, was then, naturally and officially, appointed President of Maywa Denki. In fact, the concept was born out of Nobumichi Tosa's end of study project. He created a series of instruments of absurd, fish-like design that he presented, wrapped up, to the July. Since then, he has kept his hand on the tiller and steers a course between creative work and public presentations: the Grand-Guignol aspect.

These objects are manufactured in single copies. Doomed to remain prototypes, their usage is very limited, almost nil. Nobumichi Tosa works with gold in his workshop, where he lauds the mechanical beauty of his creations that are the result of fusion between resin and aluminium. Some machines are sometimes reproduced in small production series, simplified and purified versions of the prototypes. A third level of objects is marketed commercially, signature Maywa Denki gadgets: electrical extensions in the shape of a fin, small plastic men who tap their head...

Maywa Denki's work fall into one of three classifications : *Naki*, *Tsukuba* and *Edelweiss*. Although these series are distinct from each other, there are points of connection between them. *Naki* is the first series to be developed by Nobumichi Tosa on the theme of Who am I ? 26 objects in the shape of a fish focus on him and his relationship with the world. The *Naki* series comprises some of Maywa Denki's emblematic instruments Denki with the *Koi-beat*, a portable rhythm box in the shape of a carp with incorporated electrical switches, or the famous *Pachi-moku*, a type of two-tone marimba worn on the back like two metallic wings and played by clicking one's fingers.

08

→ **Friday 27<sup>th</sup> April 2007 at 21.00 - Theatre**  
**Price code III - Lasts around 1h**

09 **HIMITSU HAKASE***GIRA GIRA KNIGHTS*

With Himitsu Hakase &amp; Yuichi Kishino

*A star of the post modern and an enthusiastic singer, Himitsu Hakase (Doctor Secret) magnifies the standards of the popular Japanese song, "Enka". With permed hair à la Marc Bolan, Himitsu Hakase is a superb crooner who has used the tremendous power of his voice on a collection of hits from another period. During his songs, Yuichi Kishino uses humor to improvise gestures suggestive of a jubilatory performance or a Technicolor mime- drama with scintillating and over-the-top sonorities.*

At the start of the Nineties, **Himitsu Hakase** worked in London beside fashion designers who were part of the gay scene (Leigh Bowery). He returned to Tokyo and, amongst other things, designed the graphics for the CD covers of Japanese artistes who were part of the 'minimalist electronic' movement (Yoshihide Otomo). Nowadays, when he is not creating a series of ready-to-wear Hawaiian shirts, Himitsu Hakase can be found in the Tokyo club, with his band The Emperors or in a duo, aided and abetted by Yuichi Kishino in the improbable Gira Gira nights.

As a child, he was fascinated by the variety shows trundled out by family television and discovered the Pink Color Trio. He devoured the retransmissions of the famous Wolfman Jack Show in the US army section on Japanese FM radio. He threw himself into the American standards of the Fifties and Sixties and the first signs of rock and roll. A little later, he discovered the Pre-War Japanese singers, such as Hachiirou Oka and Tarou Shoji and their "Natsumero" (nostalgic melodies), followed by the successes of the Twenties and Thirties (Shizuko Kasagi, Hachihiro Kasuga). Their style, voice and attitude took over his head and became a real obsession.

His mother took him to singing lessons for 5 or 6 years (Mozart), but his classmates exposed him to punk (Sex Pistols, The Damned), followed by psychedelic music and glam rock (Marc Bolan, T. Rex, Queen). He was fascinated by platform shoes, bell-bottom trousers and layered soles.

A tireless collector, a few years later, he came across a 45 by Matsudaira Naoki "Blue Roman" Band, the star of the Japanese popular song known as "Enka". It was a terrible shock : Himitsu Hakase suddenly realized at what point he is "Enkadamashi" and at what point his soul is resolutely Enka. His passion then was for "Mood Chorus", a branch of Enka that was slightly more modern and powerful in style. His collection contains over a thousand Mood Chorus 45s.

In 1997, Kazunao Nagata (Transonic) and Yuichi Kishino, time-honored producers and instigators of the Gira Gira nights, asked Himitsu Hakase to come and "mix" with them. He accepted this role as an alternative DJ, but found it more exciting to sing over these dated hits that he knew by heart. During the songs, Kishino could not help using humor to improvise suggestive and synchronized gestures. This impromptu e then invented a jubilatory performance, a Technicolor mime-drama with scintillating and over-the-top sonorities.

09

→ **Friday 27<sup>th</sup> April 2007 at 23.00 - Odéon**  
**Price code V - Lasts around 1h**

→ SATURDAY 28<sup>TH</sup> APRIL 2007

15.00 - COURT OF THE FIRST INSTANCE

- 10 **YUKO NEXUS6** (Shiga)  
*Crafty and cheeky substance, electronic and minimalist style*

- 11 **JON (LE CHIEN)** (Tokyo)  
*Long-haired performance for absurd songs at tea time*

- 12 **MICHIYO YAGI** (Tokyo)  
*Koto, traditional plucked string musical instrument in an avant-garde manner*

21.00 - THEATRE

- 13 **BABY-Q** (Tokyo)  
*Fantasized choreography or Otaku culture in our grotesque lives*

23.00 - ODEON

- 14 **HIFANA** (Tokyo)  
*Hip hop slap and break beat chainsaw for flamboyant paroxysm*

## 10 YUKO NEXUS6

*Having falling into electronic music almost by accident, Yuko Nexus6 has been able to retain her unique and constantly renewed attitude without ever having to have take the easy way out that is technology. During her concerts, she always remembers that she is a performer; with a desire to avoid her audience having to frown in front of computer screens, she adds interactive elements to her music that leave the door open to the unforeseen, grains of sand that take her towards an intelligent, living composition.*

Yuko Nexus6 is living in Hikone, between Osaka and Nagoya. Part time lecturer at a couple of Art and Science universities around Nagoya, she spends most of her time writing articles for the Internet and creating music for her unique style of performance.

15 years ago, almost by accident, a sudden change happened in her career when she started making "music", using a Macintosh placed at her disposal at her job. She amused herself by installing a simple music software program in order to personalize her computer - until the day she got fired when her employer found out about her non-productive manipulations !

Yuko is a "banpaku-kid", a child of the Universal Exposition generation of Osaka 1970. This futurist display exhibited in Osaka remains inscribed in her memory as a witness to a future both technological and happy. Psychedelic fashion, exuberant architecture and electronic music offered a vision of the future that was both optimistic and comfortable. Today, these young people, now adults, question this technology that has penetrated the most intimate aspects of their life: where is the happiness, or the radiant joy emanating from the technological promise made 30 years ago ?

Fortunate disjunctures always permit her to lightly approach such a-priori dense musical concepts as time-based composition and interactive music. During her concerts, she always keeps in mind the idea of the performance. Conscious of the unspectacular dryness of an artist in front of her computer, she is constantly inventing and adding little elements like grains of sand that derail her music towards something alive and astute.

Nowadays, she is a prolific and internationally recognized sound artist. Yuko Nexus6 has been the subject of numerous interviews and citations, most recently in David Toop's historical survey of electronic music, "Haunted Weather". In 2003 she received the Digital Music Honorary Mention in Europe's prestigious PRIX ARS ELECTRONICA competition with *Journal de Tokyo* her third solo album on Sonore.

In August 2005, Sonore releases her fifth solo and new album *Nexus6 Song Book*. Singing jazz, folk and traditional standards in Japanese, English and German, Yuko Nexus6 processes her voice using the most high-tech devices as well as the cheapest recording gadgets.

10 (30mn) + 11 (20mn) + 12 (40mn)  
 → Saturday 28<sup>th</sup> April at 15.00 - Court of the First Instance  
 Price code V - Lasts around 2h, including the interval

11 **JON (LE CHIEN)**

With Shoko Uehara

*Jon is a young woman, who, disguised as a dog, plays the harmonium and shows off her canine voice in light, burlesque songs. For over 10 years, after a disc on the Tzadik New York label in 1996 and a few albums on the Oz Disc label, Jon (Le Chien) continues to trundle her portable show across Tokyo. A sort of Dadaist cabaret that has changed little over the years, remaining definitive and immutable. The artiste dissimulates her timidity by means of dynamic improvisation and narrates her incredible tales.*

Born in 1972, **Shoko Uehara** began singing at a very early age, by imitating the sounds from the television and writing her own songs about cats, at tea-time. Her parents persuaded her to study classical piano, which she did between the ages of 5 and 15. It was only by leaving the family home that she created the link between her musical training and her highly personal world, channeling her gift for improvisation into an abundance of compositions.

Only on rare occasions does life in Tokyo allow the luxury of a piano, so she bought a small and cheap harmonium with a breathless tone that she still uses today. For her first performances, appeared in pyjamas with a cow motif before, from 1997, making the logical step to a repertoire, the major theme of which is her dog, with Shoko wearing an enormous and all-encompassing wolf costume with long synthetic fur, turning herself into Jon (Inu) [Le Chien].

Coming from the huge body of an animal whose hairy paws are always rickety, her childlike voice underlines the extreme finesses of the words, albeit delivered with a strange conviction. The recordings on radiocassette players contain all sorts of ambient crackles and noises that, at the start, were more or less identifiable and create an atmosphere that is both funny, frightening and nostalgic.

Jon (Le Chien) gives concerts 4 times a month, on average, and has released 4 albums, most notably the one on the Tzadik label (John Zorn); when she is not playing in a raft of parallel projects, she runs a bar in the à Golden Gai (a district of Tokyo) or reads tarot to passers-by in the Shinjuku district.

10 (30mn) + 11 (20mn) + 12 (40mn)  
 → **Saturday 28<sup>th</sup> April at 15.00 - Court of the First Instance**  
**Price code V - Lasts around 2h, including the interval**

## 12 MICHIO YAGI

*After rubbing shoulders with the American avant-garde and, in particular, John Cage with whom she taught, Michio Yagi went back to the koto, a traditional Japanese instrument related to the cithara. She breathes into this instrument expressivity of unsuspected force and develops her harmonic potential into virgin musical lands. She has played with the avant-garde (Ruins, John Zorn, Zena Parkins), in traditional Japanese music groups, has appeared worldwide in Hoai (with Haco and Sachiko M) and Kokoo, and has taken part in the album made by the pure techno pop marketing product techno pop vivant that is the singer Ayumi Hamasaki.*

Although she grew up to the sound of the koto played by her mother, far from accepting its presence and sound as evidence, **Michio Yagi**, during her formative years, considered this instrument to be an object that demanded a lot of work, a prisoner of a fossilized repertoire with slight harmonic potential compared to that of western classical music.

The eminent traditional apprenticeship that she followed did not really give her any opportunity to blossom in her own musical environment: living at her teacher's home, in the company of her co-pupils, she performed the daily chores of cleaning, washing and cooking, viewed as equally important as the lessons themselves. During the rare public performances, still be their teacher's side, the disciples had to pay him for the privilege of playing by his side. Rigid in the extreme, this teaching was, however, the first step towards an expanded conception of music, with her teacher Kazue Sawai being the true pioneer of a traditional Japanese music that was open to experimentation and modern compositions.

In 1989, she appeared as part of the Sawai group at the Bang On A Can Festival at New York, where she was struck by a work for percussion by John Cage that shattered her compartmentalized conceptions of "tradition" and "modernity". In 1991 during one year as guest teacher at the Wesleyan university (Connecticut), where Cage also taught, she helped create several pieces with, amongst others, John Zorn and Christian Wolff, and helped in the extraordinary prolixity of the young students, whose pared down creations (mixing Balinese dances and western music) had a profound effect on her and persuaded her to write her own works.

On her return from the United States, her personal approach to composition the rules of the game that she was discovering did not sit well with the immutable teaching of Sawai and Yagi chose the breakaway route to independence. Her style was initially characterized by an unusual strength, a expressivity with a power that was almost masculine. As a logical extension of her robust finger plectrum, she sometimes has recourse to small hammers and hooks to strike her instrument's strings, insisting on their percussive potential. This is also how she discovered the polyphonic potential of the koto produced by phantom vibrations of the vibrating strings on the strings at rest, giving rise to subterranean motifs and melodies.

The aim of some of Yagi's research is a new form of "Japaneseness", a modernity that is free from the influence of the West and the accepted homage, but these great plans do not stop her taking pleasure in exploring repertoires that are over 400 years old ...

10 (30mn) + 11 (20mn) + 12 (40mn)  
 → **Saturday 28<sup>th</sup> April at 15.00 - Court of the First Instance**  
**Price code V - Lasts around 2h, including the interval**

13 **BABY-Q***GEEEEEEK*

Yoko Higashino (choreographer)

With Kazutomi Kozuki, Kenjiru-bien, Mingo, Hiroshi Ishii, Hikari Kosuge, Ayaka Kitagawa (dancers)

Rokapenis (visual designer), Noriyuki Mori (light designer), Norimasa Ushikawa (sound designer), Koro Suzuki (technical director), Sachiyo Shimizu (company administrator)

*Founded in 2000 by the choreographer Yoko Higashino, Baby-Q is a troupe that includes dancers, actors, musicians, video cameramen and robotics engineers. Their shows highlight the dysfunctional nature of the rich man's world: companies whose progress is marked by changes that exceed people's faculties of adaptation, sophistication of communication tools that, paradoxically, accentuate solitude, the supremacy of quantity over quality, the loss of collective reference points ...*

The work of **Baby-Q** illustrates the world's rapid and incessant changes : the scenes are juxtaposed rather than linked according to a narrative thread, with the scenes designed as a group of playlets that are interchangeable in time, adapted (and sometimes specially created) to the specific configuration of the place where they are presented. Walls, stages, ladders, control room: the entire space is used and results in the plays being updated according to the software template.

The vast majority of the stage is plunged in darkness. Conceived from the time the show was written (unlike most) lighting that is remarkably sober and effective chisels out distinct spots, makes the dangers leap out of nothing and accompanies the rhythm of the choreography in staccato bursts. This collage technique used by Higashino is emblematic of a period obsessed by conservation, reproduction, where death is the greatest taboo.

The collaboration with the two video cameramen Rokapenis also adds to the world of Higashino by incorporating sequences taken from the choreography, images filmed from the dancers' point of view or from surveillance cameras, projected whilst taking into account the details of each piece of scenery.

*GEEEEEEK* is a new creation, a European premier. Baby Q was awarded the Toyota Prize for Choreography in 2004, the Wings Beating Towards the Future Prize at the Yokohama Dance Collection Festival in 2005 and the Scenic Arts Prize from the Kyoto Arts Centre in the same year.

13

→ **Saturday 28<sup>th</sup> April at 21.00 - Theatre**  
**Price code III - Lasts around 1h**

14 **HIFANA**

With KEIZOmachine! And Juicy  
 Visual accompaniment VJ GEC & Go Matsumoto

*Although mainly using machines, KEIZOmachine! and Juicy have never had recourse to programming and recreate their rhythms in real time, hitting the keys of their samplers without ever losing the groove, even when they nonchalantly change places right in the middle of a piece. They also play "real" percussion and discs, interspersing their ethnic hip hop with scratches and incongruous replicas, all perfectly synchronized with simultaneously projected cartoon films. Everything is extremely well-managed, lively, powerful and fun.*

**Hifana** is an instrumental hip hop duo formed by **KEIZOmachine!** and **Juicy**. In his early twenties the former discovers hip hop music through a video showing New York DJ Clark Kent create a brand new track out of a turntable and two copies of the same record. He then absorbs into mastering turntables but soon grows tired of them after learning all there is to be learnt. Going back to the origins of his fascination with hip hop he becomes aware of a passion for rhythm dating from his childhood and thus starts learning percussions. Juicy's path is almost the exact opposite, having played percussions since a very early age and getting himself into turntables and rhythm machines only later.

They both start as members of Tribal Circus, a percussion unit supporting belly dance numbers. The band often perform during rave parties and develop some kind of a fun house aspect to its show, featuring skateboard tricks, juggling and didgeridoo (hand-made out of bamboo from the neighboring bush). From that time KEIZOmachine! and Juicy start using samplers (hip hop's iconic instrument Akai MPC 2000) to play sounds other than that of their limited collection of percussions, notably Indian tabla. After years of touring the duo faces the rest of the band's refusal to develop the show's absurd and slapstick feeling further on, and trusting that their MPC and turntable skills are enough to put on a show they go their own way and form Hifana.

Hifana comes from Okinawan dialect and means "southern wind", "southern flower". Limited by no other boundary than that of their imagination, they stuff their samplers with even more shamisen and South-East Asian instruments sounds. Unsatisfied with merely mimicking American and European underground music, this aesthetic is for them the only way to produce a genuine Japanese batch of hip hop.

They first put out a scratch record, a 12" for DJs to use in between two songs or over another tune, filled with musical quotes (gamelan, yodel) and non-sensical skits recorded from movies and television. This record allows them to connect ties with Japanese MCs and producers, but their breakthrough only happens in 1998, rapidly gathering fame with unprecedented shows in hip hop history. Though making a heavy use of machines, KEIZOmachine! and Juicy never program their beats, hitting buttons live to recreate their tracks, not even losing the groove when casually switching seats in the middle of a song. They also play "real" percussions and turntables, adding cartoonish sound effects and lines all in perfect synch to animated films shown during the concert. The whole thing is at the same time extremely controlled and alive, powerful and funny.

14

→ **Saturday 28<sup>th</sup> April at 23.00 - Odéon**  
**Price code V - Lasts around 1h**

++ **EXONEMO***THE TERMINAL FOR PILGRIMAGE*

Yae Akaiwa &amp; Kensuke Sembo

*Exonemo invite us to take an interactive stroll between the Théâtre de Nîmes, Le Carré d'Art, La Coupole and l'école des Beaux-Arts : each of these locations houses a terminal with digital photo equipment connected to a printer. Smile! Each terminal will only reproduce a quarter of your image according to preset cropping. You have to finish the job, if you don't want to end up with a surrealist portrait. All the photos will be transferred onto the Internet, remixed then projected every night onto the façade of the Maison Carrée !*

**Yae Akaiwa** and **Kensuke Sembo** meet during college, she studying sculpture and he studying design. They start working on projects together after graduation. The word "Exonemo" is entirely made-up and meaningless : not betraying its creators' country of origin it avoids any narrow-minded reading of their work through the filter of "Japaneseness". It also stays completely open and allows the artists to make it evolve without having to observe an underlying agenda. Finally, its pure artificial nature unshures that all searches on the Internet link to the duo's website.

The Internet is indeed their first and main instrument, as Akaiwa and Sembo chose from the very beginning to make the Web both their art gallery (exonemo.com) and main creative tool, for its easy access and quick sharing qualities. The question of how the Internet and computers change our perception of the world naturally becomes the focus of Exonemo's interactive, fun, immediately comprehensible and strangely poetical works.

In addition to works displayed on the Internet, since 2000 the duo has also participated in more than 40 festivals and exhibitions worldwide. The installations created for those events also require the public's participation and play around the space in which they are presented. In "Shi Ka Ku No Mu Kou" ("on the other side of the square") a graphic tablet is left at the visitor's disposal in a room which lights turn out as soon as someone picks up the stylus. One must then draw in the dark and the results are showed on the walls of an adjacent room. Exonemo have also performed on stage improvising visual and sound pieces with circuit-bent toys. They have also organized circuit-bending workshops and improvisation jam sessions with children.

Far from the dryness of conceptual art, Exonemo focuses above all things on fun and communication, as proves the Japanese edition of the Dorkbot festival which the duo curates, getting together a heterogeneous bunch of musicians, artists and handymen, "anyone willing to show something funny with electricity".

Exonemo's work allows the public to take some sort of revenge at technologies that are increasingly complex and important in our daily life, demystifying it through destruction, error and mutation processes before eventually reappropriating it in a creative way. Akaiwa and Sembo never consider progress an end in itself, but as an ever changing tool retaining the power to break the conscience of both the artist and public, increasing it tenfold with a heavy dose of unexpected and creating a new beauty.

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→ **From Tuesday 24<sup>th</sup> to Saturday 28<sup>th</sup> April 2007**

**Theatre, Carré d'Art, Coupole des Halles, École Supérieure des Beaux-arts,  
Maison Carrée - Entry free of charge**

## AND, PLEASE VISIT...

### + + + EXHIBITION OF PHOTOGRAPHS

*CARACTÈRES JAPONAIS* by Albane Laure  
A series of portraits of Japanese artists

*November 2006. Albane spent a week in Japan.*

*She had never visited the country, her time was short and the list of artistes to be photographed long. Her arrival in Tokyo, immense. No time to lose oneself. Trying to understand, finally finding the address, and quickly taking out her equipment, fixing the photographic device onto the tripod.*

*And, establishing furtive relations with the other artiste.*

*Quick. And, at the same time, taking this time. Looking at the light, the backdrop available.*

*Creating an environment. Casting a glance. Choosing a color... and a pose. Quickly.*

*Leaving, as a list of the artistes takes shape before you.*

*Individual portraits of Satoru, Yae and Kensuke, Himitsu and the other, frozen images of the Japanese avant-garde that tell us a lot about themselves.*

*A series of cranky and serious subjects, fragile and stylised.*

*Actors in character.*

*However, in their disguises we already know them. Ready to entertain us. Very close.*

*Albane's photos go beyond this initial impression, are obvious. Let's listen to them.*

Jean-Alain Sidi

→ From Tuesday 24<sup>th</sup> to Friday 25<sup>th</sup> May 2007  
Theatre - Entry free of charge

## FORUM FNAC

In partnership with Fnac, Nîmes (Coupole des Halles) - Entry free of charge

→ Meet Yuko Nexus6  
Wednesday 25<sup>th</sup> April 2007 at 17.30

→ Meet Exonemo  
Thursday 26<sup>th</sup> April 2007 at 17.30

## IN PARTNERSHIP WITH THE OFFICE DU TOURISME

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Texts by Franck Stofer / Aurélien Estager

For more information, audio and video clips [www.sonore.com](http://www.sonore.com)

## → PRACTICAL INFORMATION

### TICKET OFFICE

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By telephone, Tuesday to Saturday : 14.30 to 18.00

Open from Friday 16<sup>th</sup> March 2007

In all Fnac, Carrefour and Géant shops, on +33(0)892 68 36 22 (0.34 euros / mn) or [www.fnac.com](http://www.fnac.com)

### VENUES

Théâtre de Nîmes, place de la Calade

Odéon, 7 rue Pierre Sépard

Court of the First Instance, palais de justice

### PRICES

#### Ticket office

Code	Usual price	Concessions	Light
III	15	13	11
V	10	-	9

#### Small circle subscription – 3 or more shows

Code	Usual price	Concessions	Light
III	13	11	10

#### All-inclusive - 8 shows

Usual price	Concessions	Light
80	72	64

#### Weekend all-inclusive - 5 shows

Usual price	Concessions	Light
50	45	40

Payment by debit/credit card (secure payment) or by cheque made out to Théâtre de Nîmes.

Bookings must be confirmed by sending payment within 5 days. After this time, seats will be put back on sale.

NB : within 5 days of the date of the show, telephone bookings must be paid by debit/credit card.

**Reduced prices are not available at the ticket office on the evening of the show.**

The Théâtre de Nîmes would like to thank all its partners

## LES COMPLICES



L'Expérience Japonaise est un événement TÉLÉRAMA.

Le Théâtre de Nîmes est subventionné par la Ville de Nîmes, le Ministère de la Culture et de la Communication, la Direction Régionale des Affaires Culturelles Languedoc-Roussillon. Le Ministère de la Culture, DRAC L.R. soutient le Théâtre de Nîmes dans le cadre de sa politique de résidences de création. Avec le soutien de la Communauté d'Agglomération Nîmes Métropole et le Conseil Général du Gard pour le service éducatif. **Complices** : l'Hôtel Impérator, Fnac de Nîmes (fnac.com), France Bleu Gard Lozère, Costières de Nîmes, Vinci Park, Société Raymond Geoffroy. Avec France Culture.

Président Michel Fallourd