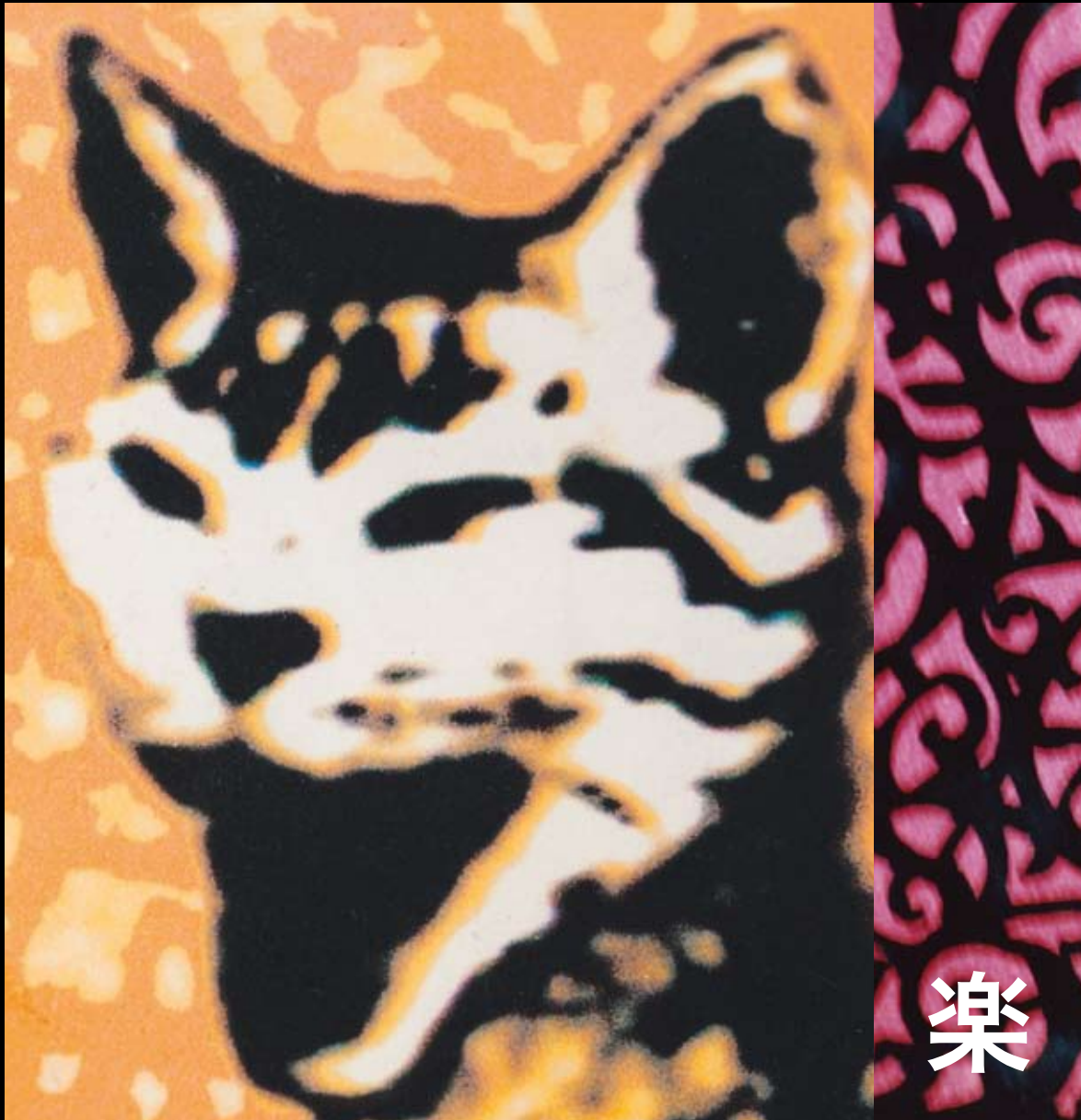


L'EXPÉRIENCE JAPONAISE

Biennale



KENTARO!! - YMCK - CHIMIDORO // RUINS ALONE - PROJECT OH!YAMA - KICELL
BABY-Q - AKANE HOSAKA - YUDAYA JAZZ // ERINA KOYAMA - MARUOSA - DE DE MOUSE
KAN MIKAMI - ASA-CHANG & JUNRAY // DODDODO - TOKYO PANORAMA MAMBO BOYS
PARADISE YAMAMOTO MAMBONSAI // PICOPICO MONSTER PARADE

Du mardi 24 au samedi 28 mars 2009
Au Théâtre de Nîmes, à l'Odéon et à travers la ville

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THÉÂTRE DE NÎMES
Saison 2008-2009

L'EXPERIENCE JAPONAISE

Biennial

24 - 28 March 2009

At the Theater of Nîmes, the Odéon and throughout the city

In partnership with SONORE

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L'EXPERIENCE JAPONAISE - Biennial

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L'EXPERIENCE JAPONAISE

Biennal

The second Japanese Experience, LEX 2009, to take place from 24 to 28 March 2009 at the Theatre of Nîmes, is an invitation to discover 16 live performance projects – 13 music and 3 dance – and participate in 2 workshops; monster building and bonsai modification. Offering intriguing counterpoints – from the percussive bombardment of Ruins Alone to the delicate, surreal Project Oh!Yama – the free-ranging programme has been conceived across a number of artistic platforms. A Euro vision of Japan? If you like, but an original, real take, set up by insiders.

All the artists have been interviewed for the LEX 2009 programme, to give a better, more informed understanding, to take us closer to their work. Some of them seem to shy away from explicit explanations, reluctant to elaborate on the significance and message behind what they do. Picopico has cheekily suggested that although many artists throughout Japan very readily conceptualise their art, perhaps the selection for LEX 2009 has simply brought together a group of “no concept” artists. We'll see. What's clear is that an invitation to subjective judgement has very definitely been put out there!

Nevertheless, all the contributors did agree to share their influences and important stages in their artistic development. These personal interviews mean we now have intimate accounts of each of their journeys through space/time. Asa-Chang & Junray talk about the Crazy Cats of the 1960s and the Indian tabla guru Ustad Zakir Hussain. Kentaro!! discusses his enthusiasm for the New York sounds of A Tribe Called Quest and Jungle Brothers. Yudaya Jazz gives the striking example of audiovisual synchronisation between Minnie Riperton and Hitchcock's *The Birds* (!) All have grazed the yard for artistic influences to feed their own creative vision, beyond the need for justification or stylistic constraint.

The programme for LEX 2009 federates artists who would otherwise not have appeared together and cuts across different art forms. It is specific and truly accessible. It is fragmented, coherent and justified. From Kan Mikami to YMCK, Erina Koyama to Kicell, LEX 2009 represents a selection of artists of adventure who are leaving a mark on several generations of spectator; something that the Japanese themselves have perhaps not yet recognised. LEX 2009 at the Theatre of Nîmes will be truly precious, atypical, rare, unique.

L'EXPERIENCE JAPONAISE on the Internet !!

www.theatredenimes.com/lex

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→ 24 March 09

20:00 - Théâtre

01 KENTARO!! - Dance

02 YMCK - Music

22:30 - Odéon

03 CHIMIDORO - Music

01 KENTARO!!

With Kentaro INOUE [chorégraphie, dance](#)
Itto YOSHIDA [lights](#)

Kentaro!! surprised everyone at Yokohama Dance Collection R 2008, by walking away with the French Embassy Prize for Young Choreographers. He also snapped up both the Audience Award and the Nextage Special Award in the Toyota Choreography Award 2008. All died hair, skateboarder clothes and false nonchalance, Kentaro!! is a young dancer blurring the edges in the Tokyo contemporary dance world. "Direct expressivity" or "crude spirituality"; the critics are still struggling to define this new phenomenon. Totally imbibed in urban electro culture, Kentaro!! hasn't put a step wrong over the last few months, dancing in all the right places.

He got bitten young, watching the TV show "Dance Koshien", Takeshi Kitano presenting a high school street dance competition. Kentaro!! was only 11 but made his decision. He trained endlessly in front of a video of Michael Jackson, imitating moves in front of the telly. At the beginning of the 1990s, hip-hop and breakbeat had only just been introduced into Japan. Kentaro!! found his way to the only studio in Tokyo giving classes in hip-hop. Eager to learn, he also took house and lock dance classes; he was 13.

He quickly assimilated the different techniques. During his teens his tastes matured as he mined this American genre, getting to know more New York hip-hop: Jungle Brothers, De La Soul, A Tribe Called Quest. He also saw that he had to find his own style. Kentaro!! wasn't an African American from the projects. He was Japanese and he had to learn how to use his own physique, his build.

Kentaro!! mixes hip-hop with a sort of Japanese spirituality. He adapts rap motifs and moves into the dance without ever losing sight of who he is. Very acute musically, with faultless technique, he projects his body into the mix. Electro, pop rock, hip-hop, he doesn't simply use the beats as a canvas; his moves are extreme and penetrate the music like a needle on the record.

01 (30mn) + 02 (40mn)

24 March 09 - 20:00 - Théâtre

Price code II. Duration 1h30

02 YMCK

With « Midori » (Midori KURIHARA) [vocals](#)
 « Yokemura » (Takeshi YOKEMURA) [music](#)
 « Nakamura » (Tomoyuki NAKAMURA) [video](#)

At the beginning of 2008, YMCK took on the stature of an international group. Their first two albums, *Family Music* (2004) and *Family Racing* (2005) were both released on Usagi-Chang (Sonic Coaster Pop, Macdonald Duck Eclair, PINE*am), an independent representing a new Japanese electronic pop scene that was taking over from the declining “Shibuya-kei” movement. YMCK surprised a lot of people when they announced that they were releasing their third album *Family Genesis* on Avex Trax, a phenomenally powerful Japanese label with a mass market policy (Ayumi Hamasaki, Kumi Koda, Namie Amuro). Did this mean a new niche strategy for Avex? The news shook up the independents.

The video games consol Famicom (Family Computer Disk System) is known outside Asia as NES (Nintendo Entertainment System). It's a sweet memory in the tender years of many young adults across the globe: the charm of a pixellised world of monophonic music. Today, this universe, which influences numerous artists, is known under the sobriquet “8-bit” in homage to the microprocessors of the first computers and video games consoles of the 1970s and 80s. This is the world that YMCK have set about extending. And who knows where they'll end up with it?

Yokemura (musical programming), Nakamura (visual programming) and Midori (vocals and scenography) brought out their first CD-R in 2003. At the beginning, Yokemura wanted to produce original electronic music, but soon fed up of the techno/house fare in vogue at the time, he chose to take another direction altogether. He wanted to manipulate simple sounds and create a “picopico” style, clickety and poppy. He found the ideal raw materials for his music in the world of early 1980s video games. Yokemura was clever enough to avoid the clichés; his main influence is jazz in any case. As you can imagine, his approach has taken YMCK well beyond video game music.

Constraints stimulate creativity. Out of a limited visual and musical aesthetic, the YMCK imagination has run riot. Burningly balanced ternary rhythms support majestic surges of synth choruses. Midori adds a suave, vaporous voice and space voyage airhostess chic to the ensemble. The coherence and quality of the visuals developed by Nakamura indicate that the music is only the first stage in an ever-expanding YMCK world.

Selected discography:

- *Family Genesis* (Avex Trax, AVCD-23409, CD 2008)
- *Family Racing* (Usagi-Chang, USG-012, CD 2005)
- *Family Music* (Usagi-Chang, USG-008, CD 2005)

01 (30mn) + 02 (40mn)

24 March 09 - 20:00 - Théâtre

Price code II. Duration 1h30

03 CHIMIDORO

With Hiroaki KUSUMOTO [vocals](#)
 Kentaro MIYAMA [rap](#)
 Nao SUZUKI [music](#)
 Kazuhiro ICHINOMIYA [bass guitar](#)
 Takashi OTAGIRI [DJ](#)

Stars of the label Tokyo Fun Party, the organiser of some of the most popular parties in the capital, Chimidoro are turning electronica on its head. With an original line-up of 1 DJ, 1 bass player and 2 MCs, Chimidoro are unrelentingly effective. DJ Funk and the radical Chicago mix of techno and hip-hop known as Ghetto House, was their starting point. Deliberate dabblers, they use schoolboy humour to transform Ghetto House into feverish and communicative second-degree electro rap.

Chimidoro means “bloody” and is a reference to a gang of bikers who appeared in *Kinpachi Sensei*, a Japanese high school TV series in the Seventies and Eighties. 3 young high school students, Nao Suzuki, Kusumoto and Miyama decided at the time that one day they would form their own gang called Chimidoro. The years went by and at university, Nao Suzuki got into Chicago and Detroit techno/house (Underground Resistance). He bought his first sampler and started to play around with electronic compositions.

Nao Suzuki played DJ Funk to his friends Kusumoto and Miyama and got them hooked in. Kusumoto’s cheek and Miyama’s chat went superbly with Nao’s electronic rhythms. They decided to get a band together rather than a bikers’ gang, but kept the name Chimidoro. They mimicked Ghetto House as closely as they could, but as they didn’t understand English, Kusumoto and Miyama looked for Japanese equivalents to the sounds of English words. Several concerts later, Ichinomiya (bass guitar) joined the group.

By the time they released their first album *Minna no Uta* on Tokyo Fun Party in 2007, the group had already existed for more than ten years. The members of Chimidoro have grown up and got jobs: they build buildings and IT networks, work on Internet search engines and do graphics for ads. Their reputation is growing but they aren’t getting carried away. The band is both a pretext for coming together among friends and an outlet for their everyday frustrations. Chimidoro don’t really take themselves seriously and don’t go all out for originality either. At the same time, there’s an unequalled freshness about their playful, knackered electronica that they know just how to put across on stage.

Discography:

- *Minna no Uta* (Tokyo Fun Party, FUN-7306, CD 2007)

03

24 March 09 - 22:30 - Odéon

Price code IV. Duration 50mn

→ 25 March 09

20:00 - Théâtre

04 RUINS ALONE - Music

05 PROJECT OH!YAMA - Dance

22:30 - Odéon

06 KICELL - Music

04 RUINS ALONE

With Tatsuya YOSHIDA [drums, sample, vocals](#)

A real octopus, Tatsuya Yoshida began the drums at the beginning of the 1980s. 25 years later, he has become a truly polyrhythmic monster with syncopated respiration. An initiate in progressive music from high-school days, Tatsuya Yoshida listened to Genesis, Emerson Lake and Palmer, Camel and This Heat. Although he cites his main influence as Christian Vander and Magma's Kobaiian operatic choruses and interlaced phrasing, Tatsuya Yoshida also mines other seams to create a new, complex and concentrated style, incorporating the expressivity of prog rock, the freedom of jazz and the energy of punk.

The foundations of Japanese independent and alternative music were born in the Eighties. Tatsuya Yoshida was already playing in the group YBO2 beside Masashi Kitamura and K.K. Null (Zeni Geva) when, in 1985, he formed a duo, Ruins, with just bass and drums. Four bass players came and went: Hideki Kawamoto, Kazuyoshi Kimoto, Ryuichi Masuda and Hisashi Sasaki. With the departure of his last bassist, Tatsuya Yoshida set out on a quest for a new pretender, but abandoned his mission, unable to find a candidate up to the job. The music Ruins were creating had become so complex that electronic machines were now Tatsuya Yoshida's ideal partner.

Ruins then became Ruins Alone. Like syrup or strong alcohol, Ruins make music that makes you grimace. Ruins is a lab of the Tatsuya Yoshida stamp, a direct interface between his brain and his drumsticks. You could get 15 rock records out of one Ruins album, just by adding a bit of fizzy water. Each composition could be developed in many different directions. Tatsuya Yoshida plays in over 20 groups; he needs to, to sustain sufficient space for his overflowing creativity.

Tatsuya Yoshida has worked with some of the greatest improvisers on the planet, such as John Zorn, Fred Frith or Derek Bailey. Today, above and beyond the Ruins Alone project, Tatsuya Yoshida is the composer and drummer both in Korekyojinn, an instrumental trio that pushes polyrhythmic complexity to its ultimate limits, and the Koenji Hyakkei ensemble, a quasi-orchestral formation that bridges the gap between prog rock and contemporary music. In his time out from music, Monsieur Yoshida compulsively photographs stones. He travels the world in search of the mineral beauty of monumental statues and the millennial energy of rocks.

Selected discography:

- *Tzomvorgha* (Magaibutsu, MGC-22, CD 2002)
- *1986-1992* (Magaibutsu, MGC-21, CD 2002)
- *Pallaschtom* (Magaibutsu, MGC-17, CD 2000)
- *Vrresto* (Magaibutsu, MGC-14, CD 1998)

04 (30mn) + 05 (40mn)

25 March 09 - 20:00 - Théâtre

Price code II. Duration 1h30

05 PROJECT OH!YAMA

With Yuri FURUIE [chorégraphy, dance](#)
 Akiko MIWA [dance](#)
 Ayaha MATSUOKA [dance](#)
 Yumi OSANAI [dance](#)
 Maiko MIURA [dance](#)
 Megumi Shimoda [lights](#)

Although they were all trained in classical ballet from early childhood, the five young women who make up Project Oh!Yama are far from being your straight up ballet rats. They have always wanted to keep a distance between their art and professional careers (to preserve the pleasure of dancing intact?). They got to know each other on the lecture hall benches of the “Litterature and education” course at the “Art, expression and activities” department, option “Teaching choreography”. So it isn’t altogether by chance that they’re doing what they’re doing! That said, Project Oh!Yama was first conceived among girlfriends, as a way of keeping in touch after finishing college.

Project Oh! choreographer, Yuri Furuie, lives to be creative. Books of images, little ditties on the piano, choreography, no matter; it’s the creative act itself that’s important. With an almost social approach she says: “I have never believed that age or lack of experience are a handicap; nothing prevents anyone from creating anything.” Her choreographies often come from sensations or images. An example: “two cornered crabs that can’t escape”. Then the girls play around with what she has given them, invent poses, try out moves. The choreographic ideas distil themselves into gestures that are then selected, discarded, repeated and put together into routines.

Project Oh!Yama shy away from conceptualisation, as if the idea of attaching words to their work would automatically limit it, throw a net over the imagination. Yuri Furuie’s artistic intention is nevertheless unambiguous: “I simply aim to produce unexpected happenings on stage and give the public things to see that they don’t get to see in everyday life. I want to wake the sleepers!” No real critical dimension to the onstage clowning there then, or at least not consciously.

Project Oh!Yama’s choreographic impact is undeniable. The speed and precision of their bodies, the faultless orchestration of movement, their liveliness and spark. The stage is bare. They ornament it themselves; frank, straight up, uninhibited, unhampered. Their rapidity is astonishing, the juxtaposition of situations frontal, then absurd. To the point where you ask yourself if the Project Oh! girls might not, by some mysterious filiation, be the direct descendants of Dada.

04 (30mn) + 05 (40mn)

25 March 09 - 20:00 - Théâtre

Price code II. Duration 1h30

06 KICELL

With Takefumi TSUJIMURA [guitar, vocals](#)
 Tomoharu TSUJIMURA [bass guitar, musical saw, sample, vocals](#)
 « Emerson KITAMURA » (Kenji KITAMURA) [synthetizers](#)
 Chiaki TERASHI [sound](#)

Kicell is a dream, Kicell is a journey, a folk pop sound to carry you to places in the memory that time has erased. Escape the agoraphobic blue skies and get down, all the way down to destinations unknown. Take the epic, lyrical stroll through Kicell's surrealist lands. Not rock but roll, measured background rhythms that push towards emotional harmonised summits, the distinctive trait the timbre of Takefumi Tsujimura's voice, one in a thousand, clear, fragile, delicate and precise, like the point of a needle.

Kicell is two brothers: the big one, Takefumi Tsujimura (vocal, guitar), and the little one, Tomoharu Tsujimura (vocal, bass and musical saw). Takefumi is deep, an introvert. Tomoharu is more distracted yet delicate. Takefumi was already recording his songs on a four-track, doubling his own voice, when they started playing together in 1999. The brothers' voices are very similar and this is what gives such a recognisable balance to their work. Takefumi's passionate love stories become experimental pop in Tomoharu's hands and the fusion/separation inherent in their arrangements is what gives Kicell its force.

Kicell have released 5 albums since October 2000, the date when they left their native Kyoto to head for Tokyo. All have sold over 20,000 copies. The last to date, "Magic Hour" (2008), has a tragic beauty and is out on Kakubarhythm (Sakerock, Illreme). It is an amazingly produced post-pop opus, a success. Emerson Kitamura (Jagatara, Mute Beat), the discrete third member, sometimes joins them both for recordings and on stage. Emerson adds a very light dub touch to the Kicell sound and the odd melodic line that really hits the spot.

Kicell were invited to play in New York in 2005 by the celebrated artist entrepreneur, Takashi Murakami but they are still mostly unknown outside Japan. They seem to lack a little confidence in themselves, as if their influences (Robert Wyatt, Sigur Rós and Young Marble Giants) might betray them abroad. Of course, we can all be blind to our own originality, but it's time for Kicell to leave Japan and find new audiences. There can be no doubt that reaction to their quality and adventure will be positive. Could this be the beginning of a new Kicell chapter?

Selected discography:

- *Magic Hour* (Kakubarhythm, DDCK-1009, CD 2008)
- *Tabi* (Victor Entertainment, VICL-61645, CD 2005)
- *Tower, Best Of* (Victor Entertainment, VICL-61606 7, 2CD 2005)
- *Mado ni Chikyu* (Victor Entertainment, VICL-61309, CD 2004)
- *Kin Mirai* (Victor Entertainment, VICL-60994, CD 2002)
- *Yume* (Victor Entertainment, VICL-60734, CD 2001)

06

25 March 09 - 22:30 - Odéon

Price code IV. Duration 50mn

→ 26 March 09

20:00 - Théâtre

07 BABY-Q - Dance

22:00 - Odéon

08 AKANE HOSAKA - Music

09 YUDAYA JAZZ - Music-Video Performance

07 BABY-Q

With Yoko HIGASHINO [chorégraphy, dance](#)
 Rika YOKOYA [dance](#)
 « Kanatanaka » (Kana Tanaka) [dance](#)
 Kohei TAKAHASHI [dance](#)
 « Kenjiru-Bien » (Kenjiro SASAKI) [dance](#)
 « Pee » (Ayumi HINO) [dance](#)
 Daiji MEGURO [dance](#)
 Shiori TADA [dance](#)
 Norimasa USHIKAWA [sound](#)
 Noriyuki MORI [lights](#)
 Koro SUZUKI [technical director](#)
 « Rokapenis » (Yohei SAITO) [visuals](#)

Monstrosity, sexuality and the separation of the masculine and feminine are recurrent themes in the work of Yoko Higashino, dancer and choreographer in the company Baby-Q. They are however treated without any real “feminist” intent. In her new piece, *Watashi wa sosorareru / I am aroused*, she allows us a glimpse of a world between dream and reality, a space charged with scenes from our fantasies played out on smudged mirrors and screens and weighted with crimson velvet curtains. Yoko Higashino invents a spasmodic universe of deaf brutality through which radiate the beauty and androgyny of her double-jointed dancers.

Baby-Q opened for business in the comfortable but something restrictive Osaka in 2000. Tokyo, concentrating more artistic energy, professionally more stimulating, beckoned. The time was right when Yoko Higashino won first the Toyota Choreography Award in 2004, then the Yokohama Dance Collection R in 2005. Several members of Baby-Q followed her and the whole company relocated in 2005.

One of Yoko Higashino's aims is to make dance more accessible. “In contrast to cinema or music, dance is still a largely misunderstood art form in today's Japan”, Yoko says, always busy with lessons both in the Baby-Q Dance Lab studio and outside. She has invented a double: Kemumaki Yoko (literally “Yoko disappearing in smoke”), who, dressed in a blonde wig, descends into the depths of Tokyo clubs to improvise cathartic performances with noise artists and touring avant-garde musicians. Always on the same mission, her goal is to bridge the gap, get contemporary dance on the map.

In Baby Q shows, different scenographic elements come together to combine forces. Dance, costumes, music, lighting and sometimes robotic or medical technology are all managed with the same precision. There is always a strong central theme, like in *Alarm!*, *Geeeeek (deformity)* or *Watashi wa sosorareru / I am aroused*. The titles alone are enough to call powerful imagery to mind and on this Yoko's choreography is constructed, critical and liberating of our unconscious desires. Baby-Q throws back a vision of our own decadence, a world in which wars, marital violence and the most unbridled sensuality are part of a single whole, the everyday, televised, banal.

Sélected chorégraphies:

- *Watashi wa sosorareru / I am aroused* (2008)
- *Geeeeek* (2007)
- *Alarm!* (2004)
- *Minimal-Q* (2003)

07

26 March 09 - 20:00 - Théâtre
 Price code II. Duration 1h

08 AKANE HOSAKA

With Akane HOSAKA [synthesizers](#), [computers](#), [vocals](#)

Akane Hosaka's lunging rhythms and deliciously retro melodies hook you into a universe of gleeful wallabies, little drummer boy monkeys and motley robots; think Yellow Magic Orchestra reworked by Jacno, a Web 2.0 style 21st century referencing of the Sixties precursors of electro.

Strangely, images are the initial source of Akane Hosaka's musical inspiration. Landscape, exhibitions and children's books; images that become emotions which evoke the music she then transcribes. She is particularly sensitive to the graphic forms and architectural fantasy of artists such as Keiji Ito, Archigram and Bruno Munari. And just try questioning her on the stop-motion films of sixties and seventies France! It takes a true expert to catch her out on *Colargol* (*Barnaby* or *Jeremy the Bear* in the English-speaking world), *The Magic Roundabout* and *Chapi-Chapo*.

Overly nostalgic? What?! Akane Hosaka was simply born in another space/time continuum and has a penchant for the glory years when artists with unlimited imagination cleared whole expanses of creative ground. Same goes for her musical influences: Raymond Scott, Perrey & Kingsley and Dick Hyman have pride of place, but pretty much anything relating to the golden age of analogue synthesizers gets a ticket. Akane Hosaka has taken this stuff in, processed it and is now turning it out in an interpretation of her current cosmology. Tune in for musical reworkings of daily incidents in the life of...

Akane Hosaka is a naturally reserved performer and her concerts are rare, precious and sometimes destabilizing because of the contrast between the playful music and the austerity of her onstage persona. But here is a perfectionist, a sort of blacksmith in the smithy, most at ease honing her electronic compositions in the studio. She says, "Making sound has been my all consuming passion since I was a kid and I think about little else. Composition has become second nature for me." She shuns strict labelling of her music, resisting being categorised as "electronic pop" and preferring to allow her imagination free rein.

Selected discography:

- *Niko Niko Denki Muzic* (Sonore, SON-27, CD 2008)
- *ele-KID-on* (Autoproduit, CD-R 2005)
- *Electric for Small Drop Channel* (Autoproduit, CD-R 2004)

08 (30mn) + 09 (50mn)

26 March 09 - 22:00 - Odéon

Price code III. Duration 1h40

09 YUDAYA JAZZ

With Dai SOMA [DVD set](#), [video](#), [piano](#)

What if beauty suddenly sprang from the superposition of the video of black American singer Minnie Riperton singing 'Loving You' with a scene from the film of Hitchcock's *The Birds*? What could possibly come out of mixing some old 45s of a child playing an analogue synthesizer with a video showing a Sumatran vegetable seller accompanying his pitch on a small plastic piano? Sensory discoveries, collisions of meaning, these are the moments of miraculous chance that the video-artist Dai Soma (better known under the name Yudaza Jazz) searches for.

Yudaya Jazz mixes and synchronises images and sounds on a set of turntables equipped to mix DVDs, also using a camera and microphone to capture performers in real time, as well as a few audiovisual effects for enhancement. This set-up means he has a palette of images and an infinite variety of sounds and textures at the tips of his fingers. The compositional work is always carried out on stage, live, with nothing repeated or prepared, because the exquisite instants Yudaya Jazz looks for can only be the product of the fragile and the momentary.

Dai Soma remembers being fascinated as a child by an old Kamishibai (paper theatre) storyteller, who improvised stories by showing a procession of his drawings to astonished spectators. Later, Dai Soma began making his own films and showing them in a cinema that he hired in Tokyo. Finding the repetition of the same projection extremely boring, he started to play with the sound effects of the films, upsetting spectators and the owner alike. He obstinately continued in this direction and sought out his audience in Tokyo clubs.

Dai Soma is a front-row spectator at his own audiovisual performances, always looking for the unexpected moment, the subtle variation that turns everything on its head. He is excited by the risk of manipulating images live, the random nature of the editing. In love with all types of audiovisual devices, audio cassettes, VHS, 45s, DVDs or MPEG files, Dai Soma is not however an obsessive collector. He's not interested in conceptualising his art and cares little whether the results are pop or avant-garde. What counts is to bring about the aesthetic moment capable of surprising him himself.

Selected discography:

- *Nakasunaka 2004-2007* (Autoproduit, DVD 2007)
- *New Glass Dub w/ Takashi Ueno* (Commune Disc, COM-61, DVD 2008)

08 (30mn) + 09 (50mn)

26 March 09 - 22:00 - Odéon

Price code III. Duration 1h40

→ 27 March 09

20:00 - Théâtre

10 ERINA KOYAMA - Music

22:00 - Odéon

11 MARUOSA - Music

12 DE DE MOUSE - Music

10 ERINA KOYAMA

With Erina KOYAMA [vocals, karimba](#)
 Shinju ODAJIMA [guitar](#)
 Sayaka HIROSE [irish harp, bodhran](#)

Erina Koyama's songs are an intimate experience. They are nursery rhymes. And great lyrical flights of fancy. They contradict themselves. They are balanced but unstable. They combine enormous musical extravagance with the science of harmony and refinement. They oscillate, not allowing you to settle, turn into luminous droplets on contact with her voice. They are inspired by natural elements from the depths of the sea and the breadth of the sky. They are a fresh electronic breath of air.

Erina Koyama was out the blocks like lightening. In 2004, after sending a demo cassette to Ryuichi Sakamoto to take part in the auditions on his show Radio Sakamoto on J-Wave FM. On hearing the track 'Dance with Tarantula' Ryuichi Sakamoto fell for her music and gave her the impetus she needed to get her professional career going. After the EP *Inly* and the full length *Vividrop* which came out in 2007 on Rhythm Zone (the Avex group), her second album was released on Commons, the label run by Ryuichi Sakamoto (also Avex).

Erina Koyama started wanting to be a singer at the age of 20. She was working in a jazz club and sang regularly with an R&B act. But she felt frustrated artistically and the experience didn't go anywhere. She wanted to get her hands on the music as well and give herself a wider range of sounds to play with. That was when she discovered the creative potential of DTM (Desk Top Music). She threw herself into it and developed her skills over several years by a process of trial and error before mastering the tools of the trade and gaining full artistic satisfaction. Erina Koyama is a determined young woman.

She writes, composes and performs her own arrangements, taking charge of everything from recording to mixing. She is demanding and perfectionist and doesn't simply reproduce her recordings on stage. Live, she works with an Irish harpist and a guitarist. She aims to produce vast original music with a powerful impact and light touch of Japanese spirituality. In one of her first songs 'Hana Uta' she talks about the temporary nature of the beauty of flower-shaped figures of sound, the simplicity of her own existence and the beauty of the sky.

Selected discography:

- *Nommo* (Commons, Digital Download 2008)
- *Vividrop* (Rhythm Zone, RZCD-45478, CD 2007)
- *Inly* (Rhythm Zone, RZCD-45448, mini-CD 2007)

10

27 March 09 - 20:00 - Théâtre

Price code III. Duration 1h

11 MARUOSA

With « Maruosa » (Takashi TAKAYAMA) [vocals](#), [computer](#)

Charging out of a supersonic maelstrom, Maruosa performances are of a violence worthy of XVth century Italian frescos. Alone on stage, this man gives off an energy more or less equivalent to that of an entire death metal band put through the breakcore grinder. With cries from beyond the tomb and a whirlwind of hair that would delight shampoo sellers the world over, Maruosa shows that musical ultra-violence isn't necessarily synonymous with disgust and destruction.

Offstage, Maruosa is a calm, composed young man, concerned about food and body hygiene. What he aims to transmit is positive human energy. Maruosa says, "There are many people in Japan who listen to calm, airy, ambient music to console themselves when they feel bad but I think they're making a mistake. They should be listening to music like mine to raise their spirits." Electroshock therapy as the title of his album, *Exercise and Hell*, suggests, a paradoxical transmission of positivity that finds its source in loud, chaotic music.

Music didn't really interest Maruosa at first. He preferred to lose himself in his favourite manga (*Gegege no Kitaro* by Shigeru Mizuki!). One day however he heard a piece by YMO and discovered that music isn't always accompanied by words and can be purely instrumental. He continued to explore instrumental music until the day a friend showed him a piece of software that would allow him to make his own music. He started with pop (!) around 2001 and was invited to work with 2 Gameboy players. He accepted but, to give himself a new challenge, took up the mic, started yelling into it and was away! His music suddenly changed direction under the influence of this new all-powerful arm.

It was an explosive formula. In the space of a few years, Maruosa did a series of marathon tours around Japan and Europe, appearing at Sonar in Barcelona in June 2008 before setting off on a series of concerts in Oceania. Maruosa is a mover and a shaker. He has developed contacts through organising concerts in Tokyo and even manages his own label Rendarec, which broadcasts recordings and news from musician friends such as MIDISAI, aaaaa, Ove-Naxx, Bogulta, DJ Scotch Egg and DODDODO.

Selected discography:

- *Exercise and Hell* (Rendarec, RND-004, CD 2007)
- *V/A Osaka Invasion Sampler* (Fragment, FR-803, CD 2008)
- *V/A Romz 4th Anniversary* (Romz, RMZ-022, CD 2006)

11 (30mn) + 12 (50mn)

27 March 09 - 22:00 - Odéon

Price code III. Duration 1h40

12 DE DE MOUSE

With « De De Mouse » (Daisuke ENDO) [synthetizer](#), [computer](#)

Referencing its fair share of nostalgia, De De Mouse's electronica uses cosmic, sunset imagery to dial up the memories of childhood. An androgynous computer-generated voice rises up in make-believe praise while the rhythm section hammers out a measured march. Daisuke Endo, the brains behind this rodent-inspired project, plays out super-chic melodic arrangements live on the keys and his positively charged electric chants and iridescent orchestrations have succeeded in launching De De Mouse into the Japanese firmament in the space of just a few light years.

At the beginning of 2005 Daisuke Endo was mixing in trendy Roppongi clubs and starting to gain a bit of a reputation for himself. In 2006 he brought out his first self-release on CD-R, attracting the attention of a slightly wider audience. In 2007, Kazunao Nagata, a producer with his ear particularly close to the ground, offered to release his first album, *Tide of Stars* on ExT Recordings. It was an immediate hit. 30,000 copies were sold in just a few months and even mainstream suppliers were placing large orders. The major, Avex, recognised the artist's value straight up and offered him a contract accordingly. In the spring of 2008, De De Mouse made his "major" debut and brought out his second album *Sunset Girls* on Avex Trax, alongside the 8-bit trio YMCK.

His first loves were releases on English labels such as Rephlex or Planet Mu and the music that he mixed then was slightly harder than it is now. At the age of about 24 his influences became broader and Daisuke Endo rediscovered Joni Mitchell, Suzanne Vega and My Bloody Valentine. He then began bringing more melodic elements into his writing. His "live" arsenal grew and he started using keyboards as if to signal to audiences that he was no mere DJ but a composer in his own right.

His music might have gained in wisdom over time but De De Mouse hasn't lost any of the aggressive transcendence he has always brought to the stage. He heckles the audience without any qualms, as if to pull you in deeper. The video projections that accompany his concerts are the result of collaborations with artists such as Tenshi Iwai (DASI), who also did the video for the stand-out track 'East End Girl'. This recent visual development seems to suggest that there is a whole other world waiting for Daisuke Endo to explore.

Selected discography:

- *Sunset Girls* (Avex Trax, AVCD-23598, CD 2008)
- *East End Girl* (ExT Recordings, EXT-0005, mini-CD 2007)
- *Tide of Stars* (ExT Recordings, EXT-0001, CD 2007)

11 (30mn) + 12 (50mn)

27 March 09 - 22:00 - Odéon

Price code III. Duration 1h40

→ 28 March 09

15:00 - Cour d'appel

13 KAN MIKAMI - Music

20:00 - Théâtre

14 ASA-CHANG & JUNRAY - Music

22:00 - Odéon

15 DODDODO - Music

16 TOKYO PANORAMA MAMBO BOYS - Music

13 KAN MIKAMI

With Kan MIKAMI [guitar, vocals](#)

Kan Mikami sings the blues, brutal, universal, sad. He sings fado. His voice hits you in the guts and resounds like the howling of the wind. There's something immutable about his ballads, slowly weathered over time under the lights and in the shadows. A clear electro-acoustic guitar contrasts with his powerful voice that rasps slightly as if damaged and torn countless times.

On September 14 1968, Kan Mikami got on the train to Tokyo from his native province of Aomori. He was a poet and wanted to publish. In the meantime, he worked in newspaper distribution, sporting a Mohican. One day a bar owner, intrigued by his appearance, asked him if he could sing. Kan Mikami took up his guitar and soon had the whole bar crying. At that time he was part of the student demonstrations, joined the barricades and played in front of 30,000 people at the celebrated Nakatsukawa folk festival. Those were the good times. He signed with Columbia and then Victor, bringing out a dozen records. He had to tighten his belt at the end of the Seventies however, when the student rebels became salaried workers and the concerts dried up.

The Eighties signalled the beginning of a long period of musical introspection for Kan Mikami. He played exactly the same repertoire for 10 long years, once a month at the Mandala-2, a small club in the area of Kichijoji. He had no desire to move on and instead discovered the real essence of his playing. At the end of the Eighties, his American alter ego, John Zorn came to the club to hear him. Then came Yoshihide Otomo and later Keiji Haino and Motoharu Yoshizawa. They all encouraged him to take the plunge and record some new albums on the independent label PSF, slowly helping him re-emerge from the shadows.

Litterature had a big influence on Kan Mikami when he was growing up. Surrealism, the Beat Generation, Jean Genet, Jean-Paul Sartre and Simone De Beauvoir and Shuji Terayama were just some of these revelations. However Kan Mikami says, "With music, I discovered that before words, it's sound that creates the world, outside language, beyond it. (...) Language is at the service of sound and not the other way round. It doesn't matter any more whether or not my poems are understood."

Selected discography:

- *Juw* (PSF, PSFD-8027, CD 2008)
- *Bachi : From the Oak Village* (Turtle's Dream, TD-004, CD 2004)
- *Ore ga Iru* (PSF, PSFD-13, CD 1991)
- *Kan* (Victor, LP 2005)
- *BANG !* (Colombia URC, LP 1974)
- *Hiraku Yume Nado Aru Ja Nashi* (Colombia URC, LP 1972)
- *Kan Mikami no Sekai* (Colombia, LP 1971)

13

28 March 09 - 15:00 - Cour d'appel

Price code IV. Duration 50mn

14 ASA-CHANG & JUNRAY

With « ASA-CHANG » (Hirokazu ASAKURA) [drums, trumpet, vocals, Junraytronics](#)
 « U-Zhaan » (Hironori YUZAWA) [tabla, trombone, guitar, u vocals](#)
 So SUWA [sound](#)

Asa-Chang & Junray create devastatingly beautiful music that takes our world and turns it into the realm of folklore (or is it the other way round?!). Junrei means “pilgrimage” in Japanese and this one soon becomes an unexpected and luminous journey into the surreal. En route, you’ll make contact with Indian percussion, drums, trumpets and vocal collage. Asa-Chang & Junray’s music is rooted in the Chindon’ya (Japanese street musicians), circus music and barrel organ playing and has an undeniable Sixties (the Showa period) insouciance about it.

Percussionist Asa-Chang started Tokyo Ska Paradise Orchestra but left in 1993, just when it was becoming successful. Several years later he founded the two-piece, Asa-Chang & Junray with Hidehiko Urayama, producer and composer of film music (and guitarist with the group Arepos at the end of the eighties). Their first EP, *Tabla Magma Bongo*, came out in 1998. However Hidehiko Urayama doesn’t play live, his amazing vocal collages all studio work. So Asa-Chang & Junray took on a third member in 2000, U-Zhaan, a peerless tabla player who spends half his time in India following the teachings of the master Ustad Zakir Hussain.

The track ‘Hana’ got Asa-Chang & Junray a reputation outside Japan and an album of the same name was released in England on The Leaf Label, to much critical acclaim. John Peel played ‘Hana’ on his show on BBC Radio 1 and in 2002 the album was voted fourth best album of the year by magazine, *The Wire*. It was also in the top 40 albums of the year in *Mojo* that year. In Japan in 2004, the track ‘Senaka’, a collaboration with singer Kyoko Koizumi, gave the band wider exposure. ‘Senaka’ was also remixed by Rei Harakami on the album *Minna No Junray*, out in 2005.

Disturbingly sensitive, Asa-Chang & Junray have invented a new music that is played at ground level on woven straw mats or in the middle of gardens. It is difficult to qualify, cinematic, almost excessively expressive. The group occasionally works with the dance troupe, Idevian Crew. Asa-Chang also plays with the jazz band Asa-Chang & Blue Hearts, and UZhaan can be found in the company of various different musicians, L?K?O amongst them, with who he released a debut album, *Borsha Kaal Breaks*, under the name Oigoru in 2008.

Selected discography:

- *Live No Junray* (Ki/oon Records, KSBL-7000, DVD 2005)
- *Minna No Junray* (Ki/oon Records, KSCL-8892, CD Album 2005)
- *Kana* (Ki/oon Records, KSCL 8891, CD Maxi 2004)
- *Senaka w/ Kyoko Koizumi* (Music Mine, IDCV-1003, CD Maxi 2004)
- *Tsu Gi Ne Pu* (Hot-Cha Records, IDCH-1006, CD 2002)
- *Hana* (Music Mine, Ref?, CD 2001)
- *Tabla Magma Bongo* (Polystar / Trattoria, PSCR-5676, CD Maxi 1998)

14

28 March 09 - 20:00 - Théâtre

Price code II. Duration 1h

15 DODDODO

With « DODDODO » (Na Min HAKU) [samplers, vocals](#)

This young girl from Osaka is a fury. Armed with just two samplers, her voice tears a contradictory gash across the surrounding sound fabric, creating immediate and confusing sensations. She ties her hair in the shape of a palm tree and blackens her face, playing with an image that is both harpy and sweet young thing. DODDODO unveils a hidden side to femininity, not fragile beautiful but the regenerative force of a woman child out to discover the world. Onstage she clammers wildly over a table and chair in a disquieting show where the simple act of standing takes on significance.

Then she'll freak out completely, no control over her emotions, singing, "Sip my juice if you're thirsty / I'll take you where there's something to see...". The rage she lets rip on stage is neither conscious nor thought out, just a desire to explode. DODDODO's power is mysterious, almost shamanistic and channelled through old school hip-hop. And if she is part of a school, it's the punk and psychedelia of Osaka that lays first claim, the city raising her profile on a cyclical basis. You'd also have to mention Boredoms, as well as Pavement, but DODDODO is constantly evolving and builds on her influences in real time.

A close friend of Baiyon, Maruosa, DJ Mighty Mars, Oshiri PenPenz and Afrirampo who she comes together with occasionally (in the groups Fantaji Nakama and HanHan Neko Musume), DODDODO is a solo project born out of a fierce desire to "do" music that made itself felt around the beginning of the noughties. She writes her melodies on a keyboard before bringing in the samples, which work as kind of rhythmical axes, skilfully dug out of material on various bought or borrowed CDs. She only started singing much later, one evening in 2006, when she was cycling home and humming along to the tunes she'd been playing that day.

Although you can hear ethnic sounds in DODDODO's music, there's no particular conceptualisation behind this. Where she's at is pure sensation. DODDODO does what she wants. As effective as a right hook, her music can wind an entire audience. She's not weighed down by particular styles or hampered by references. She's no show-off either. DODDODO's music is direct, sometimes slightly absurd, hip-hop as if by accident and then a sort of furious spurt.

Discography:

- *Split CD w/Limited Express (Has Gone?)* (Less Than TV, FICL-1026, CD 2008)
- *Sample Bitch Story* (Adadaat, ADA-0010, CD 2006)
- *Donomichi Doddodo* (Power Shovel Audio, PSA-008, CD 2006)

15 (30mn) + 16 (50mn)

28 March 09 - 22:00 - Odéon

Price code III. Duration 1h40

16 TOKYO PANORAMA MAMBO BOYS

With « Paradise YAMAMOTO » (Shuko YAMAMOTO) [conga, vocals](#)
 « Gonzalez SUZUKI » (Nobuhiko SUZUKI) [timbales, vocals](#)
 Comoesta Yaegashi (Kenichi YAEGASHI) [DJ](#)

The Tokyo Panorama Mambo Boys look like a real bunch of outsiders. They are a singular mix of good humour, electro and... mambo! Each Tokyo Panorama Mambo boy is a member of numerous projects, a true band of incorrigible adventurers: Gonzalez Suzuki, a radio presenter on Love FM and the leader/producer of the jazz club group Soul Bossa Trio; Paradise Yamamoto, first official Japanese Santa and the celebrated inventor of Mambonsai; Comoesta Yaegashi, a Japanese DJ pioneer who regularly officiates alongside Yasuharu Konishi (Pizzicato Five) on the label Readymade.

The origins of the Tokyo Panorama Mambo Boys date back to the end of the 1980s; 1986 to be precise. A strange formation (2 percussionists and a DJ) to say the least, they launched themselves onto the Tokyo club scene and were soon in the Oricon charts (information and statistics on the Japanese music industry). The adventure lasted 6 years. In 1993, they decided to take a break to give some time to their (numerous) other activities. 2008 is the year of the big comeback. Like an exotic phoenix rising from the flames, the Tokyo Panorama Mambo Boys have resumed service. Energy and bonhomie intact, they are embracing the dance floors once again with their sparkling made-to-measure mambo.

Mambo? Damaso Perez Prado introduced mambo to Japan at the beginning of the 1950s, first on record, then on stage when he visited the archipelago for the first time in 1959 and performed several memorable concerts in Ginza and Asakusa. Mambo took Japan by storm, even the celebrated enka (Japanese popular music) singer, Hibari Misora, put her melodies to latin rhythms. The energy of the mambo was the perfect accompaniment to the atmosphere of post-war Japan, the Showa period, "the 30 glorious years". A veritable process of hybridisation began, which lasted until the introduction of rock.

What remains is the memory of the energy and ecstatic atmosphere that reigned over the bars and dancehalls of the capital. And it's this energy that the Tokyo Panorama Mambo Boys want to access. There is no nostalgia though. The Tokyo Panorama Mambo Boys are simply worried that the music of today has become too cold. So they're getting out the congas and putting on their frilly shirts to go out on a new mission; warm the hearts.

Selected discography:

- *Mambo Déco* (Teichiku, TECI-1176, 2008)
- *Mambo Impérial* (Teichiku, TECI-1169, CD 2008)
- *Twin Perfect Collection* (Teichiku, TECN-35767-8, 2CD 2002)

15 (30mn) + 16 (50mn)

28 March 09 - 22:00 - Odéon

Price code III. Duration 1h40

And also, during the festival...

+ + **PICOPICO MONSTER PARADE** - Workshop / Parade

+ + **PARADISE YAMAMOTO MAMBONSAI** - Workshop / Exhibition

+ + PICOPICO

With « Picopico » (Atsushi TOMURA) [conception/design](#)
Shigeyuki SASANO [assistant](#)

With the collaboration of the students from the Superior School of Fine Arts of Nîmes and the BTS applied arts from the Lycée Hemingway

Picopico invites to enter the world of "Kaiju", across an introduction to his technology of monsters manufacture.

Picopico is an artist and creator of what are known as "kaiju" monsters. The word "kaiju" comes from 17th and 18th century Japan, the Edo period, when it was used to refer to strange and fantastic animals with magical powers. Today "kaiju" is a term that tends to be used for imaginary, usually big, animals. The word came back into usage in modern Japan after the release of the first *Godzilla* film in 1954, followed by the TV series *Ultraman* at the end of the 1960s. In the 1970s there was a "kaiju boom" on television.

While a literature student, Picopico, almost by accident, started making little characters out of modelling clay. He then moved onto monsters with wigs that he showed at his first exhibition. He slid gradually into this new activity rather than becoming obsessed all at once. The desire to make things he had never seen did eventually start to take him over however. Over the last 5 years, Picopico has consciously kept a sketchbook to record his "kaiju" each day, keeping his hand in and exercising his imagination.

Picopico's monsters are earthlings, not extraterrestrials or fantasy figures. They each have their own characteristics or specificities. Take the monsters "Becos" and "Neba" for example. Picopico says, "The name "Becos" comes from a northern Japanese dialect and means "cow". Becos is a horned monster. He and I are very close. I like his colour, blue, and his shape, nothing special, rather standard actually. But he has a long tongue, like the gods in Papua New Guinea. "Nottokaiju Neba" stinks and sticks to you. That's his particularity! That's why he's made of natto (fermented soya seeds)!"

Picopico's "kaiju" aren't nasty. They live beyond the manmade concepts of good and evil, justice and injustice. "A huge "kaiju" can crush furniture or people when he walks but he does it without realizing, just because he's moving around," Picopico explains. The monsters spark various reactions: fear among children and a cult for the strange among adults. But monsters amuse and intrigue everyone, don't they. They have an incredible power just by dint of being!

Workshop manufacture of « kaijû » monsters' masks

21 and 22 March 09.

Informations / inscriptions 00 33 466 366 500.

Parade

24 March 09 - 18:30 - Place de la Maison Carrée

+ + PARADISE YAMAMOTO MAMBONSAI

With « Paradise YAMAMOTO » (Shuko YAMAMOTO) [conception/gardener](#)

Mambonsai is a new pop culture pastime that involves decorating bonsais with small plastic figurines. Bonsais, miniature trees, bound and cultivated in pots, are part of Japanese cultural heritage. No surprise then that Mambonsai is seen as heresy by the purists. But at the end of the day the activity is perhaps not all that absurd. Much in the way you might place little plastic people alongside model electric trains, Mambonsai requires a little scenographic imagination. The aim is to recreate a slice of life, ordinary or strange, inspired by the forms of dwarfed trees.

Mambonsai won the best new idea award at the Japan Hobby Association in 2001 and the number of adepts has been growing round the world ever since. As an activity, it lightens the weight of tradition in the art of bonsai. It appeals to all ages and only requires a good dose of humour. Invented in the fertile mind of Tokyo Panorama Mambo Boys percussionist, Paradise Yamamoto, Mambonsai is a portmanteau word that reflects his passion for two diametrically opposed worlds: the mambo and bonsais. A Master of Mambonsai, Paradise Yamamoto makes regular TV appearances in Japan to share his enthusiasm in public.

Paradise Yamamoto is an unusual character. Born in 1962 in Sapporo in Hokkaido in the north of Japan, he began his career as a car designer but quickly developed skills in half a dozen other disciplines. A great Mambonsai master of course but also an expert in bath salts, a critic of "luxury" eat-as-much-as-you-can buffets, a connoisseur of gyoza (Chinese ravioli) and, proudest of all, the first Santa in Japan to be accredited by the World Santa Claus Congress, based in Greenland. An atypical career that Paradise Yamamoto cultivates with natural good humour and aesthetic tastes.

Several works have been published on the elfish art of Mambonsai. Photos of these pastoral scenes are a real delight. *Hole in One* is of a group of golfers absorbed in the game on a carpet of moss, *Capturing Bin Laden ~ Just Round the Corner* shows the capture of public enemy number 1 at the summit of a miniature rock and in *2020 A Space Odyssey* a team of scientists clad in anti-bacterial suits analyse huge extraterrestrial mushrooms.

Selected bibliography:

- *Give Away! Mambonsai Post Cards* (Shinfusha, Japan 2004, ISBN 4-7974-9490-5)
- *Gacha ! Mambonsai* (Fusosha, Japan 2003, ISBN 4-594-04229-5)
- *100 Views of The Mambonsai* (Fusosha, Japan 2002, ISBN 4 -594-03810-7)

Public Workshop

28 March 09 - 10:00. Duration 3h. Museum of Fine Arts of Nîmes.
Rue Cité Foulc - 30000 Nîmes. Informations / inscriptions 00 33 466 366 500.

Exhibition

28 March 09 - 14:00. Museum of Fine Arts of Nîmes.

AND ALSO...

Projections on the “Maison Carrée”

Photographs of Eric Bossick

More details soon

Showcase with CHIMIDORO

23 March 09 - 21:00

Le Baloard - 21 bd Louis Blanc 34000 Montpellier

Free Access

Tramway : Louis Blanc ou Corum

www.baloard.com

Showcase with ASA-CHANG & JUNRAY

27 March 09 - 17:30

Fnac of Nîmes - Free access

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Hotel, show(s), city visit

Informations / Inscriptions

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Ticket Office

Code	Usual price	Concessions	Light
II	22	20	13
III seated	16	14	12
III standing	14	12	10
IV	11	10	6

Subscription - 3 or more shows

Code	Usual price	Concessions	Light
II	19	17	11
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III standing	12	10	9
IV	10	9	4

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Usual price	Concessions	Light
132 €	121 €	88 €

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

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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.

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Théâtre de Nîmes

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