

Yokohama Dance Collection EX 2013 Competition II Evaluations

Contemporary dance covers a wide span, from one pole at which a spirit of almost boundless wildness descends upon us to another that is a civilized person's expression of the joy of dance. What I hope for in young choreographers, with their as yet untapped range of experience and ideas, is that they will go beyond the limited domain of the individual to polish their curiosity and sensitivity in every direction, to move those viewing their work, body and soul.

Sumiyoshi Chie (Art Producer, Writer)

With Competition II, the New Choreographer Division, in its third year, the range of participants' styles has continued to expand. Once again it was a competition well worth seeing.

All the choreographers and dancers communicated a sense of keen passion. In general, compositions and techniques had become more refined through repetition. In some cases, however, the dancers seemed captured by complex compositions and detailed elements and did not fully express the core of what needed to be expressed.

If the Competition II age group can convey even more powerfully the "wildness in dance" that MUROBUSHI Ko, a member of the Competition I jury, spoke of, then this competition will grow even more exciting.

Also, while passionate self-exploration is important, it may also be a good idea to seek motifs in the outside world and broaden one's experience. I hope that these young choreographers will proactively read books, experience other creative genres, and look for subject matter more broadly in society, to show us new interpretations that only members of the Competition II age group could create.

Tateishi Kazuhiro (Magazine Editor)

With a group of works that it was hard to choose from, the judging was even more difficult than in past years.

The site of the finalists' performances is a plain space with a low ceiling and pillars on four sides. It was unfortunate that, quite apart from the interest generated by the choreography itself, several of the works were unable to use this space effectively. I hope that while exploring the possibilities of motion further, these choreographers do become more aware of the body-space relationship.

MASUMIZU Erika's *Kakushin-han* was well composed; it began with a variation on Schubert's *The Wild Rose*, then shifted, in the second half, to dancing with vigor and reckless abandon. The individuality of the two dancers, MASUMIZU and YONEDA Saori, was brought out effectively by the choreography, which conveys a true sense of the joy of dancing.

SHIRAI Aisa uses a fascinating technique in *HUM*, with witty groping gestures that produce a double and triple perturbation of our capacity to articulate the meanings of words.

MATSUDA Kodo's *A Thing Ordinary* was simply delightful. The choreographer had prepared several tricks that startled the viewer in a skillful composition that made us laugh.

Hamano Fumio (Senior Editor, *Shinshokan Dance Magazine*)