

Overall Observations

An unadorned space with pillars on four sides and with limited lighting; use of movie-like effects is impossible. All that is left is the body. To seriously engage with your own body, listen to its voice, think with your body. I wanted to pick those people like that, people were trying to create new worlds through that process. (Fumio Hamano)

Many of the compositions treated the medium of the body polysemously, and I was also struck by the many works that communicated considerable taste in their selection of music and effects. On the other hand, some became overly elaborate, so that the core of the work was lost to view, and some compositions fell apart midway. The issue in creating future works will be how to maintain an objective point of view while drawing on that interior voice and drive, how to maintain balance: that is what I thought watching this year's participants. (Kazuhiro Tateishi)

In style, I am looking for something that learns from the past and then chews it up. To me, movements that evoke a sense of déjà vu and themes that focus only on the individual's inner self cannot develop into creative expression. Here the restrictions were many, the requirements difficult, but within them, we did see the brilliant glow of creative work that totally mobilizes the language of the body and leaps beyond the framework of contemporary dance. (Chie Sumiyoshi)

Outstanding New Artist Prize: Kawamura Mikiko, "muku"

The movements of almost all the parts of your body seem uncoupled, so that you can wiggle each independently. But your center of gravity never wavers, no matter how you are moving. Your skills as a dancer are outstanding. Passion within peace and tranquility. From the opening, when your voice echoes, almost as though crawling across the ground, in the dark, I was unable to take my eyes off of you. (Fumio Hamano)

From the opening aria (voice performance), I was made to sense your physicality, invisible in the darkened space, and was drawn in. In the intersection of Ave Maria and an adult video sound track, we have a Kamasutra in dance! And that was only one of the images this highly polysemic work generated; it was highly compelling. (Kazuhiro Tateishi)

While you are equipped with a physical grace and crispness that would triumph on the streets of any country in the world, you are an aloof dancer who does not readily pull the members of the audience into an emotional connection with you. The Ave Maria melody and the trembling of your four limbs, as though profoundly enjoying the subtle semitone intervals, resemble a spirit traveling between the sacred and profane. This is an artist, and a dance, I want to see more of. (Chie Sumiyoshi)

Encouragement Prize: Suzuki Takuro, "Coming and going"

This is a marvelously well developed work. The audience never stopped laughing, but there was a hint of sadness within the humor. In the relationship between words and body, the shimmering, flickering movements, you have a distinctive, mysterious appeal. (Fumio Hamano)

This work excels in its dramatic and entertainment qualities. A street performer style work, in the best sense of the term, it delighted the audience. I felt the movements, made of many details, bear out your sense of speed and your physicality. I also felt you have your own position on the fringes of dance and performance. I hope you will have faith in your own lofty path and continue along it. (Kazuhiro Tateishi)

You are blessed with a face and a body that throw others off their guard. I sensed that you have extensive experience on stage, but your quality of floating, without a set positioning, seemed free. Would more disjointed, chaotic connections between the various ideas, generating discomfort right after calming your audience down, be intriguing? I'd like to see you put your flexibility to work in ballet. Do you like Tetsuwari? (Chie Sumiyoshi)

Encouragement Prize: Toyofuku Akifumi, "You should return to the house early"

I was taken by surprise when Nakajima Miyuki's "Fine on Your Own" started to play at the beginning. Your distinctive leaping steps, as though to make perpendicular slices to cut off the vocals, was remarkably fresh. Your use of your body, and especially your arm motions, also gave a sense of individuality. (Fumio Hamano)

Given the concept, the choice of song, the skillful way you move your body, I thought the result should have been more interesting. While issues remain in your style of choreography, you are a creator of great potential, and I look forward to your future work. (Kazuhiro Tateishi)

The odd movements of your body, from which I was unable to read what was going to happen next, bothered me. Your use of props was not polished, but it worked with the song to enhance the effect of generating a frustrating, even painful feeling. How about adding words to the performance? The gap between your up to date looks and rather old-fashioned, uncouth performance was fresh. I look forward to more work from you. (Chie Sumiyoshi)