

Yokohama Arts Foundation would like to offer our condolences for the loss of Mr. Ko MUROBUSHI. We would like to thank to the great deal of encouragement and support for the young choreographers and dancers as a member of the jury of Yokohama Dance Collection.

#### Reviews of Mr. Ko MUROBUSHI 2011-2015

<For 2015>

After the Yokohama Dance Collection EX 2015 Competition I judging, I traveled to Paris. There, in a studio at the Centre national de la Danse (CND), I have just started to work and make choreography with fourteen international young dancers for new creation <Nijinski a minuit> which is scheduled to have its premiere at La Villette in Paris this coming December. Silviane PAGES has just published <Le buto en France - malentendus et fascination> from CND's recherches. It is a good work that should as quickly as possible be translated into Japanese. Then, in Paris I really feel that "Paris is in danger, Japan is even more in danger". In the year of Yokohama Dance Collection's 20th anniversary, it is even more necessary that "the body of the dance" must be opened up to the other. This is the moment when we must learn from the hybridity of dance, from the transformation of the dancing Body. And also we have to learn "fragility" from each other. Our own body is the first "Other" and the first "alien thing" we confront. Being far from the myth of identity, and "being outside" from the myth of identity, this is dancing.

Ko Murobushi (Dancer, Choreographer)

<For 2014>

This year, the Koreans were overwhelming.

My impression from previous years had been that the Koreans have technique that goes with the emotional flow; this year, they went beyond that to present an acutely self-critical sense of crisis, in Kim Bo ra's <A Long Talk to Oneself>, Kim Bo ram's <Mistake>, and Kwon Ryung Eun's <The Skill for Me>, which won the French Embassy Prize.

The forceful restraint with which they danced revealed itself as an acute, bodily sense of crisis. Mitoh Ruri, whose <Equisse> won the Masdanza Prize, and Inoue Daisuke, whose <Body and the Century Recreation> won the Encouragement Prize, made heroic efforts among the Japanese finalists, but is there any potential today for an acute physicality that does away with the belief prevalent in Japan that a simple style equals self actualization and that reveals experiments and adventures?

Ko Murobushi (Dancer, Choreographer)

<For 2013>

What I said at the awards ceremony was, “Wilder, yet more delicate!” Fabulously wild dances, works that are almost crimes against humanity, do not seem to be entered in Yokohama Dance Collection . . . Or perhaps they are off scattering fireworks somewhere else, in some other place. Where is that other place, you ask? We may find the answer in the future physicality of all the choreographers who submitted their work.

We jury members, having served on the jury for three years, agreed that the level of the works being entered is rising. This was indeed a fierce contest. It also seems that more and more dance curators are coming to Yokohama from overseas.

I hope that the talents who have launched new careers here will be further roughed up by harsh seas in Japan and abroad, through winning their prizes, and will become pivotal figures in a new age of dance.

Ko Murobushi (Dancer, Choreographer)

<For 2012>

I want to see bodies dancing beyond the boundaries of dance.

There can be no equal to the grace of a body rising to the challenge of a prize, an impetus, a fortunate opportunity.

In my personal view, the notion of “Dance as a never-ending adventure, an experiment” has receded even more than last year, is perhaps even being forgotten.

In this, my second year as a judge, I felt the responsibility of witnessing and commenting on this trend.

Ko Murobushi (Dancer, Choreographer)

<For 2011>

The judging over, I went to London.

There I was participating in a workshop in the East End, interacting with relatively inexperienced dancers, when I heard the news of the earthquake and tsunami that has devastated the Pacific coast of Northeast Japan—an absolute tragedy, a universal loss. If dance is always a struggle that, loving “uncouth forms,” is advancing hand in hand with already collapsing signs, assaulting amorphous forms of life, it is also the evanescent joy of discovering generative forms. As an insolent, heroic effort to deliver the coup de grace to forms that hamper the expression of unformed life, dance ought to be both an ultimate act of rebellion and a thing of joy. But in this context, it is not dance; it is simply impotence.

If contemporary dance consists of flow and movements with no fixed location in space and time, the criteria used to evaluate it must include the willingness and the power to break the conventional boundaries of dance. I felt I had already done the impossible in selecting eleven finalists. Rather something already valued, already considered full of promise, the prize should have gone to something as yet undefined, something that makes us wonder, “What is this?” I look forward to next year’s competition with high hopes.

Ko Murobushi (Dancer, Choreographer)

Paris, March 15, 2011