



# ***Pure Core***

Online Screening: TPAM2021 Fringe  
2021/2/4-14

on <https://purecore.hokutokodama.com>

Premiere: 2020/12/4 @THEATRE E9 KYOTO  
Duration: 75min.

Dancers: Ayaka Fujita, Kenta Kuroda, Sachi Masuda

Choreography: Hokuto Kodama

Lighting: Takayuki Fujimoto (Kinsei R&D)

Music: Midori Hirano (MimiCof)

Video: Masashi Nagara

Sound Engineering: Fumihiro Takada (S.O.L. Sound Service)

Stage Manager: Tatsuya Kawamura

Management: Hanabi Takemiya

Video Cam Crew: Mitsuaki Matsumoto, Ai Sasao

Photo: Sajik Kim

Residency Support: Natsuki Ota

Visual Design: Ryu Mieno

## About *Pure Core*

*The night passes. In the morning, knocks are heard at the door. They seem to be coming from outside, this time . . .*

*Two knocks . . . four . . .*

*—But maybe it's just a residue, a dream, a bit of dream left over, an echo of the night . . . that other theater, those knocks from without . . .*

*Jacques Derrida "Plato's Pharmacy"*

---

In the midst of political uncertainty of the early 20th century, the experiences of "alienation" and "exclusion" were spreading along with the rapid modernization of the urban society. The modern dance artists at the time quickly responded to the situation, by displaying the expression of "Alien Bodies" on stage. The physical experiences caused by the modern social structure were well reflected onto their dance creations in the age of social anxiety. A dance historian Ramsay Burt tells us that such Alien Bodies must be embraced as the product of our own desire, fear and obsession.

In our contemporary society, the experiences of depression are spreading out all over the world, pushing the intolerant social exclusion under the name of "purification". A well known Japanese actress was arrested in 2019 for carrying illegal drug, then the video of her dancing at the club went viral on the social media. A lot of insults were posted on the video of her dancing, based on the strong prejudice towards the club culture and drug. Those aggressions were exactly the mirror images of their own desire, fear and obsession. Looking at those comments, I had a flash back of the words of Ramsay Burt in the back of my head.

These two cases surrounding dance seem to form doubled yet symmetrical diagram to my eyes. Alienated body as an object for sympathy on the one hand, and abject body as a target of exclusion on the other. But the threshold between the two is anything but solid and stable. The strong reaction towards deviation is a projection of the fear of being rejected from the society. And we try to trick our own fears by excluding the ones who act differently, or by trying to be sympathetic to them.

Effect of drugs, sound, light and the dance movement kicks in directly to the body, and they almost take the "self" away from us. We react strongly with the sense of fear or pleasure, when the border of self and the others are shaken by the intervention from outside, or when we see someone else in that state. Those emotions of fear and pleasure seem to contradict, but are actually inseparable and exchangeable at the fundamental level.

*Pure Core* investigates the power which intervenes the ever-changing threshold between the self and the other, referencing the dance history, the Japanese club culture, and the post-modern philosophy. Facing with "the spectacle of Alien Bodies" which arise in the midst of overwhelming stimulus, we will come to realize that those Alien Bodies are surprisingly similar to ourselves.

Hokuto Kodama



### 黒田健太 / Kenta Kuroda (Dancer)

Born in Matsuyama, Japan. Kenta explores the relationship with the unknown others through the practice he calls “the sessions”: a spontaneous performative exchange with random street performers. In his youth, Kenta has trained in track & field and boxing, together with his dance training at Dance Studio MOGA. Through his education at Kyoto University of the Arts, he has collaborated with various creators and professors, and joined the dance company “MuDA” as a performer. He has also started his own project “Sensory Scream Project”, creating original works such as *Reboot a Stain* (2016), and *Taruru Sora* (2017) . Currently, Kenta also participates the artist collective “HIXTO”.



### 藤田彩佳 / Ayaka Fujita (Dancer)

Ayaka started her dance education at the age of 5, and continued her training at Homura-Tomoi Ballet Academy. She then continued at Rudra Bejart Lausanne School under the direction of Michel Gascard. Upon her graduation, she danced in Portugal for Kale Companhia de Danca, then returned to Japan to join Noism as an associate member. Ayaka is currently based in Kansai region as a freelance dancer, and took a part in the Japanese cast of Giselle Vienne’s *Showroom Dummies* in 2020.



### 益田さち / Sachi Masuda (Dancer)

At the young age, Sachi started ballet at Sadamatsu-Hamada Ballet. She has been dancing in the works by akakilike, KIKIKIKIKIKI, schatzkammer, Yuko Takano, Jyunnosuke Tada, Miwa Yanagi, Thanapol Virulhakul and other contemporary choreographers in recent years. She has also been presenting her own works, and formed a dance unit “...1”(Amari-ichi) in 2015, together with her fellow dancer Ayako Saito.

All photos of dancers: © igaki photo studio, courtesy of Kinokuni International Arts Center



### 藤本隆行 / Kinsei R&D (Lighting)

Takayuki Fujimoto a.k.a. Kinsei began participating in projects of the performance art group Dumb Type in 1987. Also, he founded his own company “Kinsei R&D” in 2015. After 2003 he has participated primarily as the lighting designer in performance and multimedia works by many overseas and Japanese artists that make use of the unique potential of LED lighting. For his well-known work “true/本当のこと” in 2007, he worked to put together a multi-talented technical team to focus on integrating LED lighting with other digital devices to create a highly organic stage work. Since 2010, he has also been trying to lighting design for Noh performances with LEDs at the Yamamoto Noh theater in Osaka. In his working process, he actively employs the latest digital technologies in works for the stage intending to create new circuits to connect directly to the audience with no less strength than the connection created by the stage performer communicating directly to the audience in live stage experience.



### 平野みどり / Midori Hirano (Music)

Midori Hirano is a Berlin-based musician, composer and producer. She has released two albums on [noble label](#). Her second, “klo:yuri”(2008), saw her further develop her sound, garnering critical acclaim from various media including [TIME magazine](#) , BBC radio and [FACT Magazine](#). Over the following years Midori has performed live throughout Europe and Japan. Besides producing her own works, she has composed music for films, video installations and dance performances. The films that have commissioned works by Midori have been screened at Berlin International Film Festival, Oberhausen International Short Film Festival, Krakow Film Festival and HongKong International Film Festival, among others. Her new album “[Invisible Island](#)” has been released on sonic pieces in the beginning of 2020.



## 児玉北斗 / Hokuto Kodama (Choreography)

Since 2001, Hokuto has been dancing internationally with renowned dance companies e.g. GöteborgsOperans Dancekompani, where he worked with acclaimed choreographers such as Mats Ek, Sasha Waltz, Crystal Pite, Ohad Naharin, Sharon Eyal and Wim Vandekeybus to name a few. Based on his interest in discursive formation of body image, he has presented his first full length solo work *Trace(s)* at the Institute of Contemporary Art Tokyo in March 2017. And in July the same year, he successively presented his second solo work *inspiration/delusion of SWAN LAKE* in collaboration with Shintaro O-ue (C/Ompany). Hokuto holds MFA in Choreography from Stockholm University of the Arts(DOCH), and the third solo work *Untitled (I speak, I lie, I admit)* was premiered in May 2018 as a part of his master thesis. He is currently a doctoral student at the Graduate School of Core Ethics and Frontier Sciences at the Ritsumeikan University in Kyoto. [www.hokutokodama.com](http://www.hokutokodama.com)

## References

- Burt, Ramsay, *Alien Bodies: Representations of Modernity, 'Race' and Nation in Early Modern Dance*, Routledge: London and New York, 1998.
- Chiba, Masaya, "[To Protect 'Jouissance', We Shall Creatively Misread the Law] 'Kyoraku' wo mamurutameni, hou no creative na godoku wo", from Ryo Isobe (ed.) *[Japan, the Nation You Cannot Dance: the Problem of Amusement Buissness Law and the Society of Over Regulation]* *Odottewa ikenai kuni, Nihon: Fueiho to kajyo-kisei sareru shakai* (in Japanese), Kawade-shobo Shinsha: Tokyo, 2012, pp.204-215.
- Coulombe, Maxime, *Petite Philosophie du Zombie: Ou Comment Penser par l'horreur*. Presses Universitaires de France: Paris, 2012.
- Derrida, Jacques, "Plato's Pharmacy", from Barbara Johnson (trans.) *Dissemination*, University of Chicago Press: Chicago, 2017[1981].
- Deleuze, Gilles, "Two Questions on Drugs", from *Two Regimes of Madness: Texts and Interviews 1975-1995*, Semiotext(e), 2006, pp.151-155.
- Fisher, Mark, *Capitalist Realism: Is There No Alternative?*, Zero Books: Winchester and Washington DC, 2009.
- Fisher, Mark, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*, Zero Books: Winchester and Washington DC, 2014.
- Kokubun, Kouichiro, *[The World of Middle Voice: Archeology of Will and Responsibility]* *Chudoutai no sekai: ishi to sekinin no koukogaku* (in Japanese), Igaku Shoin: Tokyo, 2017.
- McCarren, Felicia, *Dance Pathologies: Performance, Poetics, Medicine*, Stanford University Press: Stanford, 1998.
- Yamada, Yoichi, *[Resonant Body: Music, Groove, Possession]* *Hibikiaushintai: ongaku, groove, hyoui* (in Japanese), Shunjyusha: Tokyo, 2017.

### [Film]

Gaspar Noé, *Enter the Void*, 2009.

### [Exhibition Catalog]

Pamela Rosenkrantz, *No Core*, JRP | Ringier: Zurich, 2012.

### [Website]

Hokuto Kodama (ed.), *12 Writings on Dance*, <https://writings.hokutokodama.com>

## Contact us

WEB: <https://purecore.hokutokodama.com>

MAIL: [purecore.dance@gmail.com](mailto:purecore.dance@gmail.com)