

ORACLES

THEATRE/STUDIO

ESCOLA INTERNACIONAL D'ARTS EN MOVIMENT

[WWW.ORACLESTHEATRE.COM](http://WWW.ORACLESTHEATRE.COM)



## GRUP CULTURAL EXEO

# ORACLES Theatre/Studio

International School of Performing Arts

ORACLES is a company committed to opening new artistic pathways. A referent of the psychic temperature of the 21st century: an oracle of the human being and the questions surrounding it. A collective, scenic oracle for times of crisis.

Our works are inspired in Butoh Dance and Live Theatre, working with our own but also adapted dramaturgies, particularly classic texts, in an innovative and genuine manner. We believe in an oneiric and plastic mise-en-scène, one of essences, for the investigation of universal archetypes (myths and classics). Sensorial poetics and symbolism are two of our identifying features, as well as the creation of unique atmospheres. Our works travel to the origins of theatre and to its condition of ritual and magic.

PERFORMING ARTS is an artistic program being developed around arts that involve, directly or indirectly, a multidisciplinary and experimental character, movement and corporal expression. The program includes various lines of work:

- a) TRAINING in artistic disciplines related to movement, dance, physical theatre, etc.
- b) EXHIBITION of spectacles and cultural and artistic proposals related to the body and movement as a vehicle of expression.
- c) SPACE FOR CREATION AND ARTISTIC RESIDENCIES for companies, creators and researchers of the scenic arts with a particular interest in the performing arts and all multidisciplinary arts surrounding this research center.

# BRIDGES

International at Butoh Dance

Culture is a human right and not a banner of a certain group.

“Move 10 centimeters the spirit and seven the body,” said Zeami,  
The creative monk of the Noh Theater.



The reason we dance is because there are many things  
that we do not understand

Kazuo Ohno

International at Butoh Dance

# BRIDGES

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**ARTÍSTIC**  
BRIDGES

**FRIENDSHIP**  
BRIDGES

**CULTURAL**  
BRIDGES

**EDUCATIONAL**  
BRIDGES

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# **NAGASAKI**

«Wilderness Mute»

# BRIEF DESCRIPTION OF THE PROJECT

## BRIEF DESCRIPTION OF THE PROJECT

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### IDEA

NAGASAKI – Wilderness Mute (Still Life) is a collaborative multidisciplinary work, involving music, image, and Butoh dance, inspired by the nuclear bomb launched in Nagasaki the year 1945. The work aims to commemorate the atomic attack and to raise awareness about the dangers of a new nuclear escalation on a worldwide level, in light of the current political and military tension between North Korea and the USA. Nuclear attacks and nuclear disasters (Chernobyl/\*Fukushima) have environmental effects on a global level, impacting directly on our lives and those of future generations. The work confronts us with the irreversible damage caused to planet Earth, our global home, forcing us to consider all decisions about nuclear armament.

### MULTIDISCIPLINARY

#### 1. MUSIC

Last 2017, Music of Remembrance (MOR, located in Seattle, in the United States) commissioned both Keiko Fujiie and Ryuchi Sakamoto to compose pieces related to the atomic bomb, in commemoration of the combats between the USA and Japan, in World War II. The music created by each of the composers recounts the tragedy of the atomic blasts and the effects provoked by the attacks and radiation on the populations of Hiroshima and Nagasaki. Although the case of Hiroshima has been widely represented within the cultural ambit, the city of Nagasaki has been left in the background despite the repercussions the attack had on the autochthonous population. At present there remain very few survivors of the attack, and their testimony is vital, to remind us of the possible consequences of an eventual nuclear attack of the USA and North Korea and the importance of peace.

The musical composition of Keiko Fujiie, with the title Wilderness Mute is based on the experience of one of the victims of Nagasaki, the writer Hayashi Kyoko, who gave a very vivid account of the atomic attack in his work and visited the nuclear camp of Trinity Site, in New Mexico (USA), at the age of 64. In this military base, where North American scientists built and tested the atomic bomb before its launch, the writer experienced a deep sadness and compassion for mother Earth, on verifying that life at Trinity Site does not exist. At this nuclear test site life has disappeared (neither insects, nor any other form of vegetation, survives), only an overwhelming silence reigns. Based on these reflections, Keiko Fujiie created a series of musical pieces to speak of the horror of the nuclear bombs in Nagasaki and Hiroshima, but also to warn about the nuclear shadow hanging over the world. Wilderness Mute was performed as chamber music by MOR (Seattle, USA) on 5 November, 2017. The staging of NAGASAKI – Wilderness Mute (Natura Muerta) involves the presence of LIVE MUSIC, by the composer herself, Keiko Fujiie, a noted pianist and organ player, and other guest musicians, such as Jorge Da Rocha on the double bass, in the performance at the Church of Saint Pau del Camp (Barcelona), where the work was premiered in February 4, 2018.

#### 2. IMAGE And VIDEO

In the years after World War II, the USA expressly forbade the Japanese authorities from taking any visual images of the nuclear holocaust. The North American troops pursued any visual display of the disaster, taking special precautions to ensure the international press did not have access to them. Even now, there is very limited visual material and it remains under the control of the USA; consequently, in NAGASAKI – Wilderness Mute (Natura Muerta), the photographic images and videos are resources that give an account of the political censorship and reveal the naked truth of the devastating effects of these first atomic bombs. The work has a markedly contemporary vision and wants to offer a reflection on the contemporary use of the mass media, alerting of the dangers of digital dehumanization. The ethics of the mass media (note the Catalan political conflict) are capable of converting military/political conflicts or nuclear disasters into reality-shows, to win audiences and enhance the profitability of their programs. This factor is, undoubtedly, very different from the media coverage of the last century. In the computer or digital era, even a war becomes a motive for ‘trivialization’. The human being passes from being an active, political subject, to become a mere consumer, a ‘voyeur’ of reality (a passive, depoliticized subject). (See Catherine Nothomb, Sulphuric Acid)

## BRIEF DESCRIPTION OF THE PROJECT

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### 3. BUTOH DANCE

Butoh dance was born in Japan as a trend of autochthonous counterculture, a subversive form resisting tradition, restrictive and impermeable to change, but also the North American cultural invasion. Butoh was born with the atomic bombs and powerfully questioned established concepts of beauty, by placing on the stage ugliness, illness, deformity, viscera, death, etc. The primitive Ankoku Butoh of the founder Tatsumi Hijikata aimed to make room for everything censurable by traditional Japanese and western canons, granting space to a cultural current that proposed a revolution for dance/theatre, as a revolution of the body. Butoh crossed the frontiers of Japan becoming popular all over of the world for its profound aesthetics; its sense of tragedy revolutionized the way dance was understood. NAGASAKI – Wilderness Mutate (Natura Muerta) takes Butoh dance as a point of departure for its mise-en-scène, trying out new forms of movement from a western viewpoint. The best way of representing the nuclear tragedy is through Butoh dance as it makes it possible to reveal two of the vertebral concepts of the work: physical and spiritual deformity. Physical deformity (QUASI-HUMAN) as an effect of the attack and radiation on the victims and their descendants (malformations); and spiritual deformity (ANTI-HUMAN), as the effect of the capitalist dehumanization of the band of aggressors and progressive lack of ethical and fraternal values in society today (see Byung-Chul Han, *The Burnout Society* and *The Agony of Eros*). The contribution of movement and Butoh dance brought to the piece, is at the hands of the company ORACLES Theatre (located in Barcelona); which is beginning to become established within the art scene, for its remarkable literary adaptations in Butoh dance, such as *Pandora*, *Macbeth* and *The Hunchback of Notre-Dame*.

## REPRESENTATION

NAGASAKI – Wilderness Mute (Natura Muerta) is a multidisciplinary piece, conceived to be represented in churches and historical monuments, as the action performed occurs in the Cathedral of Urakami of Nagasaki, that was left totally destroyed by the North American nuclear attack towards the end of World War II. It is calculated around 90% of Japan's Catholic population (Catholics were pursued and executed up until the end of the 19th century) lived in Nagasaki, with centuries of religious tradition. Around 8.000 Catholics died because of the bomb blast. This caused an unprecedented spiritual crisis, among the survivors, who consequently questioned the divine reasons for permitting such a 'punishment' from the sky. This spiritual (not religious) crisis is a pivotal idea in the work. The nuclear weapon becomes a symbol for the definitive 'Armageddon', one caused by the human being's thirst for knowledge/power (the speech of the scientist who created the atomic bomb, Robert Oppenheimer, forms part of the visual material projected, which has, moreover, religious connotations as it quotes, literally, from the Bhagavad Gita, an important holy Hindu text, after the first successful nuclear test at Trinity Site). The work stems from the re-appropriation of historical and religious spaces, such as churches or historic monuments, for the presentations of the piece. To such effect, during 2018, a series of performances have been scheduled in Barcelona in an ITINERARY that will include the Church of Sant Pau del Camp (which premiered on January 4, 2018), the Church of Santa Madrona (confirmed), and the Basilica of Santa Maria del Pi and the Basilica of Santa Maria del Mar.

## BRIEF DESCRIPTION OF THE PROJECT

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### **DEBATE**

To finalize each representation of NAGASAKI – Wilderness Mute (Natura Muerta), the artistic team will offer a post-performance talk or debate, open to the public, so that those attending can share their thoughts about the work and the nuclear question, to share the abundant information that the composer Keiko Fujiie (native to Nagasaki) has compiled during 30 years of research.

The Greek concept of CATHARSIS (to which the staging of NAGASAKI does justice) is followed by a space of REFLECTION, so as to integrate the emotions and reactions that the public has experienced. This phase is necessary in a show that so powerfully moves the collective imaginary creating a space where what has been experienced can be discussed a posteriori.

# PROJECT JUSTIFICATION

## PROJECT JUSTIFICATION

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### ANTECEDENTS

In 2017, with aid from the Office of Support for Cultural Initiatives of the Department of Culture of the Generalitat of Catalonia, the Cultural Group EXEO, in collaboration with the company ORACLES Theatre, located in Barcelona, realized a first production with live music by Keiko Fujiie and Butoh dance in an adaptation of *The Hunchback of Notre-Dame* by Victor Hugo. Quasimodo was premiered successfully at the Church of Santa Madrona, in Barcelona, in active collaboration with the parishes of Poble Sec and was later shown at the up and coming, avant-garde, cultural center, Konvent O (Berga) and at ORACLES Theatre/Studio (Barcelona). At that time, the Cultural Group EXEO was the first to endeavor to “re-appropriate” historic and sacred spaces. To convert our “temples” into “theatres”, into spaces where the performance would have a cathartic character (one notably influenced by *La Fura dels Baus*) and to open up spaces for social, ethical and philosophical debate. The natural deformity of the character of Quasimodo and the grotesque nature of Butoh dance led the artistic team to begin to gestate the idea of investigating the concept “quasi-human” in relation to the victims of the atomic bombs. From here, also, arose the idea of the “anti-human” in relation to the aggressors but also the progressive dehumanization/desacralization of society (see the work of Pier Paolo Passolini). Within the concepts of “quasi-human” and “anti-human” lie questions about what is “human”. Where is left of our humanity? Is it in danger of extinction between these two extremes?

### JUSTIFICATION

The shadow of a possible nuclear attack, under the threat of an unimaginable military escalation between North Korea and the USA, hovers over us. The relatively recent accident of the nuclear power station at Fukushima and the pollution caused by radioactivity throughout the Pacific Ocean (a taboo subject, skillfully kept secret by the Japanese authorities) reminds us that this problem and the effects it has on planet Earth merit rapid and heart-searching consideration. We have to take a stance and create awareness about the need for action. Nuclear armaments? Nuclear power stations? The incipient numbing, individualism caused by digital capitalism does not help in raising stir “compassion” for mother Earth. We are too occupied looking for success. We believe, moreover, that historic spaces and, in particular, HOLY spaces in Barcelona, need to house cultural and scenic proposals to revive them as cathedrals of culture. Spirituality is not just the Lord’s Prayer, or a yoga pose; spirituality is an active position, one committed to the historical times that each civilization has to confront. The reinterpretation and “re-appropriation” of the temples, also, grants a new dimension to the artistic proposals, endowing them with monumental impact (present, for example, in the dramaturgy of NAGASAKI, where the action happens in the Cathedral of Urakami). NAGASAKI transports the public to the 8.000 Catholics who were praying in that cathedral the morning the bomb dropped, dramatically granting a new dimension to the physical space. One of our objectives is to CREATE AN ITINERARY OF CHURCHES AND HISTORICAL MONUMENTS in which to represent NAGASAKI “Wilderness Mute” (Natura Muerta). In Berlin, for example, some churches have been reconverted into theatres, granting them a high quality of social and cultural life.

## PROJECT JUSTIFICATION

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### VALUES

Humanism is in danger of extinction; we understand “human” as being able to feel empathy for the other (one’s fellow man). Lo and behold, the Universal Declaration of Human Rights closely resembles the heart of all religions or spiritual traditions. The human being is one who is able to defend life, equality, and fraternity. NAGASAKI talks to us of taking care of mother Earth. “The Earth is sick,” says one of the stanzas by the composer Keiko Fujie. A sensibility towards the atomic question and nuclear disasters is reached by passing from making human beings regain FEELING and by RELATING to each other. We do not propose ‘intellectual’ discourse, so much as a multidisciplinary one; an all-encompassing scenic experience that blasts away barriers to touch upon emotions. We do not believe in human beings who don’t contaminate because it is ‘the norm’, so much as in men and women that advocate nuclear disarmament because ‘they feel in their skin’ the pain that it causes. EMPATHY is to feel what others feel. Many disasters would be avoided if we returned to FEELING LIKE HUMANS, beyond the consumerism and superficial emotions of the digital era. It seems that the human being will be substituted by the MACHINE, or turn into an automaton (see Manuel of Pedrolo, Men & No.)



INTENDED PUBLICS

## INTENDED PUBLICS

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### **UNIVERSAL**

«Wilderness Mutate» (Natura Muerta) is a multidisciplinary piece of music, video, and performing arts. There is no text, so everybody can understand and follow the piece without any problems. With this circuit of performances we want to bring together human and artistic resources to consolidate a sector of the public that promotes art within monuments, churches as well as the historic heritage and culture of Barcelona.

The idea is to take theatre beyond theatre halls, because historical spaces give life to productions particularly when the historical impact is relevant.

The work, NAGASAKI «Wilderness Mutate» (Natura Muerta) stems from the idea that the public is in the Urakami Cathedral, that was left totally destroyed by the atomic bomb of 1945, burying 8.000 Catholics.

GENDER PERSPECTIVE

## GENDER PERSPECTIVE

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We understand that the progressive, relentless dehumanization of the capitalist system leads to the total eradication of (collateral) differences between men and women. Capitalism on the horizon points to the automaton: to the machine. It is the “computer” era. Automata have no gender; new forms of discrimination will arrive, in the future, via the ‘qualities’ of these ‘products’. This idea (taken from Queer theory and taken to the extreme) is one of the areas we explore within the concept of the ANTI-HUMAN.

The victims and bodies that have suffered the nuclear effects are bereft of any qualitative differences of gender, between men and women; in this sense, we also explore sexual indifference, through the body and movement, within the concept of QUASI-HUMAN.

Some of the roles/characters of the staging do not correspond to the sex of the interpreter, for example, the character of Hayashi Kyoko (woman) is interpreted by a man; the character of Sumiteru Taniguchi (man) is interpreted by a woman. This decision does not take into account the sex of the interpreter so much as their suitability for the interpretation of the movement of each role/character.

OTHER PRODUCTIONS



PRODUCTIONS

# 1. ÍCARO

The last flight

TEASER: <https://vimeo.com/264986342>

# 2. QUASIMODO

Adaptation of *Notre Dame de París*  
Victor Hugo

TEASER: <https://vimeo.com/222007013>

# 3. DUNSINANE

Adaptation of Macbeth  
Shakespeare

TEASER: <https://vimeo.com/189938640>



PROJECT INICIATOR

# Orland Verdú

Barcelona



Orland Verdú is a global creator of scenic arts. His career ranges from dramatic literature and experimental theatre to Butoh dance.

With a degree in Catalan Philology from the Universitat d'Alacant and a Master in Creative Writing from the Universitat Pompeu Fabra, he was a teacher in various public institutions, ranging from the Universitat de Barcelona to the penitential centre, HOMES, as well as various institutes and schools.

He discovers the magic of theatre at the School of Corporal Expression LABORATORI in Barcelona. These are the years of Madame Ho Lee (published by Editorial Carena) and the adaptation of L'Strada. After graduating he joins as an actor the Teatre dels Sentits, in the work Oracles, a staged journey through archetypes of the collective unconscious and sensorial poetics.

In the year 2013, he discovers Butoh dance with the master Atsushi Takenouchi. His passion leads him, in 2016, to travel to Japan to investigate the origins of Butoh and its possible connections with Greek theatre. On returning, he instigates the project of the dramatic center ORACLES Theatre/Studio, that opens its doors in Barcelona in 2017, and which has during 2018 established itself as a reference for alternative theatre.

In 2013 he establishes the company ORACLES Theatre. His first work is a metaphysical text: Diàlegs de Dalt i de Baix (Dialogues from Above and Below), which was awarded the VIII Prize of Teatre Ciutat de Sagunt (Ed. Onada, 2011). The piece travelled around Barcelona and the region of Valencia from 2013 to 2016.

In 2014 he shows Nostàlgia, his first Butoh dance solo, at the Laboratori Tísner. With a strong theatrical feel, bedazzled by masks and myths, he creates the solos Pandora and Dunsinane (Universitat de València, 2016). With the text Truc o tracte? (Call or deal?) he wins the XVII Prize of the Evarist García Theatre of the Provincial Government of Alacant (2016), a text he directs and performs, along with the actress Natalia Bravo. It was premiered at the Teatre Arniches d'Alacant and surpassed all the public's expectations.

In the last few years his work has been Quasimodo (2016), with the composer Keiko Fujiie, a work based on The Hunchback of Notre-Dame, that was premiered at the Church of Santa Madrona in Barcelona and Konvent O (Berga, 2017); Metamorphosis by F. Kafka, presented at the Sala Beckett (2017); the popular Hyde Cabaret (2017); and Icaro, el últim vol (Icarus the final flight) a Butoh solo that was premiered at the Iberian Festival of Butoh Alma Negra (2018).

He directed, along with Keiko Fujiie, the international cast of NAGASAKI - Wilderness Mute (Natura Muerta), a work presented for the first time at the Monastery of Sant Pau del Camp in 2018.

Parallel to his own artistic work, he has worked hard to create bridges with other artists. He has produced courses in Butoh dance in Barcelona (Natsu Nakajima, Gyohei Zaitzu, Mushimaru Fujieda) and has given classes in various different cities (Québec and Madrid).

Currently, he is the administrator of the ORACLES Theatre/Studio space and the director of the International School of Performing Arts (Barcelona).

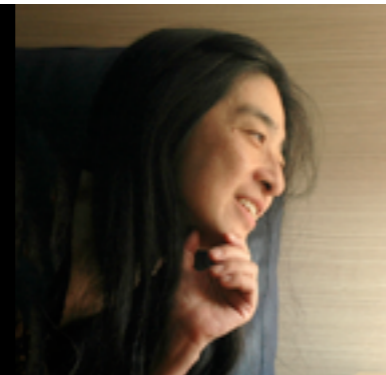
<http://www.oraclestheatre.com>



PROJECT INICIATOR

# Keiko Fujiie

Kyoto



Keiko Fujiie, born in 1963 in Kyoto, is an award-winning composer whose music is frequently performed both in Japan and internationally.

After graduating at the Tokyo National University of Fine Arts and Music, she completed her postgraduate studies at the same institution.

She is among the very few Japanese composers to have twice won the coveted Otaka Prize awarded by the NHK Symphony Orchestra for the previous year's outstanding symphonic composition; in 1995 for Beber for Orchestra and in 2000 for Guitar Concerto No.2 Koisucho.

She has composed a number of pieces for guitar, many of them for the distinguished Japanese guitarist (also her husband) Kazuhito Yamashita.

Fujiie was presented with the Kenzo Nakajima Award in 1996 for her monologue opera Nina de Cera.

Support from the Asian Cultural Council resulted in a residency in New York for several months in 1992-93, where she returned in 1998 to premiere In Their Shoes, a music and dance collaboration.

From 1998-1999 she served as composer-in-residence for Orchestra Ensemble Kanazawa.

Her commissions include Academic Festival Overture for the hundredth anniversary of Kyoto University, the double concerto Kyoto: Reverberation for the Kyoto Protocol Treaty in 1997 and Piano Concerto No.1 Memories of January, composed for the seventieth anniversary of the Japan Music Competition in 2001.

Fujiie was asked to write the compulsory piece for participants in the Fifth Musashino-Tokyo International Organ Competition of 2004 and At the Tomb of Fra Angelico for Organ and Orchestra (also a commission) was composed to be performed by the winner of this same competition in 2006.

Her Guitar Concerto No.3 Autumn Reverie was premiered in Seoul, 2011.

Since 2001-2014 a major focus for Fujiie had been organizing the guitar quintet Kazuhito Yamashita Family Quintet, for whom she also composed.

Her work Kasane was their main repertoire and typifies the music of a bygone era. This quintet looked to the risorgimento of the quintessential and older musical traditions of both Europe and Japan when such music was known and valued, and whose echoes can still be heard in the classic Japanese 11th century novel The Tale of Genji.

In this piece, four guitars, multi-layering with shifting tonal colors, represent the various plucked stringed instruments of old Japan.

Fujiie had made 3 CDs with the Kazuhito Yamashita Family Quintet and had been invited along with them to many music festivals such as the Rome International Guitar Festival in 2004, the Cordoba Guitar Festival in 2007 and 2011, the Open Guitar Festival 2011 in the Czech Republic, and so on.

Fujiie also composes for orchestra and choir and has also written chamber music and opera. One area of research interest is Gagaku, the ancient court music of Japan, and she also composes for Gagaku ensemble.

Since 2015, Fujiie has been working on her new opera A Vermillion Calm and also on Aspects of Hamlet, a collaborative work with a choreographer/dancer Abél Coelho.

Aspects of Hamlet, a collaborative work with a choreographer/dancer Abél Coelho in 2016.  
<https://www.youtube.com/watch?v=DgcHpDaDaKw&feature=youtu.be&app=desktop>

Music for the international guitarist Kazuhito Yamashita  
Amatsuwotomono  
<https://www.youtube.com/watch?v=ohPnxeZBjSA&app=deskt>

Little Henny Penny Finds Love - YouTube  
<https://www.youtube.com/watch?v=rSYbXf4epDM>

Keiko Fujiie: Beber - for chamber orchestra (1994) - YouTube  
<https://www.youtube.com/watch?v=VhQ5-kSK4pg>

CULTURE PROJECT MANAGER

**Ester Vinyals**  
Barcelona



Technical manager for marketing and communication in the fields of cultural and educational administration. Who specialized in creative industries, Arts and Humanities (Cultural management) at the Universitat Oberta de Catalunya, UOC. Her background is in the visual arts, interactive design, and digital communication: which leads to her unique transversal vision and set of skills in Technology, Visual Narratives and User Experiences.

Her national and international career has led her to work in the production of many different events, such as theatrical shows and exhibitions. In the last 15 years she has specialized in the direction of digital projects and creative services for cultural institutions and sectors related to the scenic arts, music, design, the visual arts and architecture.

Since 2015 she has worked on the project CREATORS IN RESIDENCE at the institutes of Barcelona, a program run by the Institut de Cultura of Barcelona and the Consortium for Education, that introduces contemporary creation into public high schools through direct and continued contact of students with creators.

The project pursues a three-fold objective through this direct contact between art and education:

- To encourage pupils to discover their own processes of contemporary creation through constant contact and discussion with an artist, and to think about art through their own personal experience.
- To promote and generate situations and contexts that stimulate artistic innovation and creativity.
- To help to transform schools into places that actively encourage culture, art and thought, into centres that host creativity and spaces for artistic experimentation and innovation.

The success of this experience, both for the artists and the teachers and pupils, has enabled the programme to become consolidated as a key initiative in the city for establishing links between contemporary art and teenagers, and has generated new forms and contexts for creativity.

<http://www.enresidencia.org/en>

COOPERANTING

# Nourit Masson

Strasburg



Nourit is a multidisciplinary artist, painter and photographer. She has organised many exhibitions, installations and stage costume viewings, in galleries, museums and “off” settings in France and worldwide.

Guest artist teaching at the Art Department of “Temple University”, in Tokyo.  
Main subjects : Questions of Identity and gender in the Arts.

Teaching master class since 2012 at Strasbourg University - department of arts and theater : « between tradition and modernity the japanese avant-garde Ankoku Butoh and its various influence since mid XXe century.

Specialist in Butoh dance, she has published with Jean Viala a history of avant-garde Japanese Butoh dance from the 60’ to the 80’: “Butoh : Shades of Darkness” which is an international reference.

She has also written a book on the dialectics of life and death : “The Courage of Living for Dying” published in 2000 by ed. du Relié and as an Albin Michel paperback in 2002.

<http://nouritms.fr/>

COOPERANTING

# Jorge da Rocha

Lisboa



Jorge da Rocha, 27th January 1980. Porto, Portugal.

From an early age, Jorge was divided between music and material art forms. Whilst living in Portugal, he combined these interests. He became an autodidact music student and collaborated in both artistic and musical projects, playing the guitar and the Hindu Sitar. From 2003 to 2005 Jorge studies guitar music theory and combo at RIFF – jazz school of Aveiro, Portugal.

In 2005, with the intention of devoting himself completely to music, Jorge moved to Barcelona. From 2006 to 2008 Jorge studied guitar, double bass, music theory and combo at Taller de Musics in Barcelona. From 2008 to 2012 Jorge graduates at Conservatori Superior del Liceu, Barcelona (Superior Degree in Jazz and Modern Music), where he had classes with Horacio Fumero, David Mengual, Nono Fernandez, Iñaki Sandoval, Jon Robles, Iñaki Sandoval, Francisco Suarez and Dani Pérez. At the conservatory he has the opportunity to do master classes with great musician as Dave Holland, Eddie Gomez, Ben Street, Pat Metheny, Seamus Blake, Jorge Rossi, Billy Hart, Bill McHenry y Stefan Karlsson.

Since his move, he's been recording and playing in a number of projects and musicians within Barcelona's vibrant musical scene: Mosaico Jazz Trio (Reflejos –featuring Raynald Colon, Dani Pérez y Mú. Recorded at Nomada 57, Barcelona) Samantha de Siena (Lifting the Veil produced by Suso Saez), Anna Morley (Water Door, Casa Fulda, Berlin), Jon Robles, Jordi Bonel, Dani Pérez, Matthew L. Simon, Ismael Dueñas, Calima Electric Blue, Inma Gomes, Danny the Lip and the Downlow, Camila Brasiliano & Saudades, Maria Coma, The Near Death Ensemble, among others. Jorge is a regular musician in Barcelona's musical scene, he has performed in prestigious clubs and festivals, including Barcelona's Voll-damm International Jazz Festival (2010, 2011, 2012 and 2013).

In 2016 Jorge records his first album in his solo career “These are a few of my favorite songs”. Its was recorded only with two instruments: Double bass and Voice, an album in which Jorge plays songs from some of his favorite artists like Radiohead, Björk, Massive Attack or the portuguese songwriter Zeca Afonso. Jorge presents this album in live shows in Spain, Portugal and Germany.

In 2017 Jorge plays in different venues and festivals in Europe: Spain, Portuga,, Germany, Switzerland and Italy. He publishes his second album “To Drop and Lt Go”. A very special album with his own compositions recorded only with double bass and voice. The album is presentes at Mercado de Musica Viva de Vic (MMVV2017) and afterwords in Portugal and Germany.

<http://www.jorgedarocha.com/en/home>

<https://www.facebook.com/jorgedarochamusic>

<https://www.youtube.com/channel/UC-4sLUeOn9YcS3Z4Gea9IDA>

<https://soundcloud.com/jorgedarocha>

<https://open.spotify.com/artist/1zD28BJpwbkDWFiVpyq59X>

COOPERANTING

# Roxana Vanessa

Barcelona



20 years of experience in different disciplines and artistic activities:

- Theatre
- Song
- Corporal Expression
- Aerial Theatre-contemporary Dance
- Butoh Dance
- Alternative Performances

Direction and creation of shows.  
Scenographical settings.

Actress | La Fura dels Baus | 03/2004

My work to La Fura dels Baus: actress- performer, corporal expression and aerial theatre.

Author-D. Artistic | The Room | 04/2016 - Current

Creation, direction and performance in:

“The Room Installation”.

“Video installation performàntica” realised in Buenos Aires and Barcelona.

<https://theroomin.wordpress.com>

COOPERANTING

# Terukaku Yamashita

Berlin



Japanese musician Terukaku Yamashita was born in 1994 in Kyoto. Since his childhood, he has been learning guitar and composing from his father Kazuhito Yamashita and mother Keiko Fujiie. As a guitarist, he has already performed in more than 15 countries, both as a soloist and also as a member of his family ensemble. Through performances of his own pieces, he is now creating new music activities and his innovative music and sensitive interpretation are highly appreciated. Since 2013 he has been living in Berlin and studying composition, improvisation and interpretation practice on the guitar with Carlo Domeniconi. He is also studying composition (with Prof. Elena Mendoza) and classical guitar (with Tzwetan Stoyanov) in Berlin Arts University. He has participated in master classes of Argentine guitarist Ricardo Moyano and other musicians. His solo and ensemble pieces are also performed by many musicians, including his father Kazuhito Yamashita and other great musicians in Japan, Germany, France, Hungary, the USA and other countries.

Concerts Activities (Excerpt)

- Solo Concerts in Budapest, and Miskolc/Hungary, (2017)
- Berlin-Brussels Ensemble Concerts in Brussels and Berlin (2017)
- Solo and Duo Concerts in Berlin Spiegelsalon (2017)
- Solo and Ensemble Concert in Seoul Art Center/Korea (2016)
- Solo and Duo Concerts in Chapelle de L'agneau de Dieu/Paris (2016)

[https://www.youtube.com/watch?v=kn-syQsjVyY&list=PL\\_3yymhUHwSYo59UaUSluRND2cpNGRW5t](https://www.youtube.com/watch?v=kn-syQsjVyY&list=PL_3yymhUHwSYo59UaUSluRND2cpNGRW5t)

<https://soundcloud.com/terukaku-yamashita/terukaku-yamashita1994-die-raben-fur-tenor-gitarre-und-violoncello>

<https://soundcloud.com/terukaku-yamashita/solace-of-gazing-into-the-distance>



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