

SECOND FALL



photo by Akihito Abe

Saburo Teshigawara + KARAS

SECOND FALL



photo by Sakae oguma

In his native Tokyo, Saburo Teshigawara has been approaching in many styles of creation towards the words of Polish writer Bruno Schulz recently.

This piece was inspired by the short text “Second Fall”.

Teshigawara does not try to interpret Schulz’s words, but tries to search the hidden quality and smell and colors in between his words through a different vocabulary.

SECOND FALL

Choreography, Set design, lighting design, music compilation

Saburo Teshigawara

Original noise

Akira Oishi

Images

Rihoko Sato

Dancers

Saburo Teshigawara, Rihoko Sato

Technical coordination/Lighting operation

Sergio Pessanha

Lighting operation

Hiroko Shimizu

Sound

Tim Wright

Stage manager

Markus Both

Kazuomi Kurosawa

Duration : 60mins

Premiere : 6, Sep. 2013 at Tokyo Metropolitan Theatre, Playhouse

Production : KARAS

Coproduction : Tokyo Metropolitan Theatre

Administration: KARAS

Production, touring:

Epidemic (Richard Castelli, Chara Skiadelli, Florence Berthaud, Claire Dugot

Inside and outside of the world, and what is in between

“Fall” will never end.

Things only breathe in the air.

Someone weaker than an angel sits on the shoulder of the trembling angel,
breathing together.

This is what I felt was written in Schulz’s text.

The time when fragility and extreme intensity struggle.

Schulz must have been seeing an angel.

I envisage. Amidst the transition of temperature created by the faint hope and
anxiety of the characters, a human who cannot suppress his passion, and the
weakness of the hiding suffering angel crosses.

A trembling life forsees the struggle with reality.

The intuition that fragile beings support the world gives me the greatest strength.
It brings courage.

A clear yet uncertain joy grows within irony.

It is born, bewildered, troubled.

Heartbeat and a silent scream resonate.

A faint laugh brings back the season.

The angel with an expressionless face is still trembling.

This is when dance will be born.

Text by Saburo Teshigawara

REVIEW



photo by Sakae oguma

From the beginning where Rihoko Sato in white, stands under the unique lighting like a navy or grey ombre dyeing, until the very end, the stage itself is so overwhelmingly beautiful.

What left a striking impression was the next blue scene which seemed like the dark night or the deep sea. Everything became blue, and high above was a ring like a lunar eclipse. And in this blue world, Teshigawara dances a graceful dance smooth and with no edges to a tranquil piano music. Soft and tender, with no intention at all for self appeal, yet one is drawn in strongly by the almost sacred serenity. It was as if he was going to melt into the blue which painted the whole stage, and you wanted to hold on to him so that he would not disappear. It was a moment when you felt the great power of tranquility.

... Another scene with overwhelming beauty was a white scene which came after a black scene of earthly life. Like a fragile heavenly being, fog and white clouds seem to wash away Sato, dancing like a white thin cloth blown away by the wind, with a skillful technique of release. It was so pure, so fragile, so beautiful, that it emotionally filled ones heart. It was a heavenly music seen by the eye.

...And so Teshigawara inspired by Bruno Schulz's sensitive sense of describing the world, described the beauty and fundamental of the world ever more brilliantly than the genuine script, in the style of performing arts, a style which can sometimes embrace more information than words.