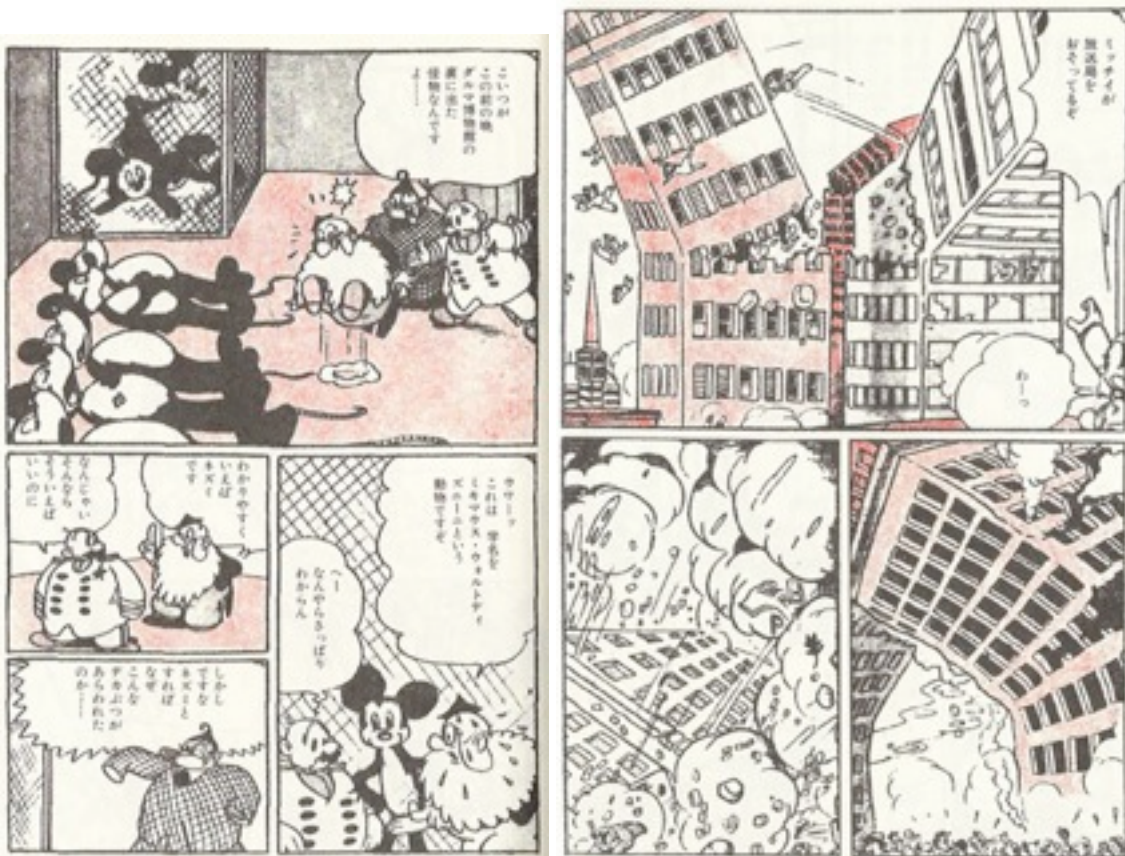


Ei Arakawa (347)489 – 9864

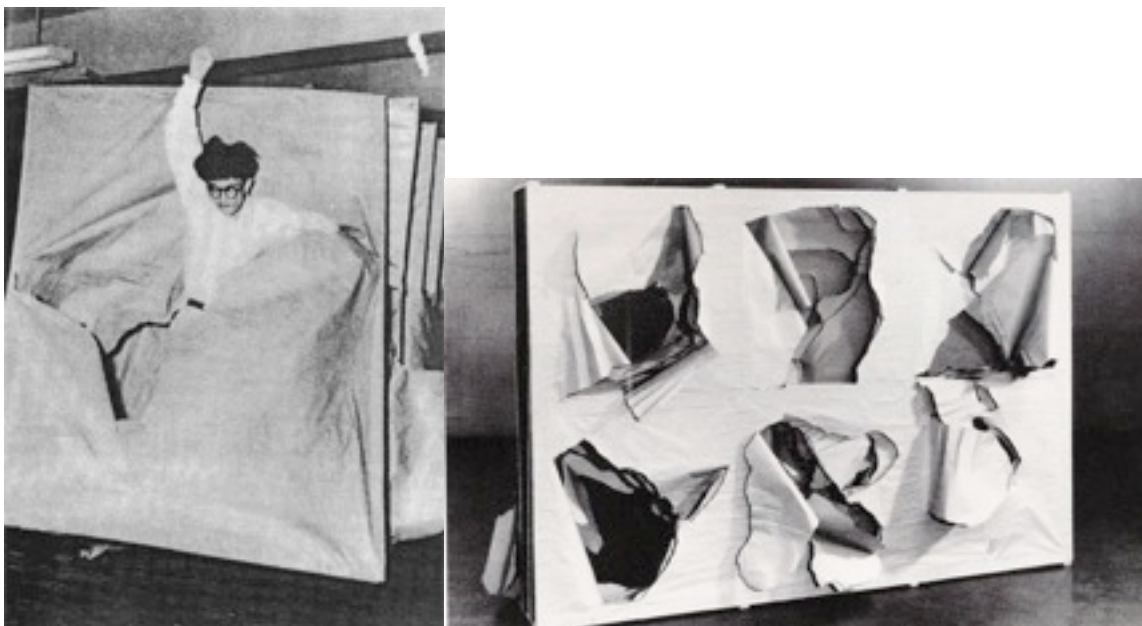
Greater New York 2005 proposal One

Death Driving Metropolis (working title)

A. Osamu Tezuka (1928 – 1989), often cited as the God of Manga, appropriated Metropolis, German film of 1927 by Fritz Lang, in 1949. Rapid absorption of West during post-war democratized Japan was evident in this early comic; Kenichi, a Japanese teen, lives in Manhattan-like mega-city where English sign boards, US dollars, androgynous Mitchi, Mickey Mouse, riots of robot labors, omote-nium (a parody of uranium) messes up all over.



B. Meanwhile in post-war art world, Saburo Murakami (1925 – 1996), performed At One Moment Opening Six Holes for the first Gutai Art Exhibition in 1955. An operational action of Alternative Modernism, the artist smashed through 6 layered large papers, the shoji Japanese papers. For him, tearing this material possibly represented an act of making a break with tradition, its nationalist war past, or “breaking through of conventional cultural limits.”



C. Now that 2005, Arakawa conducts new performance investigating transformation of Japanese identity in reflection of American effects, intensified new immigration, and on-going globalization. Last 8 months, Arakawa, the first time in his life, attended Ballet/Jazz school in New York city ONLY to sustain legal visa status in USA. Inviting two teachers and 30 foreign students (majority are women) from Peri Dance Center, dynamic performance will be realized with the tradition of body as a site of discourse.

1. Contemporary Jazz Warm Up Training

push up, stretching, crunches, triceps, etc

40 minutes with various current hip-hop, and pop tunes

Teacher: Grant Chang



2. **Gran Allegro Ballet Jumps**

Non-Western ballet dancers smash through 78 of blowing up comic pages, Metropolis by Tezuka Osamu (entire narrative of p.1 to p.155), producing Fontana-like instant paper artifacts.

15 min with live classic piano improvisation by Anna Korab

Teacher: Masayo Tomita



Greater New York 2005 proposal Two

Mid-Yuming as Reconstruction Mood

7 people construct and destroy a spectacle stage set within 30 min while Japanese pop songs by Yuming are being played. Had premiered inside

tiny storefront of Reena Spaulings Fine Art, then months later realized in front of MFA building at Columbia University on a rain day, I would like to propose final installment of this performance just across 46 Ave from P.S. 1, unused parking lot of **State Bank of Long Island** where you can look up tall **Citicorp Building** behind.





Followings are the first description of performance at Reena Spaulings.

Inspired by NFL Superbowl half-time events, the performance involves a live, high-speed transformation of Reena Spaulings Fine Art. Using 3-D game design software, sets, video and carpentry tools, the performance plays on the engineering wizardry, the aesthetics of televised stadium spectacles, and dynamism of actual construction. "Mid-Yuming as Reconstruction Mood" is also Arakawa's personal investigation on the fandom of Japanese pop singer Yuming, whose frequent stage set designer is Mark Fisher, who designed Superbowl Half Time Show in 2004, or much earlier, Pink Floyd's the Wall in 1980. The pamphlets, in which Arakawa had interviewed with 6 collaborators (all women), are distributed before the performance. (There are 15 min opening part following by 30 min performance part.)

"As always in the Superbowl, the stage had to be built on the field during the commercial break following the first half of the game, and taken down during the commercial break before the start of the second half. The stage was built by 450 volunteers . . . This was the most complex Superbowl stage we have built - twenty six carts incorporating lifts, telescoping towers, plus the six 30ft tall hinging 'tusks' on which Janet's dancers performed. The volunteers threw the whole thing together in just 4.42 minutes, and had it off the field in 4.30 minutes. A fantastic and generous performance by all of them; all of us on the creative team salute them and thank them for their hard work." The Mark Fisher Studio