



fuku
DANCE

Junichi Fukuda, Artistic Director
www.fukudance.com

JUNICHI FUKUKA

artistic director / choreographer



Junichi Fukuda is a native of Yamaguchi, Japan. He has established a track-record of excellence in dance and choreography internationally and now works regularly in the USA with ongoing work in Japan.

Began his dance career as a soloist/principal dancer with renown companies including Lar Lubovitch Dance Company, Ballet Tech/NY, Oakland Ballet, Smuin Ballet/SF, , the New York Baroque Dance Company, Buglisi Dance Theatre, Jose Mateo Ballet Theatre, and Peridance Contemporary Dance Company.

Fukuda has begun to make his mark as a choreographer of note receiving important awards including Emerging Choreographer Residency from Bates Dance Festival (2016), CATALYSTS Artist residency from the Dance Complex (2016-2017), the Dance Place's New Releases Choreographer Commission (2012), the S&R Washington Award (2012), and Rehearsal and Retreat Fellowship from Boston Dance Alliance (2017-2018). His work is the recipient of regular support from Somerville Arts Council (2016-2017), New England Foundation for the Arts (2016 & 2017), Boston Cultural Council (2017), Fidelity Charitable Foundation (2017) and the Boston Foundation (2018). His works have been presented at 18MASDANZA in Spain, Dance St. Louis' The Spring to Dance Festival, DanceNow at Joe's Pub Festival and Bates Dance Festival as well as the local festivals in New England region. The Washington Post states Junichi's work as "tasteful proposal," "a work of easeful harmony" and "the simple, beautifully executed lines and swerves."

In 2014 he established FUKUDANCE company. Since its inception, FUKUDANCE has been contributing to communities by providing workshops to train dancers as well as to offer physical awareness to non-dancers. FUKUDANCE creates work from a belief in the necessity of live performance and the experience of art to convey humanity through virtuosic, unique collaborations and engaging performances. Future engagement include a company residency and performance at the University of New Hampshire in 2019.

Fukuda continues to develop work in collaboration with the community in Japan collaborating with local artists with the specific purpose to develop international ties between Japan and other major dance sites.

In recent years, he has appeared in the events in Tokyo; SIX DOORS (2010), an evening of contemporary dance performance at Akasaka Blitz, Osaka; IDUMI MOVING SESSION (2018), an evening of contact improvisation performance at 5th Street, Fukuoka; Music concert (2014) by local Japanese singers and song writers at Sakagura, In his hometown Yamaguchi, he has co-produced with local artists and producers projects such as Hoshino Circus (2018) and charity performance for Hiroshima (2018), In 2019, Junichi will lead the Japanese contribution to international project Seven to the Seventh, a project supported by the Stavros Niarchos Foundation that will link seven artists and their communities in a synchronic global dance around seven time zones.

***"Junichi Fukuda led a very fine ensemble indeed."
- Susan K. Galbraith, the Washington Post***



MISSION STATEMENT

I believe that every person has the innate wisdom to perceive their own connectedness and the expansive, multifaceted reality of their existence. The roots of suffering lie in the belief that we are disconnected and powerless cogs in society's machinery. As an artist, I feel it is my mission to inspire audiences and performers to awaken to their ability to sense, comprehend and embrace their greater, connected selves. I believe that dance holds a special place in inspiring the humanity of audiences. As we all have a body, there is an innate empathy towards the dance performer. As the dancer experiences their own awakening and movement catharsis, the audience will empathetically experience it too. I use the body's movement to explore specific facets of the wisdom of connectedness. FUKUDANCE is a collective group of artists with the integrities who believe in the mission.



Haruka Tamura was born in Tokyo, Japan, and started training at the age of 5. She was a scholarship student at University of Hartford's The Hartt School, graduating Magna Cum Laude with her BFA in Dance Performance under direction of Stephen Pier in 2014. She also spent her training in summer intensives at Boston Ballet and Atlanta Ballet.

In her time at Hartt, there she performed Martha Graham's "Dark Meadow Suite: They Who Dance Together" at The Joyce Soho in New York as an original cast member of Peggy Lyman-Hayes' 2011 revision and as the lead dancer "Eliza" in "The King and I" at The Muny, St. Louis, in 2012. Some of her most memorable roles include the lead in "Paquita", Balanchine's "Who Cares", "Four Temperaments", and numerous contemporary works by choreographers such as Helen Pickett, Emory Lecrone, Viktor Plotnikov, and Charlotte Griffin. She is a Dizzy Feet Foundation Scholarship Recipient (2011-2012).

Upon graduating she worked with Gwen Rakotovo Company and was offered a contract with José Mateo Ballet Theatre in 2014. In addition to performing, she is a faculty member at JMBT School and The Brookline Ballet School.

Betsy Boxberger trained under Victoria Lyras and Roberta Wong at Indianapolis School of Ballet. She graduated from Duke University with a double Bachelor of Arts in Dance and Environmental Policy. She received the Clay Taliaferro Dance Award and the Julia Wray Dance Award from the Duke Dance Program. This past summer, she trained on scholarship at the Boston Conservatory under Kurt Douglas and Gianni Di Marco.

Betsy has performed as a guest artist with Dance Kaleidoscope and the Indianapolis School of Ballet, and as a company member with Ballet Quad Cities. Featured roles include the lead soloist in Gerald Arpino's Reflections, Second Violin in Concerto Barocco, the lead girl in Valse Fantasie, Raymonda in Raymonda, and George Balanchine's Sugar Plum in The Nutcracker. She was recently honored with the Robert D. Beckmann, Jr. Emerging Artist Fellowship from the Arts Council of Indianapolis. Betsy currently dances at Jose Mateo Ballet Theatre.

Teagan Reed graduated from the Pinellas County Center for the Arts at Gibbs High School in St. Petersburg Florida. He was trained by artists such as Patricia Paige, Doricha Sales, Suzanne Pomerantzeff, and Patricia McNally. He has performed works by Bliss Kholemyer, Jennifer Archibald, Sir Brock Warren, and learned from John Parks. In addition to his training, he has also trained with the Patricia Ann Dance Studio and at summer programs with the Straz Next Generation Ballet and Hubbard Street Dance Chicago. Teagan is currently pursuing a B.F.A. in contemporary dance performance with a concentration in composition. He wants to eventually be the artistic director of his own company.

Michayla Kelly, originally from Cape Cod, Massachusetts, is a dancer based in Cambridge, MA. She holds a dual BA in Dance and Mathematics from Goucher College, where she received Summa Cum Laude Honors. At Goucher, she had the opportunity to perform work by artists including Iyun Ashani Harrison, Adam Houglund, Jessica Lang, Gabrielle Lamb and Ronen Koresh. Most recently, she has performed with Jose Mateo Ballet Theatre, Victoria Lynn Awkward Dance and the Odyssey Opera Company in Arizona.

...beautifully executed lines and swerves...bringing to mind freedom and flight.
- the Washington Post

...Syncopation, through stop-and-go dynamics, aligned with the spoken score in striking ways.
- DIY Dancer

...intimate floor work collaborated for an exceptional solo.
- DC Metro Theater Arts



Junichi Fukuda's inventive and evocative choreography...
- the Boston Musical Intelligencer

Fukuda's use of the three dancers onstage was the highlight...kinetically embodied...
- the Arts fuse

...jawdroppingly poetic.
- the New England Theatre Geek

RE:MAIN - (2018)

Choreography - Junichi Fukuda

Music - Jesse Manno, Jeff Buckley, Kasia Kadlubowsk, Michael Palace, Nobuyuki Nakajima, Timothy Fife

Text - Catherine Stewart

Costume concept - Junichi Fukuda

Lighting - Alex Bourne

Partially funded by the Boston Foundation, 3S Artspace, and NEFA



Re:main is a full-length contemporary dance work inspired by the materials collected from non-dancer community workshops. Re:main seeks to inspire self-empowerment through contemporary dance by reflecting on contemporary issues as a community. In particular, RE:main is a cathartic exploration of one's feelings of powerlessness amidst unjust and controlling forces in society.

DISMELL - (2018)

Choreography - Junichi Fukuda

Music - Burning Star Core, Michael Palace

Text - Jim Marchel, Ishika

Costume concept - Junichi Fukuda

Lighting - Paul Marr

Partially funded by the Boston Moving Arts Production and City Ballet of Boston



Silvan Tomkins was a 20th century psychologist who believed that there are nine affects that are biologically based and cannot be classified as emotions. He believed they manifest a shared biological heritage with what is called emotion in animals. These are: interest-excitement, enjoyment-joy, surprise-startle, distress-anguish, anger-rage, fear-terror, “dissmell” and disgust. Extending beyond Freudian drives, these are immutable biological affects. With reactions being beyond human conscious control, this perspective nearly negates the concept that as a human we are responsible for our negative actions. Boys will be boys, after all. Focusing on Dismell, this piece is inspired by Tomkin’s made up word “Dissmell” which he considers the biological response to noxious tastes and odors. This piece contemplates where responsibility for a negative reaction to someone lies. Performers embody the reaction of dismell. They express this as indifference in movement, dominating movements and even facial expressions.

DO YOU HEAR ME? - (2018)

Choreography - Junichi Fukuda

Music - Michael Gordon

Costume design - Marian Bertone

Lighting - Paul Marr

Commissioned and premiered by the Boston Conservatory at Berklee



Do we live in dystopic society? “Do You Hear Me?” is inspired by the challenges and contradictions which Beethoven had to face as deaf. He advanced his career as a composer by constant inventions and modifying the relationship with sound/music. The tempos he noted in compositions in his later works was in fact impossible for the musicians to play. Was Beethoven hearing the same music as he noted on the paper?

At its premiere, Beethoven states that “We are moved by nothing but pure patriotism and the joyful sacrifice of our powers for those who have sacrificed so much for us.”

YOU ARE NOT YOURS - (2017)

Choreography - Junichi Fukuda
Music - Jesse Manno, Kasia Kadlubowsk
Text - Catherine Stewart
Costume concept - Junichi Fukuda
Lighting - Paul Marr



How often have you found yourself in a situation of you think you were in control but you were actually the one being controlled? This work is all about the manipulation of the powerful over less powerful. What is the response when another force controls your body? What kind of frictions would occur among your body physically and psychologically as a result? Your mind and body interconnect with complicated relationships that science has yet to unravel. "You are Not Yours" explores the hypothetical space where the dancers become the marionette, imaginary strings connected to the dancer's head, back and other possible body parts manipulating the dancer's body. It is the movement based exploration that stimulates the audience's mind by abstractly unraveling the contradiction of the reality of hierarchical society. Performers embody 'hand gestures' as a metaphor of manipulation, control, and domination.

JEANNE: the story of a woman - (2015)

Choreography - Junichi Fukuda

Music -Mark Worhol

Costume design - Penney Pinette

Lighting - Stephen Petrilli

Set design - Richard Dorff

Commissioned and premiered by Fort Point Theatre Channel in collaboration with Contrapose Dance & Ensemble Warhol



It is a modern day tale of birth, labor, death ... a story of wisdom that comes with age, and of innocence that only youth can claim as their own. The story of the Opera takes place in a factory in which Jeanne (older female factory worker) and Mark (young male engineering student) begin their friendship. Mark is told the story of Jeanne's reason for leaving school: An unplanned pregnancy. In the midst of the pair's ongoing conversation, one cannot help but compare Jeanne's story to that of the factory around her. In that moment of pregnancy, it was she who was the machine, built with the purpose to create.

ECLOSION - (2014)

Choreography - Junichi Fukuda

Music - Olivier Bensa

Costume concept - Junichi Fukuda

Lighting - Chris Holland

Projection design - Junichi Fukuda

This multimedia solo received

New Releases Choreographers' Commission, S&R Washington Award

and was chosen for 18MASDANZA International Contemporary Dance Festival in Spain.



The piece abstractly interpreted about eclosion (metamorphosis in French), meaning the life stage of some insects undergoing the transformation. In the piece, hands are the symbols of freedom, growth, and transformation. Movements without hands metaphors something incomplete, restricted or something in the process to become complete. The piece focuses on the process of eclosion. How they (or we) struggle to transform. Discoveries, challenges during the transformation are also depicted in the piece.

TRINITAS - (2014)

Choreography - Junichi Fukuda

Music - Jóhann Jóhannsson

Costume & Set design - Akiha Yamakami

Lighting - Brian S. Allard

Commissioned and premiered by Christopher K. Morgan & Artists



Inspired by Akiha Yamakami's works called "Trinity", paintings or soft fabric sculptors focusing three bodies morphing into one. It explores how three different elements develop in order to become unified through out the work. The three Persons (bodies) are distinct, yet are one "substance, essence or nature".



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