

CHAN CENTRE
presents

APRIL 29 2022 / 2PM

Sansei: The Storyteller

Canada



Stories are powerful magic... in my opinion, they are the quickest way to respect.

I love language and I am a big word nerd, so let's look at the word re-spect.

The etymology of 're' is to repeat (redo, rethink, reuse) and 'spect' is connected to ideas of sight (spectacles, spectate, spectacular); so to re-spect someone is to 'see' 'again.' When you offer someone respect you are seeing them in another light. This is what Sansei offers, a light-hearted opportunity to see someone in a new light. Similarly, this definition gives us a sense of empowerment to allow others to re-spect us by offering different views of ourselves.

Sansei: The Storyteller was said to be a demonstration of *gaman* - a Nikkei virtue meaning to endure adversity with patience and dignity. I am honoured that a personal narrative and an experiment to explore physical storytelling has grown into a national discussion on othering, community building, and mutual respect. This performance has generated so many professional and

personal opportunities - including a greater chance for harmony with members of my family - and will serve as a reminder of the power of storytelling. Thank you so much for joining me on this adventure today - for entering into an exercise in imagination and respect.

Thank you to my father Fred Isao, my uncle Edward Yoshio, and my aunt Jane Yoshiko for the trust and courage to share their stories with me.

Thank you to everyone who has stayed after the performance to chat about their experiences and share stories.

Thank you to the organizations and individuals who have supported an earlier rendition of this performance, particularly Lunchbox Theatre for their contributions to the set design.

Thank you to Magpie Arts Exchange for the ongoing support in helping share this story across the country.

Sansei: The Storyteller

PRESENTED BY THE CHAN CENTRE FOR THE PERFORMING ARTS

PRE-SHOW TALK

7:15PM RBC Cinema

With Dr. Laura Ishiguro

PERFORMANCE

8PM Telus Studio Theatre

There will be no intermission

Please note, photography and videography are not permitted.

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The Chan Centre for the Performing Arts is situated within the heart of Musqueam traditional territory



The Chan Centre would like to thank the Chan Endowment Fund and the UBC Faculty of Arts for their continued support.



Kunji Ikeda

Kunji Ikeda (he/they) has spent his life researching the super powers stories and how they can be shared in order to bring us together. Based in Mohkinstsis / Calgary Canada, Ikeda is the Artistic Director Cloudsway Dance Theatre and is honoured to be pursuing a life of connection and empathy. His fearless political work explores our communities most pressing political ideas and has earned multiple Betty Mitchell award nominations for performance and choreography. Ikeda has trained intensively with One Yellow Rabbit and has offered quirky dramaturgical lens to dance, theatre, choir, and musical ensembles across Canada. Through the Paris based L'AiR Arts, Ikeda became a member of an ongoing international cohort of interdisciplinary artists with the intention of empowering artists as vectors of cross-cultural dialogue to fuel the evolution of culture, politics, and society. In February 2020 Ikeda was invited into the rehearsal process of Akram Khan's *Creature* with the English National Ballet. In 2021 he was named the Programming Director of the National Association of Japanese Canadians first national arts summit for the fall of 2022, and was also named One Yellow Rabbits Arts Leadership Associate. He enjoys climbing trees and drinking tea.



Mayumi Lashbrook

Stage Manager

Mayumi Lashbrook (she/her) is an accomplished dance artist, choreographer, Artistic Director, educator, and arts administrator residing in Tkaronto (Toronto), Canada. She strives to increase connection, visibility and diversity in the Canadian arts landscape through on and off stage initiatives. She works to develop healthy ecologies for dance to be made with a specific focus on prioritization of marginalized voices and inclusivity. She is the Co-Artistic Director of Aeris Körper, an active member of Wind in the Leaves Collective and a facilitator of Dreamwalker Dance's Conscious Bodies methodology. She was a resident in the L'AiR Arts (Paris, France) intercultural artistic exchange, and a commissioned choreographer in CanAsian's GRIT: Short Dances with dramaturgy from Nina Lee Aquino. She is currently studying Butoh and composition with renowned Japanese Canadian dance theatre artist Denise Fujiwara. Mayumi's different roles are all encompassing and overlapping. This enables her to approach projects and communities with openness, curiosity, excellence, and with deep satisfaction.



Post-show Q & A with Tetsuro Shigematsu

Governor General's Award finalist, Tetsuro Shigematsu, became the first person-of-colour to host a daily national radio program in Canada, where he co-produced nearly a thousand hours of network programming, as well as writing, producing and voicing over 50 pieces of radio drama. His last three stage plays have garnered a total of 21 Jessie Richardson Theatre Award nominations, including three for "Best Original Script." A former writer for *This Hour Has 22 Minutes*, Tetsuro's solo-work *Empire of the Son* was described by theatre critic Colin Thomas as, "one of the best shows ever to come out of Vancouver. Ever." In 2018, he earned his PhD in arts-based research from UBC as a Vanier scholar, and now serves as Creative Director of UBC's Research-based Theatre Lab. Visit him at shiggy.com