

N///K
Miwa Okuno

Portfolio



www.miwaokuno.com

Profile

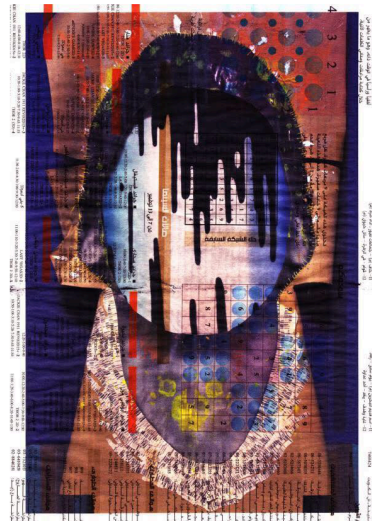
Miwa Okuno

Dancer/Choreographer/Visual Artist

Dancer and choreographer, also leader of N///K, Miwa Okuno began modern ballet at the age of three, and joined the modern dance club at the Daito Bunka Univ. in 2002. After graduation, Okuno joined Akiko Kitamura's dance company <Leni・Basso>, later to go solo in 2009. Her main concept lies in the theme of "flesh and bone" and "disassembly of the body for the attempt to become free" and had composed dance pieces domestically and internationally. Has won "French Embassy Prize for Young Choreographer" and the "MASDANZA Prize" at the "Yokohama Dance Collection EX 2013", as well as the Judge's Award at the International Contemporary Dance Competition MASDANZA18 (Spain) in the same year. Also had earned master's degree of Intermedia Art at the Tokyo University of the Arts in 2017. She active domestically and internationally, in support of A.S.P. (Artist Support Program managed by studio ARCHITANZ) since April 2017. Among many of her important works are "Highlight Of Decline"(2013), "B/O/N/E"(2015). Okuno had also joined the PARCO production stage play "The Fury of my Thoughts" (Written by Nelly Arcan, directed by Marie Brassard), as a dancer in 2017.



Miwa Okuno Photo by Akiko HOGA



Yohei Fujishiro

N///K(Natural Killer)

Formed mainly by Miwa Okuno and Yohei Fujishiro(Musician) in 2014, N///K has been actively performing original pieces since its organization. "「Artificial」 (Institute France Tokyo 2014年), 「REAL CONTROLLER」 (Yokohama BankART 2016), a physical installation 「The abandoned body」 (2017), 「Namelessness」 (d-soko 2017), 「Wind and Pore Organ and Sound」 (Za Koenji 2019)", are their previous domestic performances, Taken its name from the "natural killer cells" known as to be one of the most important natural immunities in the human body, N///K are a group of activists, producing and performing pieces inspired by and by reacting to the many problems (=cancer/viruses) existing in the society or in any kind of environment. Their main activities lies in the field of dance performances, but has also performed and produced other pieces such as physical installations and video works as well.



「Wind and Pore Organ and Sound」 (Za Koenji 2019) Photo by bozzo

Highlight of Decline (2013)

Decline

Resistance

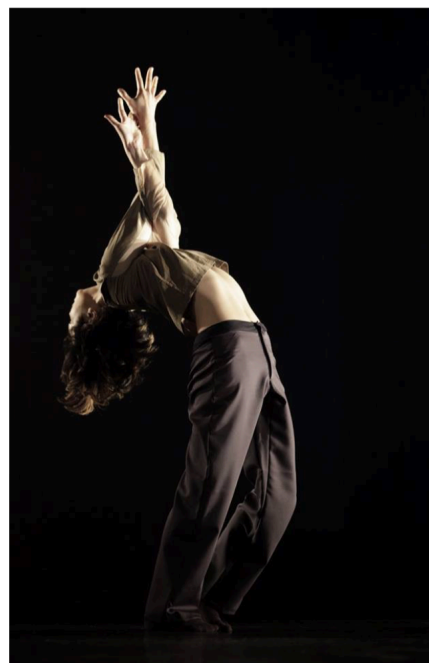
As a mere object

I think about phenomena of "decay" and "death" of natural objects including humans.

They seem cruel, but considering their real meaning, I feel they're beautiful natural phenomena.
A Rotten fruits, aged skin, crumbling buildings.

They're the essential phenomena to keep the earth.
Just like the sun sets and rises again, next generations are created by accepting them.

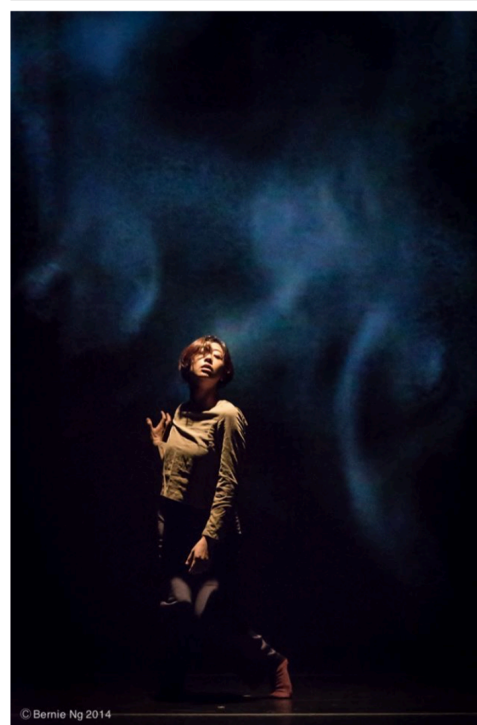
This work expresses mankind's greatest contradiction between the desire for eternity in human hearts and the reality that impermanent materials created by humans bring death to ourselves.



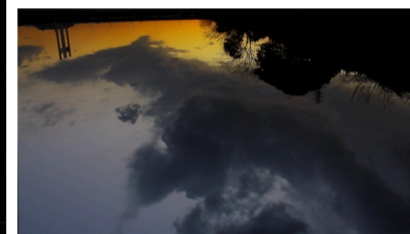
© Bernie Ng 2014



©Yoichi TSUKADA



© Bernie Ng 2014



Digest Movie>>> <https://youtu.be/8dG1kcXZM6g>

Dance/Choreograph/Visual Edit: Miwa Okuno
Music: Yohey Fujishiro
Taking of Visual: Tomonori Sasaki
Photo of Visual: Norihito Ishii
Costume: Chiaki Kakine

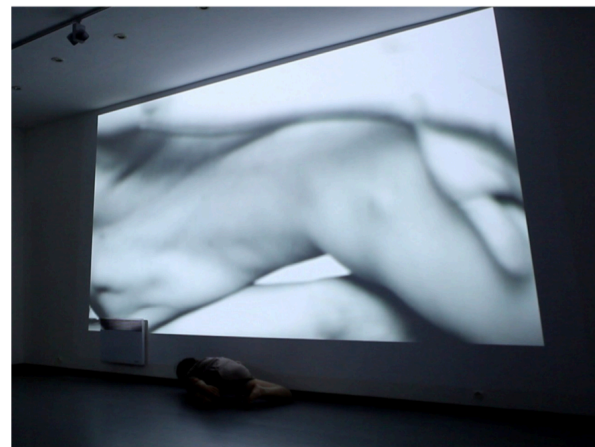
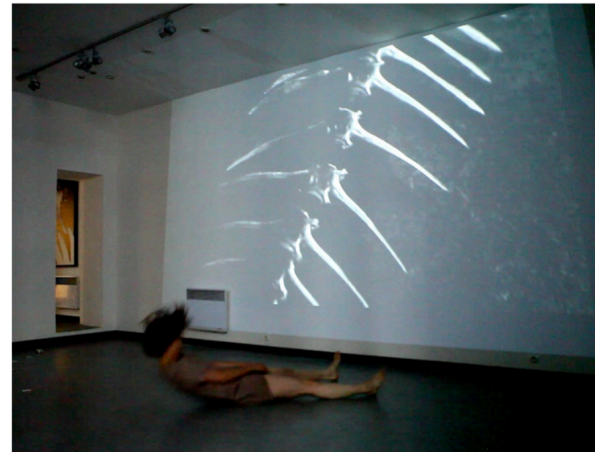
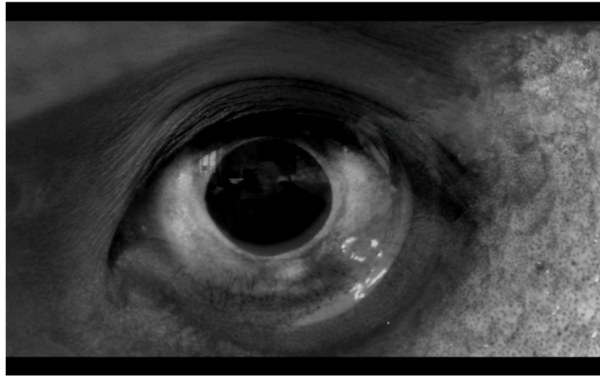
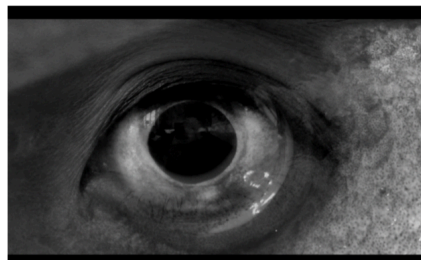
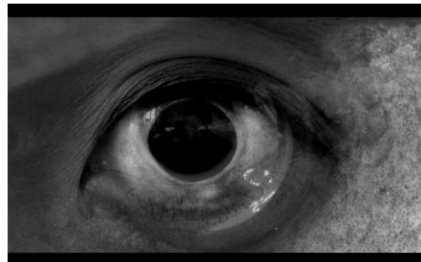
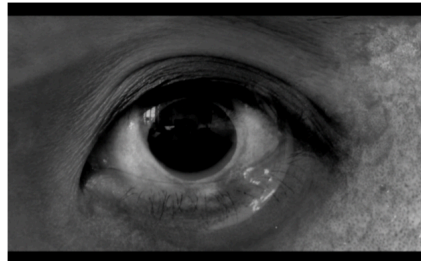
Dead Fish Eyes(2013)

I used to go well with "eyes like a dead fish"
Going to live at or is dead In addition to or
even look like things to be dead at alive.

Fish and human, which is dominated by the
hand of man Human feeling not even doubt
fish and you do not even complain hung
down.

What the world does not change much.

I do not feel the difference.

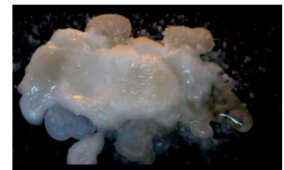
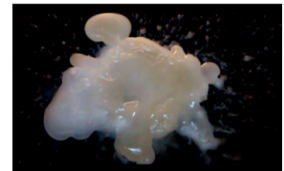
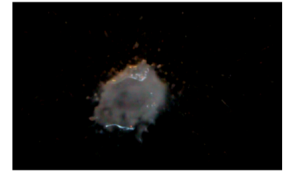
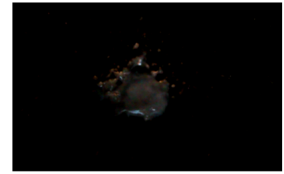
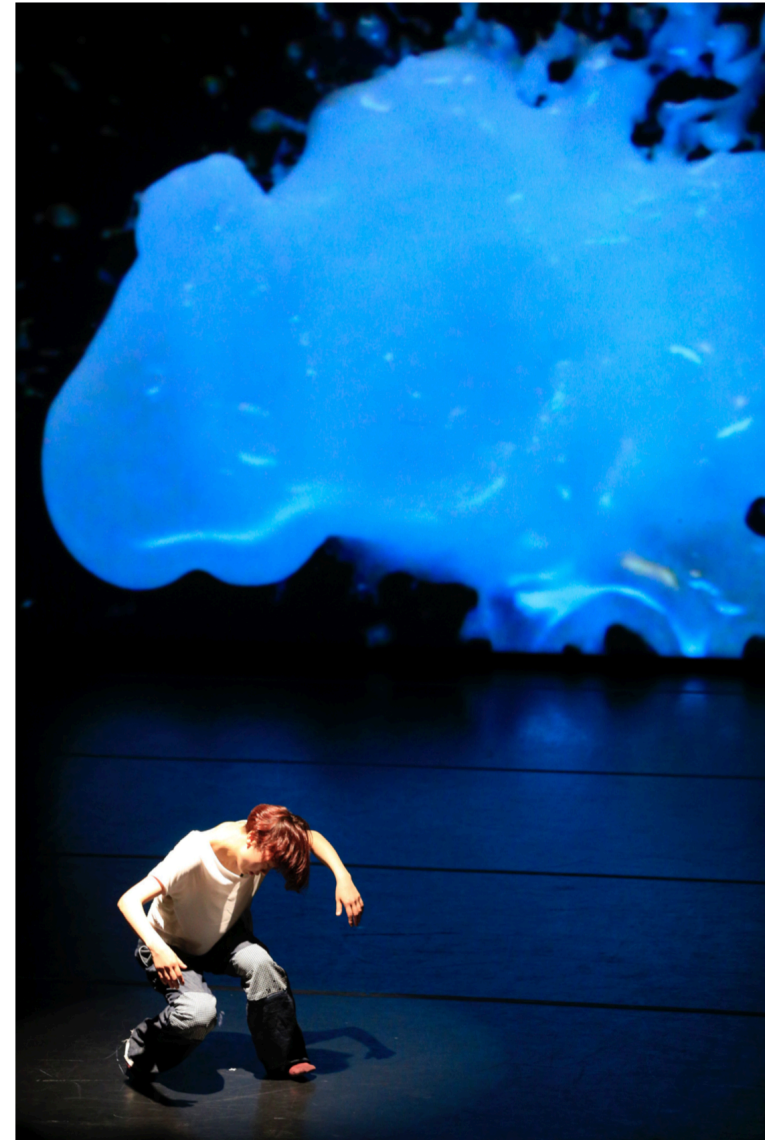


Promotion Video>>> https://youtu.be/UjIEq9S9B_k

Dance/Choreograph/Visual Edit: Miwa Okuno
Music: Yohey Fujishiro
A part of video: Kotarou Yokomizo

PHAMTOMS in MANUFACTURE (2013)

Glimpsing the changes of everyday objects,
once in a while in places we cannot see, humans and natural
phenomenons create phantoms
there (in the place we cannot see) surely must be a phantom factory



Digest Movie>>> https://youtu.be/_SpMogD2404

Dance/Choreograph/Visual Edit: Miwa Okuno
Music: Yohey Fujishiro

B/O/N/E

I came across the moment where my bones and flesh got separated.

In between these two parts, there appears a "playful" space like the accelerator of the car which opens up the range of motion for bones.

Every bone turns and twists as they please and the whole body is under the complete control of the bones.

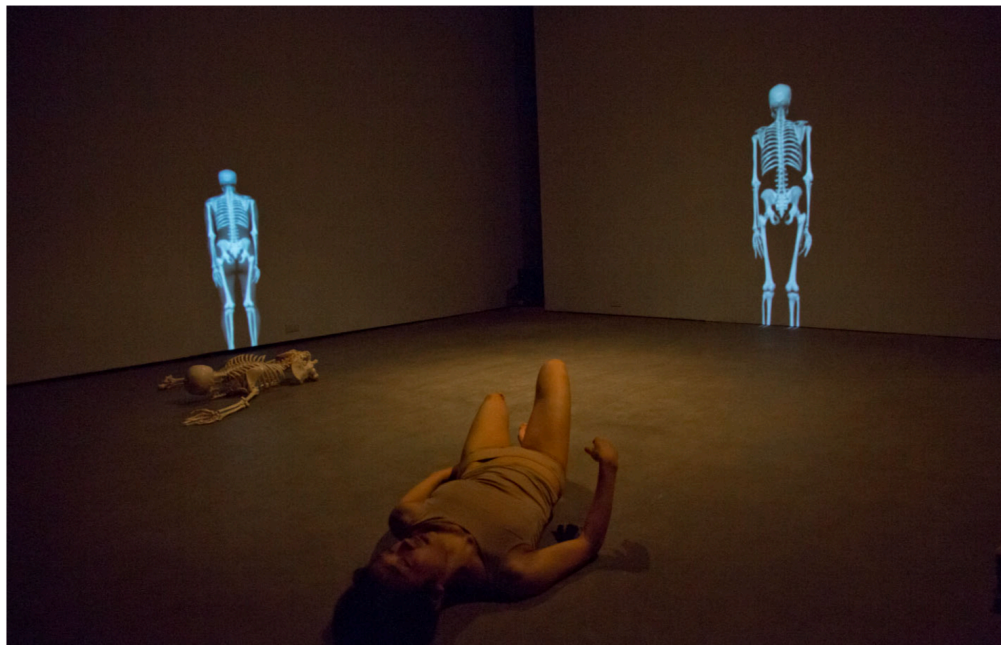
The sound of the bones, inorganic without any emotion or reason, they carry me.

Like the butter is melted under the hot sun, the flesh gets separated from the bones and becomes free.

Time to time, it hardens and softens. Like the water, it transforms. The voice of the flesh, with its organic emotions, it echoes out to the void from inside of me.

I wanted to focus on the relationship between the bones and the flesh for its "necessity and dissimilarity"

I just let the sound and the voice of my bones and flesh take control, then I acknowledge that they are my body.



Digest>>> <https://youtu.be/qBXTRXNdNos>

Dance/Choreograph/Visual: Miwa Okuno
Music: Yohey Fujishiro
Costume: Chiaki Shimizu
Stage direction & Lighting: Naoka Fukushima
Visual technical: VIDEOART CENTER Tokyo
Promotion & Exhibition: Jyunko Yano
Design of product: Kei Ito
Video for archive: Yasunobu Nakagawa
Organize: N///K
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Body&Video Installation The Abandoned Body

65th Graduation Works Exhibitions at Tokvo University of the Arts 2017/1/26-31



Movie>>> <https://youtu.be/vmpCBWY4pgw>

Performer:
Kiyotaka Suzuki
Hideaki Takeuchi
Kota Nagoya

Namelessness

Under the consciousness lies the empty body.
The consciousness eventually disappears,
leaving the host to become something different from what it once was.
It is a "body", abandoned by its dweller, a consistence of a different condition.

Progress and loss,
caring and abandoning

If these are the form of the relationship of the modern day human mind and the human body,
we can say that we might be living in an age of where both are disintegrated, disattached from each other.

So please give this peculiar "body" a new name.



The origin of this project is based on my interest towards the relationship of the human body and mind, since in this modern world, it seems as if our minds are always the preceder while it tends to leave behind our own physical bodies (consistence). Watching and hearing every day news about people's death and lives, makes me feel like as if the body is always being embroiled by their master's circumstances, and are treated like a "material". Intrinsically, human actions and decisions are made under agreements between the both mind and the body. But nowadays for the modern day people, it seems that the mind is always the preceder, and their bodies are facing difficulties following them, and are beginning to malfunction and collapse.

The body is a huge part of what we are, but we tend to forget to treat them the way it should be, and we sometimes leave them behind to suffer on it's own. These habits can be said that it is an "anomaly" particular to beings like us who had evolved and developed our brains and intelligence to such levels. But as a human being and as a creator, I find this "anomaly" and the idea of the "body being treated as a material" very fascinating and intriguing. I find it so humanesque.

While living in a world where progress is the first priority, our "bodies" of the present day society may have become a bit different from what it used to be, and originally was. And again, that is how we, and our body exists in this modern day. So, will human beings attempt and succeed in regaining the world where people pay attention and listen to their own bodies? It is a question I will continue to harbor.

Choreography · Costume design · Object ·
Performance | Miwa Okuno
Performance | Kiyotaka Suzuki Hideaki
Takeuchi Kota Nagaya Nozomi Matsuo
Music Composition | Yohei Fujishiro
Lighting | Izumi Kato
Stage management | Shinichi Tanaka
After talk guest | Tatsuro Ishii (Dance Critic)
Main visual | ITO K
Promotion design | Tetsuo Ootomo
Production | Marie Takimoto
Production cooperation | studio ARCHITANZ
A.S.P (Artist Support Program)
Photograph | bozzo
Video recording | Yasunobu
Nakagawa (ARTMAN FILM)
Organization | N///K
Theatre | d-soko

Wind and Pore Organ and Sound

Every each pore on the surface of the body opens their eyes,
as the organs, losing its cover, disintegrates into parts and pieces.
The Inhales and the exhales becomes a threading wind flowing between those naked organs.



Living everyday intimately with the body, in my case dancing and such, I often sense the energy and the power that its mechanism beholds, and I am astonished every moment I feel it. I am so astonished that I can't help believing that there are nothing more efficient and beautiful in this world than the mechanism of a living being and the mighty nature it self. At the same time, I am also astonished by the day by day progress of the human technology as well. Artificial chemicals or highly advanced technologies are made to help and to supply the human body to enable ourselves to make progress and to make our wishes come true. We are living in a world, of endless development for to make our lives more rich and happy.

However, these technology could cause "degradation" of our own "bodies", and it seems to me that our own "bodies" are more aware of it more than our "minds". Our emotions and the "mind". Our materials like "bodies". These two sides are very close, but reciprocal at the same time, and I find this very fascinating.

In a world of rapid and ever developing technology, we are facing the depletion and the loss of our own physicality, and this sense of somewhat of a crisis had lead to the creation of this piece. I can hear the voices of our courageous body saying "We are still here / We can still make progress too".

As a dancer, I feel that these are subjects which us physical expressionists are responsible of carrying upon our shoulders and to represent and to perform for others to see.

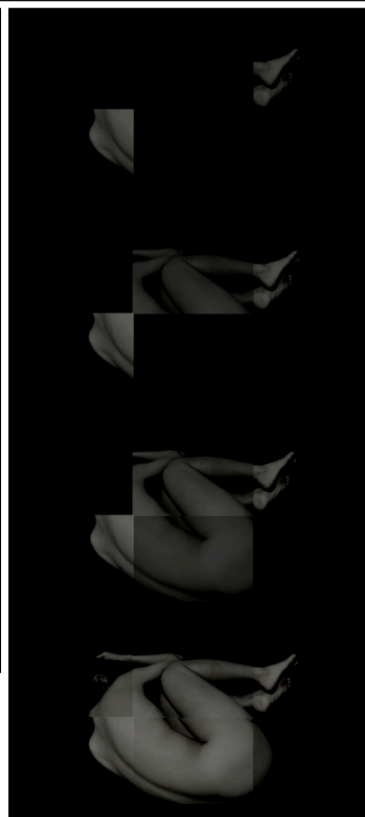
Choreography · Costume design · Stage art | Miwa Okuno
Performance | Emi Oyama Haruka Suzuki Kota Nagaya Nozomi Matsuo Ikumi Kurosu
Music Composition | Yohei Fujishiro
Lighting | Izumi Kato
Stage management | Daijiro Kawakami
After talk guest | Toshiro Inaba
Main visual | ITO K
Promotion design | Masahiro Okabe
Production | Marie Takimoto
Cosponsorship | TPAM
Production cooperation | studio ARCHITANZ A.S.P (Artist Support Program)
Photograph | bozzo
Organization | N///K
Theatre | Za Koenji2

Promotion Video>> https://youtu.be/MhS_oss7m4g

Collaboration Works

The Body Speaks

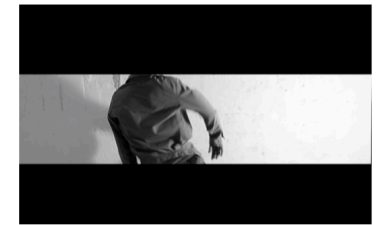
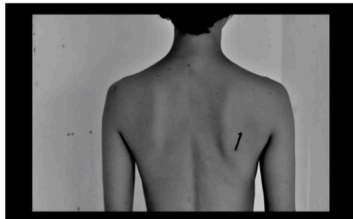
How do you listen to the voice of a body?



Choreograph: Lee Ren Xin & Miwa Okuno
Visual: Miwa Okuno
Music: Yohey Fujishiro
Dance: Tan Meng Hooi, Ma Yanling, Eunice Wee, Chia Pho Hian
@Esplanade Studio

*The collaboration program between M1CONTACT Festival (Singapore) and Yokohama Dance Collection EX(Japan)

Miwa Okuno PV -Put the image on my body-



Movie>>> <https://youtu.be/XCL5HoN2zF4>

critical
dance

An Inclusive Site for Dancers and Dance Audiences

Soloist Miwa Okuna flipped the previously used white floor to black and also reinvented conventional dance vocabulary in **"Highlight of Decline"**. Images of rotting fruit, skin and fire were projected behind her as her extraordinarily flexible body worked like a marionette confined to a point upstage, as if life was pulling the strings, and there were brief moments of control that then defused. Collapsing knees, turned in feet and elbows, sudden thrusts backwards were all evident as she seemed to want to rise from the floor but was weighed down by the predestined pathway of life were beautifully ugly and visceral. Backed by relentless, pounding sounds it became a dance of rising and falling and an intense metaphor to the stages of life as we move in and out of control. Okuna gave a strangely elegant performance that showed the power of the body to move us through simplicity and innovative kinaesthetic expression.

THE STRAITS TIMES / Lifestyle

On a projection, dancing embers light up the stage in Miwa Okuno's **Highlight Of Decline**. A palpable despair permeates the solo, as Okuno repeatedly flings herself into deep backbends and lunges. Knock-kneed with elbows angularly placed, she resembles a marionette held up by the strings of natural decay. Various body parts take on a life of their own, triggering physical consequences which display a beautiful bodily logic. The piece courses towards a grim finality against the unrelenting chugging of its soundtrack, with its quaking isolations eating away at Okuno, and wearing the audience down.

To me, the evening's programme saw its most intense moment within dancer Miwa Okuno's body in the second piece **Highlight of Decline**. It was a simple, clear and deep production. Okuno only restricted herself to certain spots on the stage, and working with video animation of smoke projected onto the wall, she focused on excavating the fragile body, using the smoke as the guide. Every whiff of smoke was a new possibility. Okuno used it as chance to create new images, lines and curves with her body; fragile and vulnerable, in every moment. During the talk-back session, when asked about her creative motivation, she clarified that it was the 2011 Fukushima earthquake, which provided her with the kernel of an idea for a new piece of choreography. Her dance body was an amazing instrument, for every movement kept the audiences focused on reflecting about the fragile body in a very difficult situation. The oppression and hurt it has to go through, showing its vulnerabilities in its nakedness.

DANCE**Pushing physical boundaries**By Cheah Ui-Hoon
uihoon@sph.com.sg

DANCERS are fast becoming double threats on stage – given that dance now requires a fair bit of acting at the same time. From school-going teenagers to a transgender comedian, the three works presented at the Asian Festivals Exchange (AFX) segment of the M1 Contemporary Dance Festival this week showed how dance can also engage with daily life issues – besides looking good on stage.

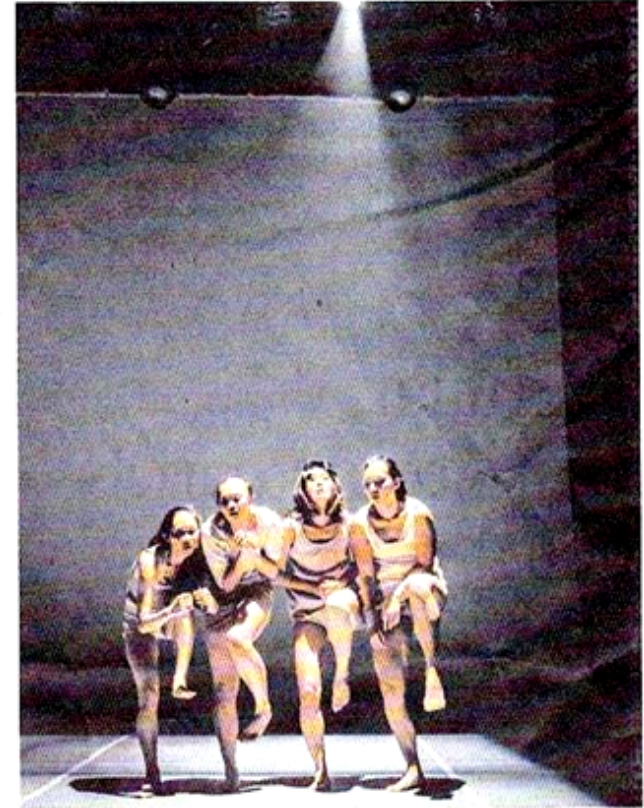
The AFX showcases cross-border collaborations. T.H.E. Dance Company's Second Company collaborated with choreographers from the renowned Yokohama and Seoul Dance Collections and Malaysia's DPAC Dance Company, and they had a series of residencies in Singapore and Malaysia before their presentation.

The performances were well rehearsed and choreography was tight, dwelling on a range of "stories". *I See Skies of Blue* by Wong Jyh Shyong, featuring T.H.E. Second Company and DPAC Malaysia dancers, offers a youthful feel, with commendable dramatisation to boot. In their portrayal of teenage angst and collegiate relationships in school.

Tightly controlled jerks and body shaking, to make it look uncontrolled, seemed to be the main dance motif in this piece; as well as the device where dancers had one leg glued to the floor as they moved their other limbs around it. The actions and emotional world of teenagers were translated into exaggerated dance movements – with the dance very kinetic and physical, executed smoothly by the dancers.

With that as a curtain raiser – giving us an idea of the technical level of these young dancers – the second piece was completely different in mood. *The Body Speaks* by Lee Ren Xin and Miwa Okuno stood out as a stylistic, slick piece with a focus on the body. Visually and thematically, this was the strongest piece of the three.

Larger-than-life video projections of different body parts in the background emphasised the movements performed by the four dancers in the foreground. The focus was the human body, and dancers slapped their bodies and also used their breath in various ways to drive home the message that the human body is a self-contained entity of its own.



"The Body Speaks", choreographed by Lee Ren Xin and Miwa Okuno, stood out as a stylistic, slick piece with the focus on the body. Visually and thematically, this was the strongest piece of the three.

Again, with handstands, "down dog" poses, ultra stretches and arches, *The Body Speaks* drummed in the knowledge that dance is an art form that gets more and more physically demanding every year as choreographers always seek to push physical boundaries.

The final piece of the night, *Absence* by Marcus Foo and Jin Byoung Cheol, was again a very physical piece but with a bit of comic relief as well. The corporate dance moves were a welcome change from the individualistic choreography in the earlier two pieces, and the dancers impressed with their highly energetic and precise moves executed in tandem.

Jin and Foo's contact movements bordered on violence – that was just how much they threw themselves into their dance. Theirs would have

snagged the "most mesmerising duet" award if there was one. And Foo would have snagged the "best solo" for his ranty monologue, performed like a standup piece within the dance.

All in all, the audience pretty much got an eyeful and an idea of what the region's top choreographers are working on these days – and it's exciting. **M1 CONTACT 2014 Contemporary Dance Festival ends this Saturday with the International Artist Festival Finale** featuring four choreographers from the Middle East, Europe and Asia dance scenes: Israel-born, Madrid-based Sharon Fridman; Taiwan's Tung I-Fen; Sweden/Japan-based Shintaro Oue; and Japan's Miwa Okuno. The performances are at 3pm and 8pm on Dec 13. For tickets, please go to www.sistic.com.sg

for art's sake

Contact 2014: Angst and contemplation at Asian Festivals Exchange



Lee Ren Xin and Miwa Okuno's *The Body Speaks* at M1 Contact's Asian Festivals Exchange triple bill. Photo: Bernie Ng.

It was the comparatively quiet and contemplative middle piece, however, that was the most solid of the three. Lee Ren Xin and Miwa Okuno of Yokohama Dance Collection's *The Body Speaks* looked at body politics, beginning with projected close-up images of various sections of a woman's body that contrasted with the sight of four women slowly and sensually writhing on the floor, their individual space determined by a square light.

It seemed pretty straightforward, this whole idea of women's identities being "boxed up", but it was also consistently and satisfyingly elaborated upon and expressed in the group's shifts between sharp angles and lines, and fluid curves. Here, too, the performers' bodies rose and collapsed, shrank and grew, convulsed and stiffened, with their audible exhalation signaling release.

A brief black out provided the most intriguing moment, where we could not see the bodies but heard the sound of these being hit and slapped — the aural equivalent, perhaps, of the defamiliarised and fragmented images of the female body that was projected earlier — before it all, literally, came together in a singular image of a naked woman in a foetal position.