

Rika Lin a.k.a Fujima Yoshinojo

GRANTS, AWARDS, CERTIFICATIONS

- 2016 Curatorial Residence and Artistic Associate at Links Hall, "Beyond the Box", 2017 Season
- 2016 Grandmaster License certification: February 16, 2016
10/23/16 United States Ceremonial Grandmaster Performance
- 2015 3Arts Artist Award Nomination
- 2008, 2013, 2014, 2015 Illinois Arts Council Ethnic Folk Arts Master Apprentice Grant
- 2006 *Natori* (Attainment of Certified professional stage name):
Fujima Yoshinojo

COMMISSIONED WORK

- 2016 Museum of Contemporary Art
Reduction 4: Matsuri Fancy/Bon Taiko Deluxe
The distinctive quality of the Gintenkai Taiko adaptations make the song highly versatile and amenable to Japanese dance choreography. The piece emphasizes arm movements and demonstrates the versatility of the composition. (performance and choreography) (male role)
- 2015 Museum of Contemporary Art
Taiko Legacy XII: Costuming – (traditional Japanese)
Reduction 3: Hana Hachijo/Mi.ya.ke
The classic kumi-daiko song, Miyake, originated from Miyake island's traditional drumming (1820). It is a popular song that has been incorporated into many taiko groups' repertoire. The reinterpretation for the "Reduction 3" version utilizes 3 dancers and more extensive costuming. (performance & choreography) (female roles)
- 2014 Museum of Contemporary Art - Taiko Legacy XI: Tenchi
The movement coordinated to the original Tsukasa piece touches upon the power of love, loss, and retribution; all that is in between the sky and the earth. Choreography & performance (male role)
- Museum of Contemporary Art - Reduction 2: Hikkake (Hook)
This is a perfect representation of Tokyo style dancing and musical "time", and invites you to a very distinctive concept of linear and non-linear feeling of time. The very nature of traditional Tokyo time is represented by the dance. Performance (female role)
- 2013 Museum of Contemporary Art commissioned work
Reduction: Hatchobori (a.k.a. Yuki no Mai) – Theatrical version

A waterway to the Tokyo castle and center of commerce from the 1700s, Hatchobori is the site of many period plays, including the one in which this composition originates. Now a busy district and subway station, Hatchobori remains a hub of movement and play, the concepts that inspire our re-composition for this concert- and the art of drumming itself. Characters presented in this section are the merchant and the ghost. They co-exist in the living space without seeing each other. Choreography & performance (ghost)

2012 Museum of Contemporary Art - Taiko Legacy IX: Mi-ya-ke

This was a re-interpretation of a classic kumi- daiko song called Miyake, which originated from Miyake Island's traditional drumming (1820). Choreographically synchronicity is the main attraction of the work. – choreography and performance (female role)

2005 Commissioned in Traditional Kimono Costuming
Asian Improv aRts Midwest: Living Memory/Living Absence
October 20-22, at Links Hall (3435 N. Sheffield)

CURATORIAL / PRODUCTION HISTORY

2006 to Present Created/Produced "Revitalizing Tradition" Performance
Lecture Series. In 2016 Revitalizing Tradition Series celebrated
its 10th Anniversary.

2001 to Present Produced annual fall season performances for Fujima Ryu of
Chicago. This year Fujima Ryu of Chicago will celebrate its 40th
Anniversary Recital.

1995 to Present Performance Coordinator for Fujima Ryu of Chicago

TRAINING & TEACHING

2006 to Present Began teaching dance classes, seminars, workshops, dressing
/costuming

2006 Began Grandmaster Training
Began Shamisen (Japanese Lute) Training Toyoakimoto School
Apprenticed to Tatsu Aoki (a.k.a. Toyoaki Sanjuro)

1993 Became Assistant for dance seminars/classes, performances

1989 Began at Fujima Ryu of Chicago (Japanese Classical Dance)
Apprenticed to Grandmaster Fujima Shunojo

In addition to choreographing and performing Japanese classical dance, Rika Lin has collaborated from 2005 to the present with the celebrated Japanese drum (taiko) ensemble Tsukasa Taiko, Creative music group the Miyumi Project, and Toyoakimoto Shamisen, facilitating an evolution of interdisciplinary art. Lin's extensive performing in Japanese classical dance, its costuming, make-up, movement, and music provide the foundation for her innovative dance vision.