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**FOR IMMEDIATE RELEASE**

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**Japan Society &  
Chocolate Factory Theater  
Present**

**[The Nosebleed](#)  
Written & Directed by  
Aya Ogawa**

**Eight Performances Only:  
Friday, October 1 – Sunday, October 10**

**Japan Society  
(333 East 47<sup>th</sup> Street)**

New York, NY, August 24, 2021 – **Japan Society** and the **Chocolate Factory Theater** present the full world premiere of ***The Nosebleed***, written and directed by the Brooklyn-based theater-maker **Aya Ogawa** (she/they). In this intimate autobiographical piece, playwright and director Aya Ogawa explores their fractured relationship with their long-deceased, enigmatic father. Through a series of turbulent, absurd and poignantly comic vignettes, Ogawa reveals the seemingly insurmountable cultural and generational gap between themselves and their father, who was a typical Japanese corporate businessman, while delving into questions surrounding the playwright's own present-day experience of parenthood. In the form of a theatrical memorial and healing ritual for the audience, this darkly humorous, tender and inventive play considers how we inherit and bequeath failure, and what it takes to forgive. This in-person production, for a limited audience of approximately 40 attendees per show, will have eight performances at **Japan Society (333 East 47<sup>th</sup> Street)**, playing **October 1 – 10**.

Since the sold-out work-in-progress showings of *The Nosebleed* at Brooklyn Arts Exchange and The Public Theater's Under the Radar Incoming! Series, theatergoers have been anticipating the premiere of *The Nosebleed*.

***The Nosebleed*** is written and directed by **Aya Ogawa**. This world premiere production features **Drac Campbell**, **Haruna Lee**, **Peter Lettre**, **Aya Ogawa**, **Saori Tsukada** and **Kaili Turner**, with Set and Costume Design by **Jian Jung** and Lighting Design by **Jeanette Oi-Suk Yew**. Production Stage Manager is **Lenyn Hernandez Marcia**. Assistant Director & Assistant Stage Manager is **Julia Izumi**.

Presented by **Japan Society** and the **Chocolate Factory Theater**, this production by **Hanaji LLC** is Line Produced by **John Del Gaudio**.

Playwright/director Aya Ogawa shares, “*The Nosebleed* chronicles what I believe is one of the biggest failures of my life, which is that when my father died almost fifteen years ago, I failed to do anything to honor him or his life because of the nature of our relationship ... It is an autobiographical play that delves into my experience growing up in the U.S. as a Japanese immigrant, the seemingly insurmountable generational gap between me and my father, the questions I face now as I cultivate my children’s relationship with their home country and mine, and my personal journey towards absolution.” Ogawa continues, “[there are] four performers playing ‘Aya,’ representing different aspects or ages or inner lives of the character, while I myself play the roles of my five-year-old son and my father.” Ogawa’s work has been called “ambitious” and “beautifully conceived” by *The New York Times*, and *New York Theatre Review* affirms, “Ogawa’s writing is enchanting and poetic, deeply in tune with the spirit of many different cultures.” A live in-person Q&A with Aya Ogawa will take place on site following the October 7 performance.

### **Tickets & Information:**

**Friday, October 1 at 7:30pm—Followed by a *MetLife Meet-the-Artists Reception***

**Saturday, October 2 at 7:30pm**

**Sunday, October 3 at 7:30pm**

**Thursday, October 7 at 7:30pm—Followed by an artist Q&A**

**Friday, October 8 at 7:30pm**

**Saturday, October 9 at 3:00pm & 7:30pm**

**Sunday, October 10 at 3:00pm**

Tickets are \$30 / \$25 Japan Society members.

Tickets can be purchased online at [www.japansociety.org/arts-and-culture/performances/nosebleed](http://www.japansociety.org/arts-and-culture/performances/nosebleed) or by calling the Box Office at 212-715-1258 (M-F 11:00am – 6:00pm). Japan Society is located at 333 East 47th Street, between First and Second Avenues (accessible by the 4/5/6 at 42nd Street-Grand Central Station or the E at Lexington Avenue and 53rd Street). For more information, call 212-832-1155 or visit <http://www.japansociety.org>

**Aya Ogawa** (Playwright/Director; pronouns: she/they) is a Tokyo-born, Brooklyn-based playwright, director, performer and translator whose work reflects an international viewpoint and utilizes the stage as a space for exploring cultural identity and the immigrant experience. Cumulatively, all aspects of their artistic practice synthesize their work as an artistic and cultural ambassador, building bridges across cultures to create meaningful exchange amongst artists, theaters and audiences both in the U.S. and in Asia. Their original plays include *The Nosebleed* (Incoming! Under the Radar), *Ludic Proxy* (PlayCo), *Journey to the Ocean* (Foundry Theatre) and *oph3lia* (HERE). Most recently they directed Haruna Lee’s Obie Award-winning *Suicide Forest* at The Bushwick Starr and its Off-Broadway remount for Ma-Yi Theater. They have translated over a dozen plays by Toshiki Okada and numerous other contemporary Japanese playwrights into English that have been published and produced in the U.S. and U.K. They are currently a resident playwright at New Dramatists, a Usual Suspect at NYTW, and recipient of the President’s Award for Performing Arts from the Lower Manhattan Cultural Council.

### **About Japan Society**

**Japan Society** continues a return to live, in-person performance with programs in the disciplines of theater, dance, music and more, slated for Fall 2021 and Winter/Spring 2022. In Fall 2021, Japan Society spotlights the local artistic community, kicking off with the timely and topical works of three NYC-based artists with deep ties to Japan and its culture – **Suzi Takahashi’s *The Story Box*** (September 11 – co-presented and produced by HERE), **Aya Ogawa’s *The Nosebleed*** (October 1 – 10), and **Sachiyo Takahashi’s *SHEEP #1*** (November 4 – 7).

Looking ahead to Winter/Spring 2022, **Japan Society** welcomes back international artists including emerging Japanese playwright **Shoko Matsumura** with the play ***Cooking Up*** (December 6);

performers from Japan, Taiwan and Korea in the Society's **19th Contemporary Dance Festival** (January 14 & 15); and **Shomyo no Kai**, a group of Buddhist priests performing a millennium-old chanting ritual at **St. Bartholomew's Church** (February 11). In Spring 2022, the Society's Performing Arts programming will highlight indigenous art forms from Japan's northernmost and southernmost prefectures, Hokkaido and Okinawa, with two distinct programs to complete the season: **Waves Across Time: Traditional Dance and Music of Okinawa** (March 2022) and **OKI: Music of the Ainu** (May 2022).

**Japan Society** is the premier organization connecting Japanese arts, culture, business, and society with audiences in New York and around the world. At Japan Society, we are inspired by the Japanese concept of *kizuna* (絆)—forging deep connections to bind people together. We are committed to telling the story of Japan while strengthening connections within New York City and building new bridges beyond. In over 100 years of work, we've inspired generations by establishing ourselves as pioneers in supporting international exchanges in arts and culture, business and policy, as well as education between Japan and the U.S. We strive to convene important conversations on topics that bind our two countries together, champion the next generation of innovative creators, promote mutual understanding, and serve as a trusted guide for people everywhere who seek to more fully appreciate the rich complexities and abundance of Japan. From our New York headquarters, a landmark building designed by architect Junzo Yoshimura that opened to the public in 1971, we look forward to the years ahead, which will be defined by our digital and ideational impact through the *kizuna* that we build. Our future can only be enhanced by learning from our peers and engaging with our audiences, both near and afar.

This year, Japan Society is celebrating our heritage through the 50th anniversary of our landmark building with the launch of a new distinct modern logo and visual identity. The "JS" monogram is created via overlapping, interconnected lines and shapes, reinforcing the idea of *kizuna* and that Japan Society acts as a platform that connects across, cultures, people, and time.

### **About The Chocolate Factory Theater**

**The Chocolate Factory Theater** exists to encourage and support artists in their process of inquiry. We engage specifically with a community of artists who challenge themselves and, in doing so, challenge us. We believe that by supporting the labor of these artists, we contribute to elevating New York City as a thriving and more equitable wellspring of ideas.

The Chocolate Factory embraces artistic practice as an integral part of the artist's whole life, an essential component of the life of our community and a key element of a larger national and international artistic dialogue. As such, we host artists as our equal partners with shared autonomy, trust and appreciation. While we seek to make big ideas and extended relationships possible, we commit to working at a small, intimate and personal scale, with few artistic compromises or boundaries. We achieve all of this by creating a vessel for artistic experimentation through a residency package serving the whole artist - salary, space, responsive and flexible support for the development of new work from inspiration to presentation.

Works supported by The Chocolate Factory have received numerous Bessie and Obie Awards and have toured nationally and internationally.

An extensive archive of The Chocolate Factory's past performances is freely available at [vimeo.com/chocolatefactory](https://vimeo.com/chocolatefactory).

### **Connect with us!**

Follow us on Facebook at [facebook.com/japansociety](https://facebook.com/japansociety); @japansociety and #japansociety on Instagram; and @japansociety on Twitter.

### **Support for 2021-2022 Performing Arts Season**

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*‡ In memoriam.*

*The Nosebleed is co-presented with the Chocolate Factory Theater. The Nosebleed was developed in part through the Parent Artist Space Grant and AIR Program at Brooklyn Arts Exchange and The Public Theater's Devised Theater Working Group/Under the Radar Incoming! Series. Subsidized studio space provided by The Play Company through the A.R.T./New York Creative Space Grant, supported by the Andrew W. Mellon Foundation. Support for The Nosebleed was provided by a residency at Mount Tremper Arts and The Made in NY Women's Film, TV & Theatre Fund by the City of New York Mayor's Office of Media and Entertainment in association with The New York Foundation for the Arts.*