

A photograph of a woman in a black dress standing in a room with medical equipment. The woman is seen from behind, standing in front of a doorway. The room contains a gynecological examination table in the foreground, a metal cart with various items on the right, and another metal cart on the left. The lighting is warm and slightly dim, creating a somber atmosphere.

THE LADY
AOI

BY YUKIO MISHIMA

MARCH 11 TO 27

LADY ROKUJO WEARS
BLACK GLOVES
MISHIMA LIVES
AT IMAGO

For mature audiences, adult content, nudity

IMAGO THEATRE, 17 SE 8TH AVENUE

THE
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LADY ROKUJO WEARS BLACK GLOVES *MISHIMA LIVES* AT IMAGO

Contact: jerry@imagotheatre.com | [Hi rez photos](#)

Imago Theatre stages an erotic ghost story by the infamous Japanese playwright Yukio Mishima in the style of Richard Foreman with influences from Ivo Van Hove.

AT IMAGO THEATRE, 17 SE 8TH AVENUE
Previews - Mar 11 to 17
Opens and Plays - Mar 18 to 27

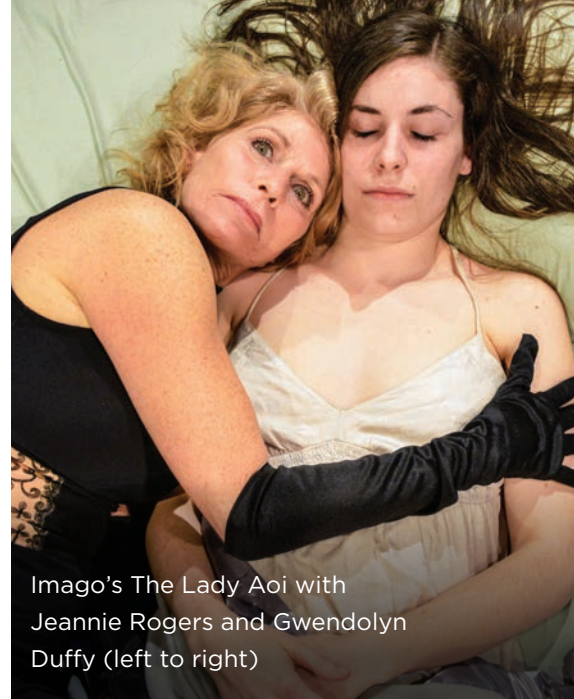
Show times are Thurs, Fri and Sat at 7:30, Sun at 2:00

Tickets can be purchased at the door, or ticketswest.com, or by calling: Imago Theatre 503.231.9581 or TicketsWest 503.224.8499

\$15 to \$25 pay what you can

For mature audiences, adult content, nudity

[Jerry Mouawad](#) returns to the stage after an 18-month hiatus (last production: Pinter's "The Homecoming" Oct 2014). Mouawad is staging a Japanese fusion work by Yukio Mishima entitled "The Lady Aoi" that previews at Imago Theatre, 17 SE 8th, Mar 11. [Yukio Mishima](#) is considered one of the most important Japanese authors of the 20th century; he was nominated three times for the Nobel Prize for Literature. For the erotic ghost tale "The Lady Aoi," Mishima modernized a 15th century Noh play, setting it in a 1956 hospital. Mouawad promises a highly-stylized production accompanied by percussionist Blade Rogers, with sound design by John Berendzen (Liminal) and Greg Ives, lighting by Jeff Forbes and costumes by Sarah Mainsfield, with influences from experimental icon writer/director [Richard Foreman](#) (a landmark presentation in 1997 "Pearls for Pigs" in Portland) and riffs from Belgian director Ivo Van Hove (current innovative NY staging of Arthur Miller's [A View from the Bridge](#)).



Imago's The Lady Aoi with Jeannie Rogers and Gwendolyn Duffy (left to right)



Imago's The Lady Aoi with Blade Rogers (foreground) Jeannie Rogers and Matt DiBiasco



Imago's The Lady Aoi with Gwendolyn Duffy (foreground) Jeannie Rogers, and Matt DiBiasco.

Three primary mentors have influenced Mouawad's staging of "The Lady Aoi" - the late [Jacques Lecoq](#) who has been instrumental in all things at Imago, the kinetic and charged world of Richard Foreman, and the freshness of innovative psychological realism of [Ivo Van Hove](#).

Mouawad's last Mishima production [The Black Lizard](#) in 2012 brought a pulp fiction/Japanese world to Portland boards ("dazzling ... brilliant... There's the Portland theater scene. And there's Imago. -Brett Campbell, *Oregon Arts Watch*). Returning again to Mishima, Mouawad will recreate a sense of what he calls "chamber theatre," a hushed, subconscious auditory theatre enhanced by sound loops, live percussion, kinetic movement and miked actors.

["The Lady Aoi"](#) tells the story of a living ghost. Mouawad: "I didn't know what a [living ghost](#) was until I read this work. In Japanese culture, someone who is out of control with jealousy will unintentionally, in their sleep, bring to life their own living ghost. This ghost will walk the earth and inflict danger on the cause of the jealousy." The living ghost Lady Rokujo (Jeannie Rogers) haunts Lady Aoi (Gwendolyn Duffy) who is being treated for sex complexes at a strange hospital run by a peculiar nurse (Emily Welsh). On the night of this play, Lady Rokujo encounters Lady Aoi's husband (Matt DiBiasso). The original story has its roots in one of Japan's most legendary collection of stories, "The Tale of Genji," written by Murasaki Shikibu in 1005 (on this site - considered ["a badass chick of Japanese History"](#)). The first ever novel serial was so popular with the Japanese that by the 15th century the Japanese [Noh Drama](#) of the same name had become and remains one of the most popular Noh dramas to date.

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A badass chick of
Japanese History

A formal presentation
of Lady Aoi in Japan

