Focus

true / 本当のこと

a new sound, light dance performance

www.true.gr.jp
contact: info@true.gr.jp

2007
01 September (World premiere)
Yamaguchi Center for Arts and Media (YCAM),
StudioB/Yamaguchi/Japan
http://www.ycam.jp/

08, 09 December
21st Century Museum of Contemporary Art, Kanazawa,
Theater 21/Kanazawa/Japan
http://www.kanazawa21.jp

14, 15, 16 December
Yokohama Red Brick Warehouse No.1/Yokohama/Japan
http://www.yokohama-akarenga.jp/hall_space/

Scene title:

01. Introduction
02. Science
03. Music
04. Physical education
05. Verbal skills
06. Social studies
07. Drafting
08. Maths
09. Survival

Total duration 70 minutes

2007 December true
@21st Century Museum of Contemporary Art, Kanazawa
Photo by Hiraku Ikeda
Presented by 21st Century Museum of Contemporary Art, Kanazawa

Description of work:

The new sound, light and dance performance, *true* is a stage performance piece that explores the relationship between the brain and the reality we face, and is, performed by two performers.

The white-floor stage is sandwiched by metal scaffoldings on both sides, has an circular truss 8 meters in diameter up in the ceiling to hang LED lights, a screen in the back onto which computer-generated graphic images are projected; and a table that looks like a simple, regular wooden table, although a bit bulky, but is in fact loaded with a number of mechanical devices, and works as the main "neural center" of the stage. On top of the table are some usual things like books, a photograph, a globe, cups and glasses, etc, and the two performers play with them, on, through and around the table. As for lighting, the digitally controlled LED technology enables instant color changes and high-speed synchronization for a whole -new lighting experience. For sound, oscillators are attached to the metal scaffoldings on either sides of the stage and shake them in synch with music and the performers' actions to enhance the acoustic experience of the audience.

Using myoelectric sensors attached to the performers' bodies, the above effects as well as visuals are linked and synched to, and even controlled by, the performers' actions at amazingly high resolution levels that are only possible with today's advanced technology. Filled with such new kind of light and sound, the theater space itself becomes the extension of the performers' bodies that repeatedly flickers and vibrates to provide the audience with a totally new sensory experience.

Credits:

Direction/Lighting Design: Takayuki Fujimoto (Dumb Type)

Choreography/Dance: Tsuyoshi Shirai (AbsT/baneto)

Choreography/Text/Dance: Takao Kawaguchi (Dumb Type)

Sound/Video/Visual Design: Takuya Minami (Softpad)

Sound/Oscillation/Programming: Daito Manabe

Video/Programming: Satoshi Horii (rhizomatiks)

Table Design & Mechanics: Seiichi Saito (rhizomatiks)

Motoi Ishibashi (DGN)

Myoelectric sensing & Vibration mechanism support: Masaki Teruoka (VPP)

Costume Design: Noriko Kitamura

Production management: Koichiro Takagi (Hi Wood)

Technical support: YCAM InterLab

Color Kinetics Japan Incorporated

TamaTechLab

rhizomatiks

DGN

Support: AGENCY FOR CULTURAL AFFAIRS

Organizer:

Yamaguchi City Foundation for Cultural Promotion

[Yamaguchi City Foundation for Cultural Promotion]

21st Century Museum of Contemporary Art, Kanazawa

[Kanazawa Art Promotion and Development Foundation]

Yokohama Arts Foundation

Hi Wood

Dumb Type Office

Special thanks: Alfred Birnbaum, Naomi Ota

Piano: Kyoko Koyama, Hal-Oh Togashi

About the production:

true was created and premiered in the summer 2007 at the Yamaguchi Center for Arts and Media (YCAM), by a group of ten artists from different fields including dancers Tsuyoshi Shirai of AbsT/baneto and Takao Kawaguchi from Dumb Type and composer Daito Manabe, under the direction of Takayuki Fujimoto, also from Dumb Type. The full stage set and systems were built inside YCAM's Studio B where many experiments were made for about a month before the world premiere on September 1, 2007. Supported by the Agency for Cultural Affairs of Japan, true is one of the first works in Japan to be co-produced by artists and three public art centers and theaters: Kanazawa 21st Century Art Museum, Yokohama Redbrick Warehouse and YCAM. This tag-team production allowed a week for the piece to be revised and restaged in December 2007 at the Kanazawa 21st Century Museum, and then at Yokohama Red Brick.

Upcoming tours
July 2008: Singapore Esplanade Theatre Studio;
November 2008: New York Japan Society.

Project statement:

We think we see an unlimited number of colours in nature, but in fact our brain-sensory functions combine only three light waves. How many variations we create depends upon the sensitivity/resolution of our retinae and our brain in response to impinging stimuli. We take the illusion of colours for reality; though not false, that assumed reality is a mental construct. Many so-called facts and realities we believe to have indisputable, objective external existence are actually generated within ourselves day by day, minute by minute. Furthermore, much of the sensory data we think we receive has actually been self-filtered before it reaches the brain. When these processes are clearly demonstrated, we may re-examine our relationship to the world we thought was predetermined and beyond any possibility of change.

true creation members profiles:

Direction/Lighting Design:
Takayuki Fujimoto (Dumb Type)
http://www.dumbtype.com/
http://www.refinedcolors.com
Fujimoto Takayuki is an active member of Dumb Type since 1987. The performance he has worked on lighting design with Dumb Type includes "S/N", "OR", "memorandum" and "Voyage". He has also worked with another artists, for example Ryoji Ideka (digital sound artist), Daniel Yeung (contemporary dance choreographer based in Hong Kong), Ea Sola (theater artist based in France and Vietnam) and a few more. Most recently, he focus to use LED (Light Emitting Diodes) lighting projectors for theater works. He collaborated with Kosei Sakamoto/Monochrome Circus in Refined Colors; a dance performance that focuses on the simple and direct play of body, sound and LED light. Takayuki constantly seeks to explore the use of digital technology as a means of direct interaction with the performers, to create a sense of immediacy and contact in the performance.

Choreography/Dance:
Tsuyoshi Shirai (AbsT/baneto)
http://www.baneto.topolog.jp/cws/
Tsuyoshi Shirai, former member of Kim Itoh + the Glorious Future, received the Prix d'Auteur de Conceil General de al Seine-Saint-Denis with his work "Living Room - the room of sand" in 2000. He performed in "Devil's Story" choreographed by Yuri Ng (Hong Kong), a story adapted from Stravinsky's "A Soldier's Tale" in 2004 and 2005. He also appeared in "Kinjiki," based on Yukio Mishima's novel and created/choreographed by Kim Itoh in 2005. In 2006 he collaborated with famed Arditti String Quartet for John Cage's "Apartment House 1776." In the same year, he was honored with the first prize of Toyota Choreography Award with "mass, slide, &," which was originally created and presented in 2004 at Theatre Trum of Setagaya Public Theater. He formed a new style of collaborating unit AbsT in 2006 and created "Shihani-subsoil" and "THECO-zako" in 2007 to work with 7 contemporary musicians.

Choreography/Text/Dance:
Takao Kawaguchi (Dumb Type)
http://www.kawaguchitakao.com/
Born in 1962 in Kyushu, Japan. Finished bachelor degree in Spanish literature at Sophia Univ. in 1986. In the early stage of his career Kawaguchi was trained in pantomime-based movement theatre, and took part in a wide range of projects from text-based theatre to performance art and dance. After a year of studying in Spain, he founded, together with Atsuko Yoshifuku, his own dance group ATA Dance and created a number of experimental dance pieces from 1991 to 95. From 1996 he joined the multimedia performance company Dumb Type and appeared in "OR", "memorandum" and "Voyage". At the same time he has also been active in his independent solo projects since 2000. His recent solo works, featuring collaborations with sound/visual artists who uniquely combine and synchronize the elements of light and sound, include "Night Colour" (2001); "Di Que No Ves (Say You Don't See)" (2003), "D.D.D." (2004), and "Tablemind" (2006), and "Good Luck" (2008). In 2007 he has also performed for other multimedia projects including: "true – a new sound, light and dance performance" (Sept. 2007) and Yubiwa Hotel's new creation "Exchange" (Oct 2007) which will be touring next year around the world.

Sound/Video/Visual Design:
Takuya Minami (Softpad)
http://www.softpad.org/
1999-present director of "Softpad"
Softpad: Formed in 1999 by artist/graphic designer Takuya Minami and programmer Tomohiro Ueshiba, then joined by graphic designer Teruyasu Okumura in 2000 and artists Hajime Takeuchi, Hiromasa Tomari and Ichiro Awazu in 2006, the creative team Softpad works mainly in sound and image multimedia, with projects across such diverse genres of expression as audiovisual live events, museum/gallery installations and graphic design.

Sound/Oscillation/Programming:
Daito Manabe
http://www.daito.ws/
Born in 1976 in Tokyo.
Graduate of Tokyo Science University, mathematics department.
Graduate of IAMAS, DSP department.
Besides the creation of works which are about peculiarities and similarities between a sense of touch and hearing, and which use vibrations and super low frequencies, he is also known as a experimental turntablist. Being enrolled in IAMAS, he implanted some special signs in a record to develop the system to control Open GL. He recently often collaborates with Satoshi Horii to perform scratching sounds and images with Ms.Pinky. He joined DGN in the spring of 2004 to cover system engineering and artistic parts.

Video/Programming:
Satoshi Horii (rhizomatiks)
http://www.satcy.net/
Born 1978 in Japan.
Graduate from Tokyo Zokei University, design dept. and IAMAS, DSP dept. As his work emerges from programming logic and technique, he has variety of works, Installation, live performance, VJ, Web design.
programming: "DriftNet", singapore 2006. "TableMind", tokyo 2005.
VJ: "sonar sound tokyo" tokyo, "metamorphose" shizuoka, "TaicoClub" nagano, "in dust-real" tokyo.
Live: "Lib-LIVE!#3" ICC tokyo, 「.JP/+813」BankArt yokohama, "ARS Electoronica2004" germany.

Table Design & Mechanics:
Seiichi Saito (rhizomatiks)
http://www.rhizomatiks.com/
Born in Kanagawa, Japan 1975.
He studied and taught at Columbia University Architecture school (MSAAD) 2001, and started working as commercial / Art Space designer in NY. From 2002, he worked at Advertise Agency, Arnell Group, and rolled as space designer / motion graphic director. At the same time, started to publish his art installations, such as "GINGA" Echigo-Tsumari biennale, Dumbo Art Festival 2003, and had first solo show at Spiral Gallery "WHITE BASE" in 2004. Because of his logical approach as an architect, and back ground of Advertisement, his work has different perspective and axis toward public, and doesn't categorize his output. He founded art-design firm, Rhizomatiks as principal in 2005, Tokyo.

Table Design & Mechanics:
Motoi Ishibashi (DGN)
http://www.dgn.jp/
Born 1975. Studied control system engineering at the Tokyo Institute of Technology followed by mechanical engineering and image processing engineering at IAMAS in Gifu, Japan, thus initiating the foray into digital media production. Currently pursuing new artistic methods in embracing the visual environment as well as devising engineering solutions for art production and public interactive spaces. Began the design team DGN in 2006 in the development of creating designs and devices for interactive systems.

Myoelectric sensing & Vibration mechanism support:
Masaki Teruoka (VPP)
http://www.suac.net/vpp/
Born in 1959 in Kyoto.
Since his college days, he is making some Instalation by analog circuit. In 1998, He formed the VPP(member of art and technology) with his friends. His most interested things are "Physiological pshchology" and "Haptic" and "Infra sound". The latest theme of his work is "Discharge of the Qi(Mind) by Breathing."

Costume Design:
Noriko Kitamura
Haute-couturist. Since she did the costumes for Takao Kawaguchi's The Middle of the World in March 2000, Kitamura has participated as costume designer in all of Kawaguchi's solo performance projects from scratch. Other dance companies and artists she has worked for include Dance Theater LUDENS, Dumb Type, Atsuko Yoshifuku, Miki HIramatsu, Tomoyo Okada and Yuko Hirai.

2007 December true@Yokohama Red Brick Warehouse No.1
Photo by Yohta Kataoka
Presented by Dumb Type office, Hi Wood

2007 December true
@21st Century Museum of Contemporary Art, Kanazawa
Photo by Hiraku Ikeda
Presented by 21st Century Museum of Contemporary Art, Kanazawa

[true] Scene 05. Verbal skills:

Text written and translated into English by Takao Kawaguchi

Eyes.
Eyes are blurred, nothing is in focus.
There is no telling what's being seen.
There are two focus points.
And there is a slight gap between them.

The light coming from the right hand side will project onto
the left sphere of the brain
While the light from the left hand side will project onto the right sphere.
Only thanks to the gap between the two
May the world reveal its beautiful figure to our perception.
But now neither of them is capturing any image.

Only a vague cloud spreads around.
No shape, colour nor size,
Whether it's near or far away,
Or even whether there is anything there at all, is not certain.
Perhaps there is no wish to see anything.
Where there is no wish to see, nothing is seen
Where there is no wish to hear, nothing is heard
Very convenient.

White.
I see a white colour.
White cloud, white snow, white wave
I wonder if white is a colour.
Cloud, snow or wave, it's all water.
Water does not have colour.

The white light that comes from the sky, in fact,
is a mixture of all primal colours like red, blue and green.
White is the vessel for all colours. Without it no colour would be visible.
Out of all the colours white will fly.

White will fly over the date line.
It is this man-made imaginary line,
Just a mere step over it can make yesterday today,
and bring tomorrow back to today.

What day was it yesterday? What day is today?
Shuffling them is no effort.
On the other side of the line you can see the sun rise
one time more than on this side.
But the sun is no longer there today.

Nicotine, contained in the smoke of tobacco,
Bonds with Acetylcholine receptor to release a large amount of
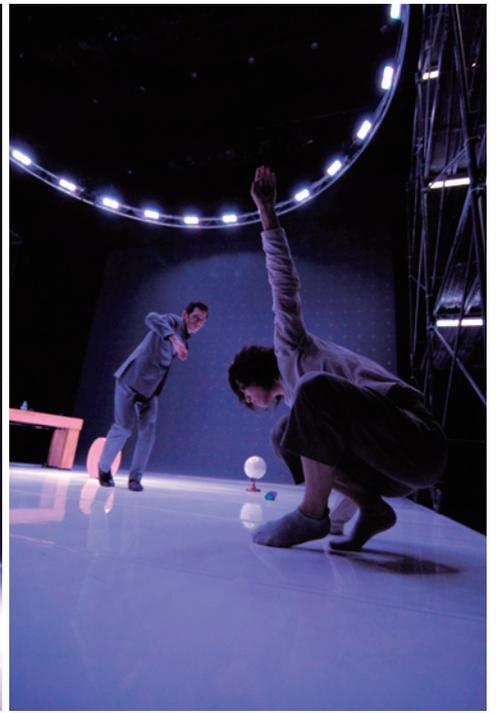reward-related neurotransmitter such as dopamine
Which makes one feel good.

However, prolonged stimulation of nicotine will keep
proper neurotransmitter from being released,
and block the function of neurotransmission itself,
which may cause frustration and uneasiness.
Five, four, three, two, one

6
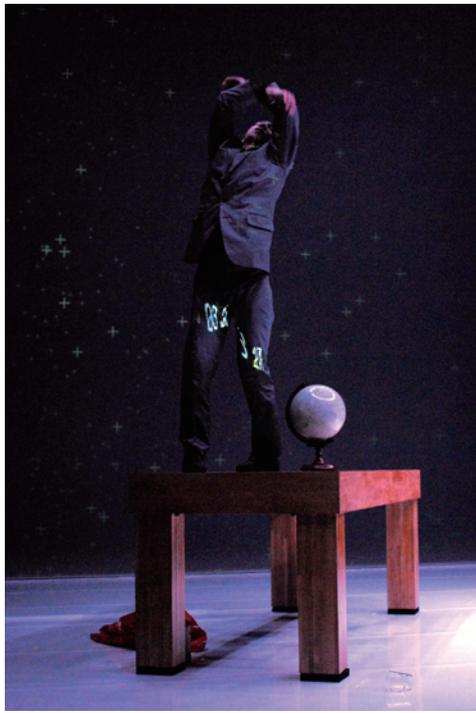
7

8

9

10

11

Caffeine that is contained in coffee blocks adenosine that
suppresses excitement of the brain, and consequently wakes the brain up.
It stimulates skeletal muscles too and reduces the feeling of fatigue.
Also, as it promotes the release of dopamine to cause euphoria,
it may develop dependency.

No matter how much the brain is activated
The brain will not function properly unless sufficient energy is provided.
Once it's digested, sugar is decomposed to dextrose which is
the only energy source for the brain.
Sugar can send energy to the brain most quick and efficiently.

Hearing a big noise you jump, swallow your breath and duck your head down,
and then you will experience the emotion of surprise.
You look around and come to think what has happened.
Exhale and relax your shoulders, and you will feel relief and calm.

You jump back, lower your body for defense,
and you experience a sense of danger.
Hold your breath and watch the object closely,
and then all your attention will be focused on your fingertips.
Your weight shifts to your hind leg, your head tilts a little,
and you will retrieve confidence.
As the zigomaticus muscles contract the mouth opens horizontally,
and the eyes are pulled down to make a smile.
Only then such emotions as pleasure and happiness rise in you.

true
Stage System
ver.2007

Image projection screen: Semitransparent 8m (w) x 6m (h)

Circle truss 8m (d) with LED lighting projector x 24p

Right side stage operation table:
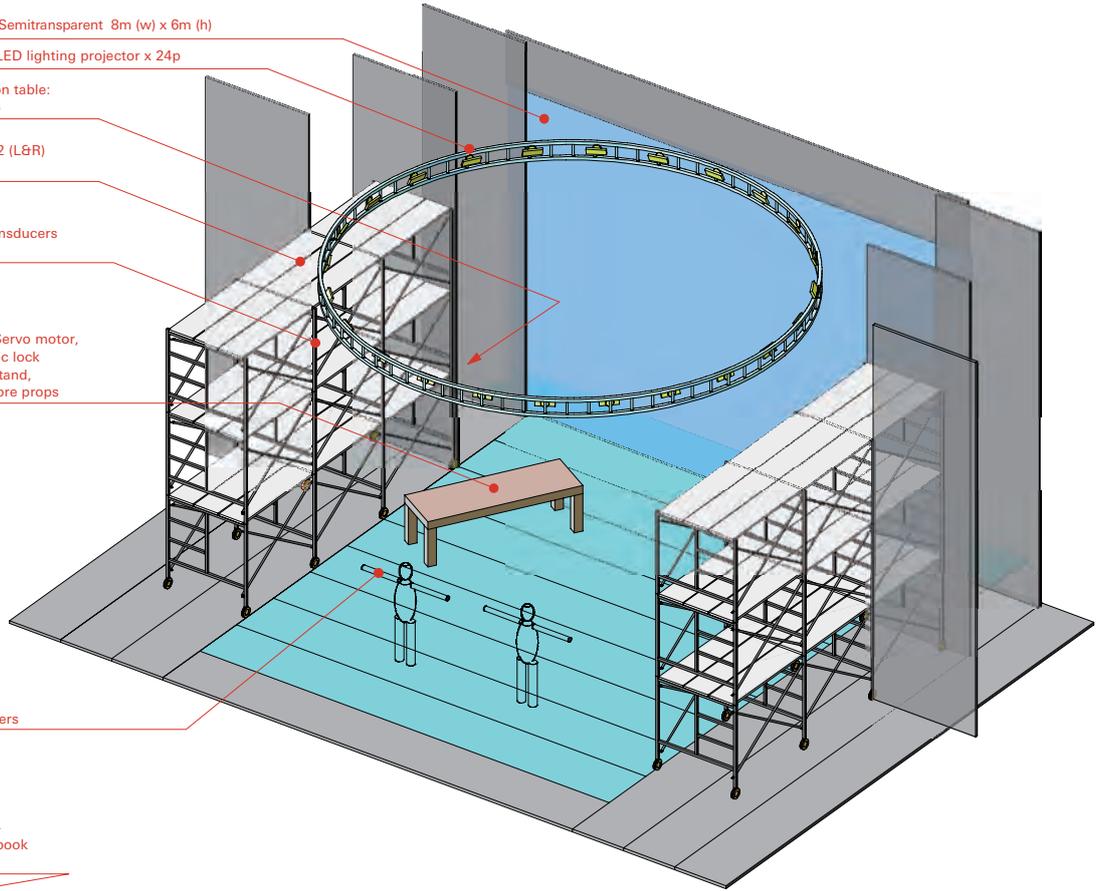visual 1: MacBookPro #3

Scaffolding (trembler) x 2 (L&R)
for Buttkicker

Low frequency audio transducers
Buttkicker x 4 x 2 (L&R)

Stage set: Table
In side - DLP projector, Servo motor,
         Mirror, Electronic lock
On top - Globe, Picture stand,
         Cup, Glass & more props

Myoelectric sensor
 x 2ch (L&R) x 2 performers

Operation booth:
master: MacBookPro #1
audio: MacBookPro #2
visual 2: MacBookPro #4
lighting: Windows note book
Front DLP Projector

true
System Chart
ver.2007

myoelectric sensor
x 4ch

Audio

wireless transmitter x 4
sony UWP-C1

wireless microphone transmitter
Trantec S6002

800MHzband

800MHzband

wireless receiver x 4
sony UWP-C1

wireless microphone receiver
Trantec S6000LTX

Audio 4ch

Audio

master: MacBookPro #1
Max/MSP, JackPilot & AULab
myoelectric data analyze
audio/vibration control and play
led cue trigger & pattern generate
visual control

audio interface
MOTU Traveller

firewire

speaker system
d&b E9 x 8
d&b E18-SUB x 2

Audio 7ch

Mixer
MIDAS Venice160

low frequency
audio transducers
Buttkicker x 8

RJ-45 category_6 Cable
Open Sound Control protocol

Audio 4ch

audio interface
MOTU Traveller

firewire

audio: MacBookPro #2
Max/MSP, Logic
audio/vibration control and play

Network hub

Midi Controller

USB

Table

Globe

Small DLP Projector

Servo motor, Mirror, Electronic lock

FM

VGA

RS232C

visual 1: MacBookPro #3
Max/Jitter
visual control and play
audio sequencer control

Front DLP projector

RGB

visual 2: MacBookPro #4
FLASH
visual control and generate
audio pannning data generate

LED Light Projector x 72
Colorkinetiks

theater lighting dimmer

DMX

DMX

DMX Spliter

DMX

DMX Converter

USB

lighting: Windows note book
lighting: Liddell xkw/Tamatech Lab.
led & theater lighing dimmer
controled by cue, scene & chase