

TOKYO EXPERIMENTAL FESTIVAL

Sound, Art & Performance Vol.9

October 31 (Fri.), 2014 – January 18 (Sun.), 2015
Ryogoku Monten Hall, Tokyo Wonder Site Hongo

TOKYO EXPERIMENTAL FESTIVAL (TEF) is a festival which introduces experimental performances and exhibitions focusing on music and sound, and it marks its 9th volume this year. It is an annual occasion to present sound worlds created by artists who seek for possibilities of new expressions. Over a period of two months, this year's festival will offer a unique agenda full of TEF style performances and sound installations.

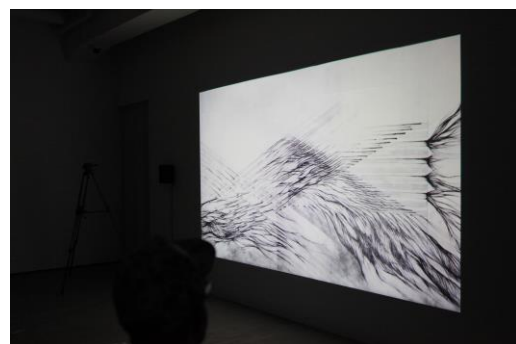
TEF Performance

- The venue is Ryogoku Monten Hall which has been hosting performances of various genres.
- 14 performances from 10 projects are to be presented in total.
- Seven projects are selected from open call from home and abroad.
- Two award-winners from TEF Vol.8 and Awai-Za, creative group of young Japanese musicians with a nod to “Edo” (old Tokyo) culture, will take part in this year's Recommended Program.

TEF Sound Installation

- The venue is TWS Hongo where various programs to support and nurture emerging artists have been evolved since 2001.
- Three artists are selected by open call and exhibit sound works on each floor of TWS Hongo Building.
- Each artist re-designs time and space using both visual and acoustic aspects to create his/her own sonorous world.

TEF is such sound festival that could be realized only by TWS whose missions are to support, nurture, and promote emerging artists from Tokyo!



<Performance views of TEF Vol.8 (2013)>

Left: Hugo Morales Murguía + Diego Espinosa “Items, Machines and Body” *Grand Prize

Right: Tanaz Modabber & Pierre Mourles “Harmony for Vanishing Points” *Special Prize

<Press Contact>

Tokyo Wonder Site | Public Relations Section

Katsura Ishikawa, Akiko Ichikawa E-mail: press@tokyo-ws.org

4-1-1 Miyoshi, Koto-ku, Tokyo 135-0022

TEL: 03-5602-9881 FAX: 03-5602-9882

★Images on this press release & on TWS website are available as press material for TEF Vol.9.

Festival Outline

Festival Name: TOKYO EXPERIMENTAL FESTIVAL – Sound, Art & Performance Vol.9**■TEF Performance** (14 performances by 10 projects) *Please refer to Page 3-6 for details.

Venue: Ryogoku Monten Hall (1-3-9 Ryogoku, Sumida-ku, Tokyo)

Period: October 31(Fri.) – November 16 (Sun.), 2014

Admission: Depends on each program

Booking: Booking should be made by E-mail or Fax. Please inform us of your name, phone number, date/time/name of the performance and number of tickets with a subject of "Booking for TEF Performance". (E-mail : ticket@tokyo-ws.org / Fax : 03-5602-9882)

Artist: Yukio Suzuki x Fuyuki Yamakawa, Riki Takeda, Warabimochi Lover's Club PHIRIP, Awai-Za, Tanaz Modabber & Pierre Mourles, Yukari Uto, Hugo Morales Murguía + Diego Espinosa, Delphine Depres, iOFloat (LAI Chi-Hsia + LIAO Hai-Ting), Tomomi Kubo

Cooperation: Ryogoku Monten Hall

■TEF Sound Installation (3 projects) *Please refer to Page 7 for details.

Venue: Tokyo Wonder Site Hongo (2-4-16 Hongo, Bunkyo-ku, Tokyo)

Period: December 6 (Sat.), 2014 – January 18 (Sun.), 2015

Closed: Mondays (except Jan. 12), Year-End and New Year Holiday (Dec. 29 – Jan. 5), January 13

Admission: Free

Artist: Ami Yamazaki, Shun Owada, Muku Kobayashi

<Members of Jury for Open Call Program>

Toshi Ichianagi (Composer/ Pianist), Minoru Hatanaka (Senior curator, NTT InterCommunication Center [ICC]), Yuji Numano (Musicologist/ Professor, Toho Gakuen School of Music), Yoshitaka Mouri (Sociologist/ Associate Professor, Tokyo University of the Arts), Minoru Kuroda (Director of Arts Program and Residency Division, Tokyo Wonder Site)

* "Ken'ichi Nakagawa x John Cage 'Sonata and Interludes'" is also to be held at Symphony Space, Tokyo Metropolitan Theatre on January 18 (Sun.), 2015.

<URL>

<http://www.tokyo-ws.org/english/archive/2014/08/tef9.shtml>

Related Event

■TEF Sound Installation Opening Talk *no interpretation is available. (in Japanese-language only)

December 6 (Sat.) 14:00-

Venue: Tokyo Wonder Site Hongo

Guest: Minoru Hatanaka (Jury member of TEF Open Call Program/ Senior curator, NTT InterCommunication Center [ICC])

Yoshitaka Mouri (Jury member of TEF Open Call Program / Sociologist/ Associate Professor, Tokyo University of the Arts)

TEF Performance | October 31 (Fri.) – November 16 (Sun.), 2014 | Ryogoku Monten Hall

October 31 (Fri.) 19:00- (Duration: 50 mins) Ticket: ¥3,000

Yukio Suzuki x Fuyuki Yamakawa “Lay/ered”



This experimental duo performance will show the moment when “0” becomes “1”, or “1” created there metamorphoses into some unknown dance/ music. A sound becomes music, and a movement becomes dance. Two men’s strong bodies open to catch new audiovisual world.

Cooperation: The Saison Foundation

[Profile] Yukio Suzuki/ Dancer, choreographer. He began training in Butoh in the Asbestos Studio, and founded his dance company in 2000. His delicate, beautiful and strong movement disregard established ways of bodily expression, and fascinates lots of audience.

Fuyuki Yamakawa/ Throat-singer, artist. Born in London, and based in Tokyo. He creates sound/visual installations and improvised musical happenings - picks up and amplifies the sound of his heartbeat with an electronic stethoscope.

November 2 (Sun.) 13:00-/ 18:00- *two performances (Duration: 120 mins) Ticket: ¥1,000

Riki Takeda “Dear myself who could not be ‘Us’”



Photo: matsumoto kazuyuki

In this work, participants critically and figuratively experience online communications by wearing cardboard boxes connected together like string telephones. Participants cannot know the speaker as their faces are covered with the boxes. When transmitting words to unseen receivers from the dark in the box, what kind of “yourself” will you talk about? And how will you feel when you see the “web” again after taking off the box?

*Participatory/ Number of participants in each performance is limited to 15.

Cooperation: Houn-ji Temple (Kyoto)

[Profile] Having left his job as a kindergarten teacher, Riki Takeda started participating in a theater company, Chelfich as an actor. Since then, he has also been appearing on multiple stages both in Japan and overseas. Apart from the company, Takeda also played in Norimizu Ameya’s “4.48 Psychosis”, and collaborated with Kaku Nagashima for “The House of Atreus Project”. While working on “Dear myself who could not be ‘Us’”, he also has an ongoing “theatrical” project which aims at deconstructing Japan by relativizing “education” in several Asian cities.

November 3 (Mon.) 17:00- (Duration: 45 mins) Ticket: ¥1,500

Warabimochi Lovers Club PHIRIP “Warabimo-Cho Waterwheel Machine”



What is “Warabimo-Cho Water Wheel Song Machine”?

She is a human-powered robot that helps to describe how to grind bracken to starch powder by waterwheel in previous times and makes songs along with people.

[Profile] PHIRIP is Warabimochi Lovers Club President since 1997, conducting various activities associated with warabimochi (=a jelly-like confectionery made from bracken starch).

2013 Making Warabi Powder Work shop in N3 Art Lab(Yamaguchi city).

2012 - WARABI-696 got Selected of AAC sound performance dojo.

2010 - WARABIUDON got Selected of Formant Brothers Presentation dojo.

November 4 (Tue.) & 5 (Wed.) 19:00- (Duration: 90 mins) Ticket: ¥3,000

Awai-Za “Mirages of Floating World” ★Recommended Program



Our main aim is to investigate a new engagement between Japanese text and contemporary music. In the first half of the concert, we will premiere the new pieces on the purpose to describe images of Edo represented in Kyoka Izumi's literatures. In the second half, we will perform the revised versions of works of “hanganoko”, which is one of old stories in Rakugo, Japanese traditional verbal entertainment, with Rakugo story teller KOKONTEI Shinsuke, as the results of collaboration with him since 2011.

[Profile] The creator collective *Awai-Za*, consists of Shungo Mise (violin), Izumi Fujii (cello), Seiko Takemoto (cello), Hidejiro Honjyo (shamisen), and Yu Kuwabara (composer), was founded in 2010 in the aim of investigating a new musical engagement between traditional Edo culture and European contemporary music. The collective made their debut featuring Rakugo performer Kokontei Shinsuke in 2011, and since then, they keep on collaborating with him in the project of “Shinkei Kasanegafuchi”.

November 7 (Fri.) 19:00- & 8 (Sat.) 15:00- (Duration: 40 mins) Ticket: ¥1,200

Tanaz Modabber & Pierre Mourles “Harmony for Vanishing Points” ★TEF Vol.8 Special Prize winner



***Post-performance talk on November 7 (Fri.)**

Guest: Motoharu Kawashima (Composer/
Associate Professor, Kunitachi College of Music)

In the performance "Harmony for Vanishing Points" a dematerialization process begins with the translation of a horizontally meandering charcoal drawing into sound. Used as iconic references, Pierre Mourles and Tanaz Modabber amplify and modify their instruments, setar and accordion, with the computer's transformative systems. They explore complex combinations of harmonies without any clear sense of traditional tonal relations. In an octophonic system both acoustic instruments and electronic tools are able to create compression and expansion of space. The development of the composition is supported by dynamics, textures, harmony and arrhythmia of patterns viewed in the charcoal drawing.

[Profile] Tanaz Modabber/ Born in Tehran, Iran. She graduated from UC Berkeley (Landscape Architecture and Art), and completed her Master's degree in Architecture. Based in Berlin, she creates site-specific installations and intimate studio architectural works. Her training both in Western and Persian classical music has influenced her current art practice.

Pierre Mourles/ French musician/composer. He studied electronic music at Conservatoire de Pantin and jazz at Arpej Jazz School. He was awarded the Sacem prize for his DEM degree in electroacoustic music. His music practice varies from acoustic concert and sound installation to sound-design for movies and dance shows.

November 9 (Sun.) 18:00- (Duration: 60 mins) Ticket: ¥2,000

Yukari Uto “suite for senses”

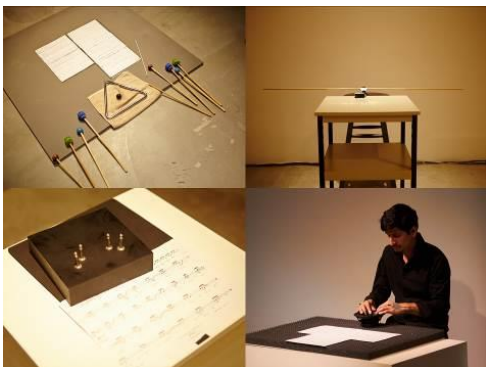


Visual expression has structural features in common with music. By extracting and recomposing them, Uto creates visual expressions that can be appreciated as if they were music listened to by the eyes. Although reading a score is one way to listen to sounds through the eyes, Uto's interest is focused on spontaneous and inescapable feelings that are like visible things resonating directly in the mind. Seeing suddenly something flying at you and rebounding in an empty screen, you would hear a sharp sound through sight. It will create feelings of tension, shock and exaltation. This performance work is an attempt to produce a rich musical experience even in silence.

[Profile] Yukari Uto was born in Tokyo in 1986. She graduated from Kunitachi College of Music (Sonology) in 2008, and finished her master study at Tokyo University of the Arts (Intermedia Art) in 2012. She mainly creates performance works in which sound, video and body movement are combined. Her works have been presented in various countries including Poland, Switzerland and Korea. She has been awarded twice at the Bourges International Competition of Electroacoustic Music and Sonic Art.

November 12 (Wed.) & 13 (Thu.) 19:00- (Duration: 90 mins) Ticket: ¥1,500

Hugo Morales Murguía + Diego Espinosa “Items, Machines and Body” ★TEF Vol.8 Grand Prize winner



***Post-performance talk on November 12 (Wed.)**

Guest: Yuji Numano (Musicologist/ Professor, Toho Gakuen School of Music)

Exploring the boundaries of certain Western instrumental values, “Items, Machines and Body” attempts to confront ordinary objects with iconic traditional instruments and ultimately the human body. From the roughness of a car loudspeaker or a single tone emanated from a scrubbed aluminium bar, to the instrumental perfection of the marimba or the vibraphone, the extreme simplicity of a triangle, or the hybrid modification of a wooden South American box; the performer plays every instrument, and instrumental item, with the same technical refinement, devotion, and musical significance. That leads to question the role of the human body, and its stored electrical energy, as a means for music and expression.

[Profile] *Hugo Morales Murguía + Diego Espinosa* is a composer/performer duo dedicated to the interrogation of certain instrumental principles and performance paradigms. Through the aid of technique, physical sound processing and various alternative uses of technology, their work not only tries to confront predetermined instrumental values, but most importantly, to suggest the idea of Music as a way of “listening everywhere” rather than a collection of thoughts, givens or concepts.

November 14 (Fri.) 19:00- (Duration: 45 mins) Ticket: ¥1,500

Delphine Depres “Aral”



“Aral” is the interpretation of a composition by swiss musician D'incise. It is the staging of micro-events made of tiny objects and materials (beads, sand, powder and water) manipulation.

Laid on a speaker broadcasting sound, objects start moving while being filmed. Concrete noises produced by the clash of objects are added to the soundtrack.

In the spectator's field of vision, the ridiculous and miniature image construction echoes the bombast of the filmed and rebroadcast picture, as dilated by its own projection. Scale reports blur to suggest infinitely large within the infinitely small.

[Profile] Graduated from the Geneva University of Art and Design in 2008, visual artist, video director and performer, Delphine's research and experimentations are focused on exploring the question of theatricality in projected image.

Using activated video devices, she tries to create a tension between different levels of "realtime" experiences. Movement as well as emptiness and light around shapes visible in actual space as well as in the form of images define the foci of this tension. She manipulates "poor" and "insignificant" materials from the everyday. Most of her work is conceived in close relation with sound artists.

November 15 (Sat.) 18:00- (Duration: 40 mins) Ticket: ¥1,000

iOFloat (LAI Chi-Hsia + LIAO Hai-Ting) "Percussion Musicking"



"Percussion Musicking" is our journey in exploring what percussion performance can be. Through a process of rethinking the relationship between music making and space/site that includes to performer's movement in space, the spatialisation of sound, and the connection between this performance to its location, Tokyo. This concert features an interplay of light, object and sound in a designed performance environment. This 40-minute concert is carried out as a semi-structured improvisation by the duo playing found objects, musical instruments, designed electronic sound objects, live sampling and sound material recorded during our visit.

[Profile] Both coming from a percussion music background, Chi-Hsia and Hai-Ting have been collaborating since 2009, and in 2012 co-founded *iOFloat*, an experimental music group focusing on inter-disciplinary artistic projects have showcased in Taipei, Paris, and Berlin. Chi-Hsia, currently based in Helsinki, is a doctoral student researching and experimenting ways of converging aspects of media technology and percussion music performance. Her works have been presented in international conferences and festivals. Hai-Ting, after graduating from CNSMDP Paris, moved to Taiwan and is now an active freelance percussionist playing contemporary classical and experimental music, she also teaches and curates events at universities in Taiwan.

November 16 (Sun.) 18:00- (Duration: 90 mins) Ticket: ¥3,000

Tomomi Kubo "The DOKUEN"



What and how much can I do with only the Ondes Martenot in front of me? The program is mainly composed of solo works for Ondes Martenot including Akiko Yamane's new work as well as Valerio Sannicandro's unique piece for Ondes Martenot, Theremin and live electronics (Japan premiere). Sumihisa Arima (live electronics) and Trine (Theremin) will appear as guest players.

[Profile] After graduating from Kunitachi College of Music, Tomomi Kubo went to France to study Ondes Martenot at Conservatoire France National Boulogne-Billancourt and graduated from the school with highest honors. She studied the instrument under Takashi Harada and Pascale Rousse-Lacordaire. She has been involved in a wide variety of creative activities, such as collaborating with Orchestra, Chamber music and contemporary dancers, as well as the accompaniment to films and TV drama music. Through these activities, she tries conveying the joy of Ondes Martenot, a marvelous instrument.

TEF Sound Installation | December 6 (Sat.), 2014 - January 18 (Sun.), 2015 | TWS Hongo

Ami Yamasaki “till a quiet room sings”



“SONG/ the animal in man, RHYTHM” 2013,
Aomori Contemporary Art Centre, Aomori Public
University

Photo : Tadasu YAMAMOTO

The quiet room has been found. It was found previously by feathers. Now they are in suspended animation states at each comfortable place. They heard the song which the quiet room has continued to sing for a long time.

“Since the sound is too small to hear and you're late arrival, wait a little till the night surrounding you breaks gradually.”

The dense silence which thousands of feathers made resembles the peculiar sound sung from the day the room was born.

The sound you hear in that sound resembles you.

[Profile] Ami Yamasaki is a vocalist and cross-media artist. She creates installations, performance pieces, and directs films. With special vocals and listening, Yamasaki explores the nuance of the world and tries to bring its light and shade out or weaken them by her own creation. Yamasaki explores the relationship between us and our universe. Yamasaki has invited to Royal Melbourne Institute of Technology and Aomori Contemporary Art Center in 2013. Yamasaki has collaborated with Keiji Haino and Norimizu Ameya, provided original music for choreographer Makoto Matsushima and Tomohiko Kyogoku, and appeared the stages directed by Yasunori Ikunishi.

Shun Owada “dissolution”



©Ryohei Tomita

Sound is not only an object of listening but also a change of state in atmospheric pressure. Sonic wave affects every object, both living and non-living. My work can be considered as an experiment to explore relationships mediated by sounds regardless of having an auditory sense. The limestone used in this work contains numerous fossils of fusulina, small sea animal with calcareous shell. It consists of CO2 fixed by this propozoa extinct 250 million years ago. I am interested in this transformation process over a period of time, and intervene it through this work.

[Profile] Born in 1985, Shun Owada is a Tokyo-based sound artist. He earned his master's degree from Tokyo University of the Arts in 2012. Having an interest in physical/physiological aspects of sound, he explores relation between sound and perception of (living) things. His works vary from live improvisation using computers to sound installation.

Muku Kobayashi “Yoko toka Shita toka”



The active action of “listening” segments sounds. There are also such sounds that we are not usually conscious of and just “exist” in locations and spaces. To the horizon of these inconsiderable sounds, devices emit sounds which are not meant to be taken account of. Regardless of whether people there are listening, a link just “exists” between the horizon of inconsiderable sounds and the sounds emitted by the device.

[Profile] Born in Tokyo in 1992, Muku Kobayashi is now in his senior year at the Art & Media course, Department of Information Design, Tama Art University. Up to his second year at the university, he studied architecture and landscape design, and switched to the current course in his third year, majoring in media art. He uses devices that make simple movements and scrap materials to create installation works.