To whom it may concern,

I would like to propose the following performance in your festival. I appreciate, if you could consider about this. Thank you for your attention.

Best regards,

Suguru Goto

I would like to propose the project of performance for this.
I included some information in the attachment. You can have some more information:

http://suguru.goto.free.fr/Contents/SuguruGoto-e.html

for the recent photos:

http://sugurugoto.blogspot.com/2007/09/new-bodysuits.html
http://sugurugoto.blogspot.com/2007/09/performance-at-lab_474.html
http://sugurugoto.blogspot.com/2007/09/performance-at-lab_17.html
http://sugurugoto.blogspot.com/2007/09/performance-at-le-cube.html
http://sugurugoto.blogspot.com/2007/09/av-festival.html

and the movie is:

http://www.youtube.com/watch?v=D8suHQp1yhk

Thank you for your attention.

Best regards,

Suguru Goto

(Brief description)

Author:

Suguru Goto

Performer:

Suguru Goto (Laptop)
Ippei Hosaka (BodySuit I Performance/Dance)
Shu Okuno (BodySuit II Performance/Dance)

Titile:

Augmented Body

The performance consists of two parts. The first half is Laptop music and interactive video, and the second half is music and interactive vide with BodySuit.

"Continuum" and "CsO", these works are related to my on-going project "Artificial body and Real body". The texts used in this work are coming from Mille Plateaux of Deleuze and Guattari and the radio piece of Antonin Artaud : Pour en finir avec le jugement de Dieu. Especially, the texts that are utilized in this work, are about "CsO" (Corps sans Organs = Body without Organs).

It's a visual and sound montage that eliminates the notion of sense and history and where the language is treated as an icon. The text is incorporated and modified in the image. The idea of this is to mix, juxtapose and to weave different representation of the body between them. The video image shows real bodies but the body of the performer is present and can transform its images in real time. We are having now a puzzle where it's a matter of differences and resemblances between real and virtual body. Once the body doesn't have any consensual reality anymore, one enters the labyrinth.

The title, Continuum" literally refers to the strategy of this work. The sustain sounds continue from the beginning until the end, while slow movements of bodies are gradually transformed from a scene to another in the monotonous way. The overall form neither lead any direction, nor increase and decrease in terms of the tension. However, this doesn't bring any impressions of drone or any ambient effects. Therefore, the time is merely interweaved. Its concept comes from two key words, "labyrinth" and "tautology". The rarefied materials are unceasingly taken back on different contexts, but also transformed according different figures. Those sound braids, like maze within once advances, braided time layers. The video is performed with Interactive System in real time. This projection is presented by a performer on a stage and on a live performance context.
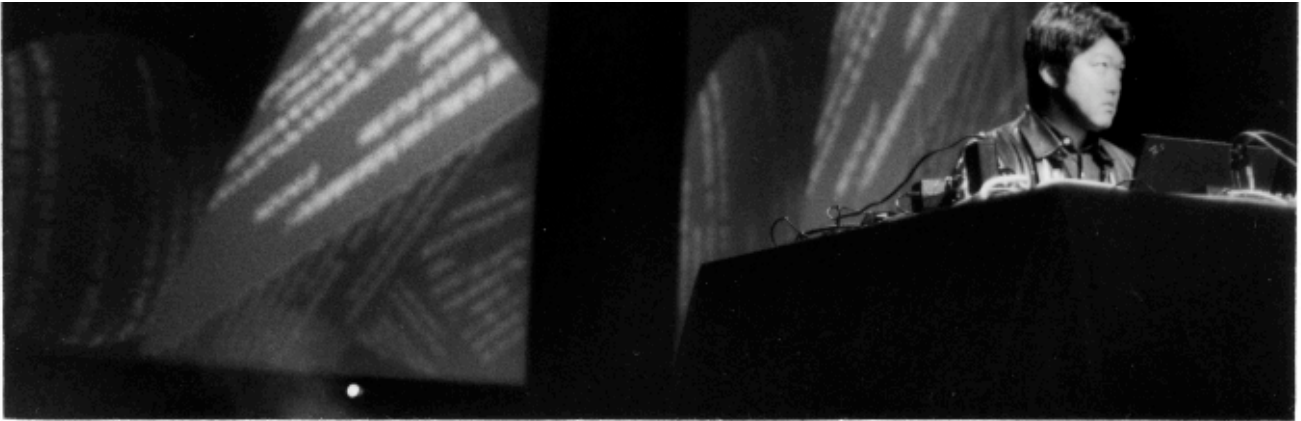
"o.m.2 - g.i. - p.p.", this composition is based on the density of texture and the alternation between the dynamical and the statistical aspect of the movement. The ideas of the composition are summarized in the title of which the initials mean : o.m=Onomatopoeia and montage, both of them can be heard clearly in this composition, 2=second version, g=granular, i=interpolation ; p.p=poly-phase. The mechanical textures are superimposed one onto another. At the same time this creates poly tempo. In each section the texture starts in one shape then gradually transforms into another. Not only in the sections, but also within the whole piece, the overall phase gradually transforms and intensifies. The form is intentionally simplified, like the succession of "block type" sections. The static sections anticipate with the kinetic sections always following. These are abruptly alternated in this piece. This idea of form was originally experimented with in a previous composition. In this composition it is evolved to further possibilities.

Playing this composition, a performer wears BodySuit, on which 12 sensors are attached on each joint of the body. BodySuit functions as an interface of gesture. Depending on a movement, sound and video images are changed in real time. This differs from a traditional instrument and a controller. A player performs with larger movements, such as stretching and bending joints, twisting arms and so on. This gesture does not function like dance or theater. It contains, however, an element of "performance" within the live musical context. The gesture is not previously decided in a strict sense. An audience may observe an obvious difference of intensity of movement between a static section and a kinetic section in the composition.

BodySuit does not produce any sound by itself at all. Sound can be generated with a program, "Max/MSP". Therefore, thist can be widely changed according to the method of programming. In the same manner, a similar gesture may derive a very different result on other sections in the piece.This BodySuit was developed by the engineer, Patrice Pierrot at IRCAM.

The interactive video part was done with Max/Jitter. This allows modification of a movie file which was previously prepared and a picture file in real time. These can effect each other by juxtaposing as foreground, background and displacement. In this composition, the effects are especially controlled by BodySuit.

Suguru Goto is a composer/performer, an inventor and a multimedia artist and he is considered one of the most innovative and the mouthpiece of a new generation of Japanese artists. He is highly connected to technical experimentation in the artistic field and to the extension of the existing potentialities in the relation man-machine. In his works the new technologies mix up in interactive installations and experimental performances; he is the one who invented the so called virtual music instruments, able to create an interface for the communication between human movements and the computer, where sound and video image are controlled by virtual music instruments in real-time through computers. Lately, he has been creating the robots, which perform acoustic instruments, and he is gradually constructing a robot orchestra., He has been internationally active and has received numerous prizes and fellowships, such as Koussevitzky Prize, BSO fellowships, the first prize at the Marzena, Berliner Kompositionaufträge, a prize by the IMC International Rostrum of Composers in UNESCO, Paris, DIRECAM, French Cultural Minister, and so on. His works have been performed in major festivals, such as Resonaces/IRCAM, Sonar, CICV-Les Nuits Savoueuses, ICC, Electrofolie, Haus der Kultures der Welt - Haimat Kunst, ISEA2002, NIME 2004/2005/2006, Olhares-Outono, Ressonancias, Audiovisionen, Utopiales Festival, AV Festival, and Mixed Media Festival etc., In 1995, his first opera "NADA (Media Opera)" was performed in Shauspielhaus, Berlin. At the same year, he moved to Paris in order to realize a project at IRCAM, Paris. In 1996, his "VirtualAERI" was given the first performance at Espace de projection, IRCAM. In 1998, he was invited to perform at Sonar, Barcelona. In 1999, he was invited to perform at ICC in Tokyo. In 2003, his concert was given at Pompidou Center, in Paris. In 2006, his "RoboticMusic" was commissioned by AV Festival in Newcastle, England and was enthusiastically received by the large public, as well as the mass medias. He has been producing computer music and researching at the group "Gestural Controller" in IRCAM, Paris since 1995. Lately, he has been working for Brass instrument robots with Artificial Mouth at IRCAM, as well., Goto's works have been shown in Canada, England, Germany, France, Italy, Portugal, Spain, Slovenia, Ukraine, Japan, and U.S.A. His works are published by "Edition Wandelweiser GmbH"(Germany). His "Giseion to Gousei" is recorded on CD, which is available from Akademie der Künste label (Germany) and his "Temps tressé III" from ALM Records (Japan).

Ippei Hosaka

Ippei Hossaka was born in 1977 in Kochi, Japan. He came to live in Paris in 1997 in order to finish his studies in stylism / modelism.
After graduation he starts designing costumes for sceneplay on a regular basis. For three years he designs costumes especially for
the french singer Brigitte Fontaine, dance performance group Plat-Form 33, and several french television shows.

During this period where he was working for scene performances, he devellops a special interest for dance.
In 2003 he begins to learn Butô dance and traditional japanese dance (Nichibu) with Juju Alishina. He rapidly joins Juju's dance performance group "Nuba" and participates in several shows.

Simoultaneously, Ippei creates the collective "Yamatonatto", mixing Butô dance with experimental music, and plays in various parisian locations.

Since 2005 he also takes part in the musical theatre project "Corps augmenté et Corps Virtuel" as a dancer.

Shu OKUNO

Director, Choreograph, Actor.
He decided to come to France in 2000 to study dramatic corporeal mime, a technique little known in Japan.
Having earned his diploma in 2002 at l'Ecole Internationale de Mimodrame de Paris Marcel Marceau, he is a true corporeal technician.
He has also shown his work in Switzerland and many cities in France. His artistic research is focused on original and new creations that are not genre specific.

He has also participated in the show Euridice with the company Unikaji, in which he played the role of Hades.

. Program

1. Continuum
2. CsO
3. (New Work with BodySuit II and Laptop)
4. o.m.2-g.i.-p.p. (for BodySuit I and Laptop)

(total about 60 min. to 80 min.)

. Program Notes

1. Continuum
(Composition for Interactive Video and Sound)

This work is related to my on-going project "Artificial body and Real body". The texts used in this work are coming from Mille Plateaux of Deleuze and Guattari and the radio piece of Antonin Artaud : Pour en finir avec le jugement de Dieu. Especially, the texts that are utilized in this work, are about "CsO" (Corps sans Organs = Body without Organs).
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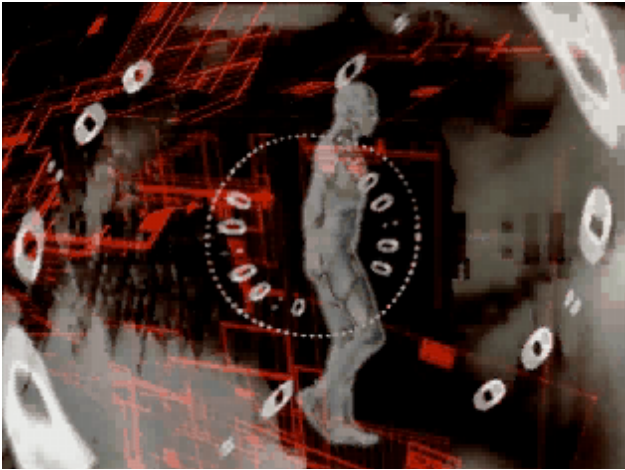The video is performed with Interactive System in real time. This projection is presented by a performer on a stage and on a live performance context.

2. CsO

Composition for interactive video and sound
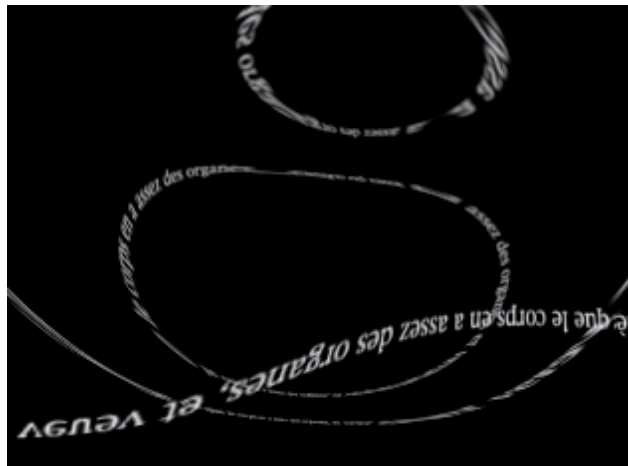
3. NetJack,   ...Cyborg which is hacked by Avatar...

4. o.m.2 - g.i. -p.p., 1997-2004
(Composition for BodySuit and Interactive Video)

URL

Video
http://suguru.goto.free.fr/Movie/o.m.2-g.i.-p.p.(small).mov

statement for work

http://suguru.goto.free.fr/Contents/Works/BodySuit/BodySuit-e.html
http://suguru.goto.free.fr/Contents/Works/o.m.2-g.i.-p.p./o.m.2-g.i.-p.p.-e.html

http://suguru.goto.free.fr/PDFfiles/om2-gi-ppBodySuit(E).pdf

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The requested materials:
- Mixer, - Amplifier
- 2 speakers
- 2 video projectors
- Spot lights
- Smoke
- Theater or Concert Hall
- One table
- Sound Technician and Video Technician (plus Light Technician)

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