



"SOUND IS BODY, BODY IS SOUND"

YOSHIO MACHIDA (MUSIC) AND MAIRO DATE (DANCE)

"Sound is Body, Body is Sound"

Conversation starts from a small chance

No scores, no choreography

No models, no answers

Voices coloring transparent time



*Not with word and word,
with sound and body, weaving this conversation*

It's an expression, but it's not an expression

Reality happening one moment after another



*Layered
and colored time*

*will fly out
as a new voice*

WHAT? HOW?

"Sound is Body, Body is Sound" is an improvised performance by 2 Japanese artists Yoshio Machida (music) and Maiko Date (dance). Before performing, each audience chooses one card from some cards that Maiko Date has in her hands. Different short poetry is written in each card. Each audience will experience the same performance with different "theme". The word might be related to your life, trouble and solution, what you want to see, etc. Like tarot reading, audience tries to think the relation between the word(s) and the performance.



STATEMENT

"Sound is Body, Body is Sound" is a conversation between music and dance.

Since music and dance were conceived, these two different art forms have been interdependently developed as one. You can see this quality especially in any traditional folk entertainment. "How music and dance synchronize?" is the main question of this traditional blend.



After invention of a recording machine (for sound and image) at the turn of 20th century, music has been developing with film (image) more than live dance, dance has been performed with recorded music (sound) more than live music closely in the context of Western fine arts. Thanks to the music player and loudspeaker system, you do not have to gather 50 people

orchestra for each dance rehearsal. As a result, it became easier to set up a dance performance and you could get more opportunities for dance events. Many dance companies and dancers/choreographers could pursue possibilities of physical expression. Based on prepared plan (choreograph/score), time and space are constructed. Once the player turned on the switch; artist starts to move in the preconceived way. The importance is to follow the plan exactly, unlike in an improvised expression.

In the 60s and 70s, American contemporary dancers like Simone Forti, Yvonne Rainer, Trisha Brown and Steve Paxton of Contact Improvisation tried out freer dance: daily physical movement, anti-ballet movement, improvised movement based on dynamic principles, body as part of a sculpture. They showed

many possibilities of dance. At the same time, it became a more subdivided art for just physical movement without other elements like story, meaning, sound, etc. These dances without music and musical player are not affected by sound. So it was possible to improvise dance with physical expression only. In the Western experimental music scene, improvised music was practiced by



artists like Derek Bailey at the same time. It was only musical performance without dance, movie, etc. except a few collaborations with dance. So it was possible to improvise without influence from other art fields. Freedom from systems and rules promoted subdivision of art forms.

In the 90s, combined improvisation art could be possible as multi-media art, thanks to computer and sensing technology. Separated fields met in one art once again. Human physical movement can control a machine; changes of sound can affect projected images. It is opposite kind of relation between human and machine, direction has reversed. It could be possible that human expression could affect machine



expression. But complicated and vague relationship like human interdependence do not exist between the two.

The core of "Sound is Body, Body is Sound" is improvised interdependence by reaction. No prepared scores, no choreographs, no models, no answers. The conversation starts from just a small

incidence. Growing livelier with a common topic, misunderstanding, roaring with laughter, getting off the point, silence... time passing like conversation is weaved by "sound and body". It's an expression, but it's not an expression. Reality happens one moment after another. "Sound is Body, Body is Sound" is sensuous prose poem written with improvised words (sound and body); gradually transforming subtle each voice (sound and body).

MOVIE LINKS

<http://yoshiomachida.com/soundisbody.m4v>

<http://yoshiomachida.com/20160506a.m4v>

<http://yoshiomachida.com/20160506b.m4v>

MAIKO DATE (Dancer, Choreographer)

Maiko Date is a Japanese contemporary dancer, started her career in contemporary dance at high school. She studied contemporary dance under Naoko Ito in Tokyo. In 2003 she joined a Tokyo based dance company Mademoiselle Cinema. She has toured widely with the company in Japan, Germany, France, Bulgaria, Portugal and Austria. The dance piece "La place mystérieuse" won the Newcomer's Dance Choreography Award of the Japanese Ministry of Culture in 2008, Audience Award at the Festival / International Shetsukobanie 2011 Poland / Gryfino 2011. She also appeared in dance pieces by Jean-Laurent Sasportes, a dancer of Pina Bausch, by Idit Herman, director of Theater Clipa (Israel), by Yukari Miura and Masae Satoh. In 2010, she founded her own dance company Japonens. They performed at Hong Kong People's Fringe Festival 2013 and has presented energetic pieces. In 2012 she moved to Berlin/Germany to explore the contemporary dance scene in Germany and Europe. In 2012 and 2013 she and Masayo Kajimura had a video dance performance "between islands" in Germany, Poland, Estonia, France, and Japan. She also collaborates with other art fields; Tetsu Sutoh(music), Romain Kronenberg(music), Oliver Marquardt(music), Kentaro Taki(video) and Hirofumi Miyauchi(painter). In 2013 she got technique of Jean-Laurent Sasportes. In 2014 she won an Audience Award at the Fukuoka Dance Fringe Festival. She also got a qualification of "Premium 3D stretch".

YOSHIO MACHIDA (sound and visual artist)

1985-89 Tama Art University, Tokyo, JAPAN 1967 Born in Japan

"A collection of deft, unassuming and very attractive performances." - The Wire "Machida goes a long way towards making a compelling case for the instrument." - Textura "Worth hearing" - Signal To Noise "Light and reflective... perfect for moments of cleansing and contemplation." - Brainwashed "In a word, wow! Without question, one of my favorite records this year." - The Other Music "Machida handles it intelligently and sensitively." - The Wire "Great record of intelligent and thoughtful electronic music." - The Sound Projector

Yoshio Machida (ASCAP) is a sound & visual artist, Steel Pan player. Born in Japan in 1967. He studied minimal art / music / film extensively under Kuniharu Akiyama, Yoshiaki Touno, Sakumi Hagiwara, Kishio Suga at Tama art university in Tokyo. Machida has played for art events / music festivals like ISEA2004, Sonar-Tokyo, Europhonics Jazz Festival, Maerz Musik Festival, Cyberfest, etc.. He has been introduced in a book "Haunted Weather" by David Toop and also in a compilation album "Japanese Avant Garde" (Sub Rosa, 2002) with Yoshihide Otomo, Sachiko M, Merzbow, Yoshihiro Hanno, etc. In 2005, "Afterimage" (from CD: Hypernatural #2, Softl Music) had been used as a soundtrack for French TV spot "Visual". In 2009, Machida directed sound design and composed soundtracks for a French jeweler Van Cleef & Arpels exhibition in Tokyo. In the 90s, he was involved in international cooperation work in Asia, Africa and Mexico. Through this experience, he had opportunities to listen to rare ethnic musics and learned a lot. He was especially inspired by music, ceremony and culture based on Pan-East Asian sun worship basis, then he had come out with collage painting and field recording works "Hypernatural series" featuring Asian gong (that is the symbol of light and the sun). He also became interested in live music, he released Generative Music work "Amorphous" by floppy disk (with a software "Koan" that Brian Eno used). In 2001, Machida

started to improvise Steelpan. Because metal overtones can be gotten from Steelpan as the same as gong. At first he played self-made Steelpan "Amorphone". He often used computer-based Max/MSP sound processing system. The improvisation style has been influenced from traditional Indian music. The music includes elements of Jazz, experimental, electro-acoustic to contemporary music. In 2014, Machida's solo album "Music from the SYNTHI" was realised from a French Label Baskaru. It was made using only 70s rare analog modular synthesizer. In 2004, Machida founded AMORFON, a music label / a platform for contemporary art event. He has released his solo albums, unique artists' works from Eastern Europe that have not been introduced so much and "Kindermusik: Improvised Music by Babies", a unique compilation album consisted of only Babies' improvisations as expressing concerns about music. He organized "Japan-Macedonia exchange art exhibition" in Japan and Macedonia for the first time for both countries. As a visual artist, Machida makes "PHOTOBATIK", his original technique using photographic paper. Machida also writes for magazines, has lectures and some unique workshops for children through his art activity.



"Sound is Body, Body is Sound" tour in South Europe in September to October, 2016

Portugal	ZDB Gallery(Lisbon), Sonoscopia(Porto), Centésima página book Store(Braga)
Slovenia	TBA(Ljubljana)
Croatia	TBA(Zagreb)
Serbia	REX(Belgrade), Izba(Novi Sad)
Macedonia	Ju Mladinski Kurturen Centar(Skopje)
Bulgaria	Bulgarian National Radio Studio 2(Sofia), Czech Cultural Centre(Sofia)

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