



at R's ART COURT, Tokyo Japan / December 2022 photo by Yohta Kataoka

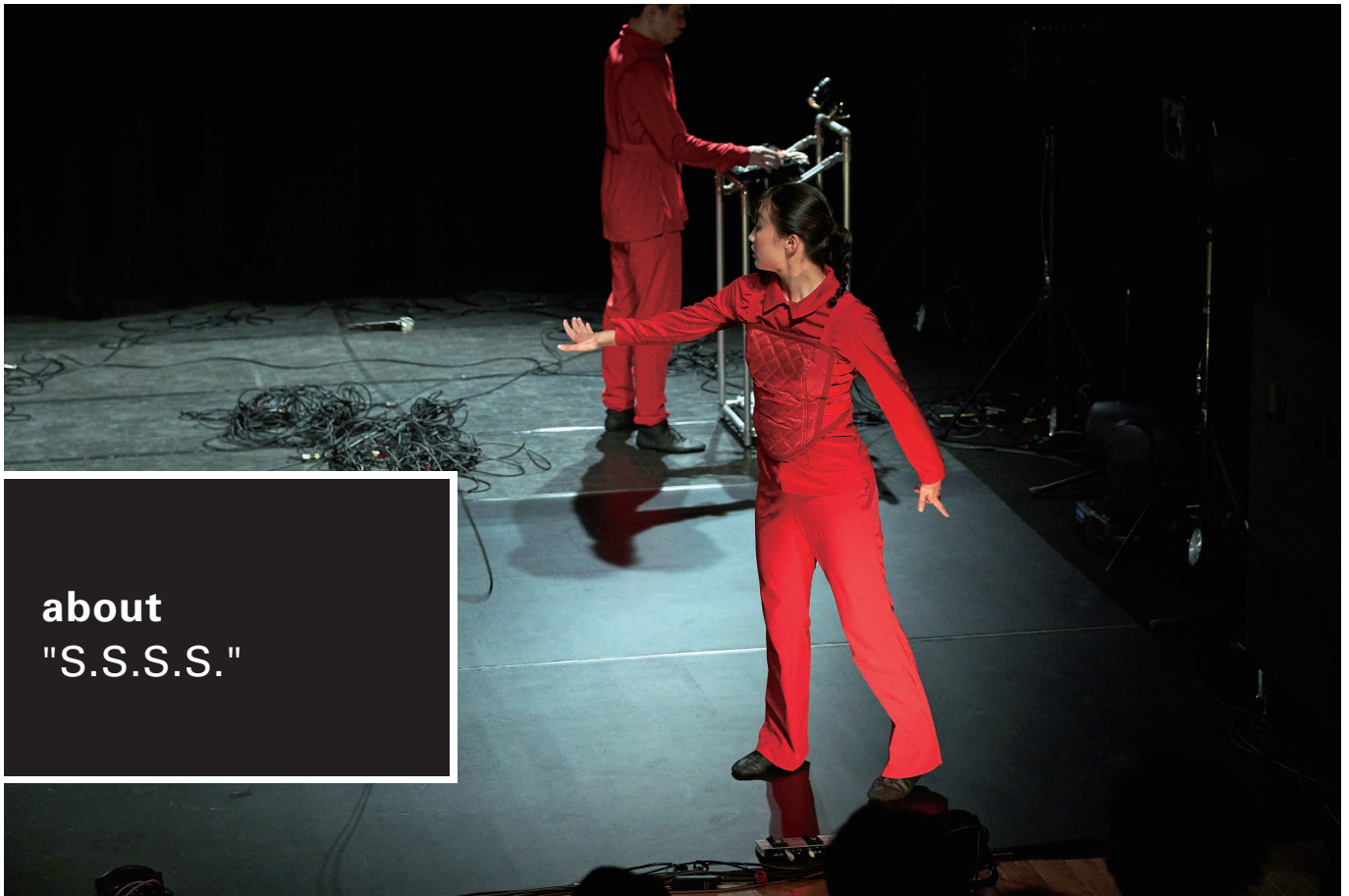
"S.S.S.S."

**a live artwork that erases the boarder
between music concert and dance performance**

**Smash / Solitude / Separation / Silence / Sorrow / Severe / Sick / Sudden /
Smartphone / Spaghetti-code**

Yuzo Ishiyama / A.P.I.

///// e-mail : mail@info-api.com ///// phone : +81 3 3408 4222 /////
address : 2-24-4-303 Jingumae Shibuya-ku Tokyo 150-0001 Japan ///////////////
//////////////////////////////////// www.info-api.com



about
"S.S.S.S."

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The multiple roles played by the performers

In "S.S.S.S.," the performers are free from the categories of art - they play **the role of both dancers and musicians.**

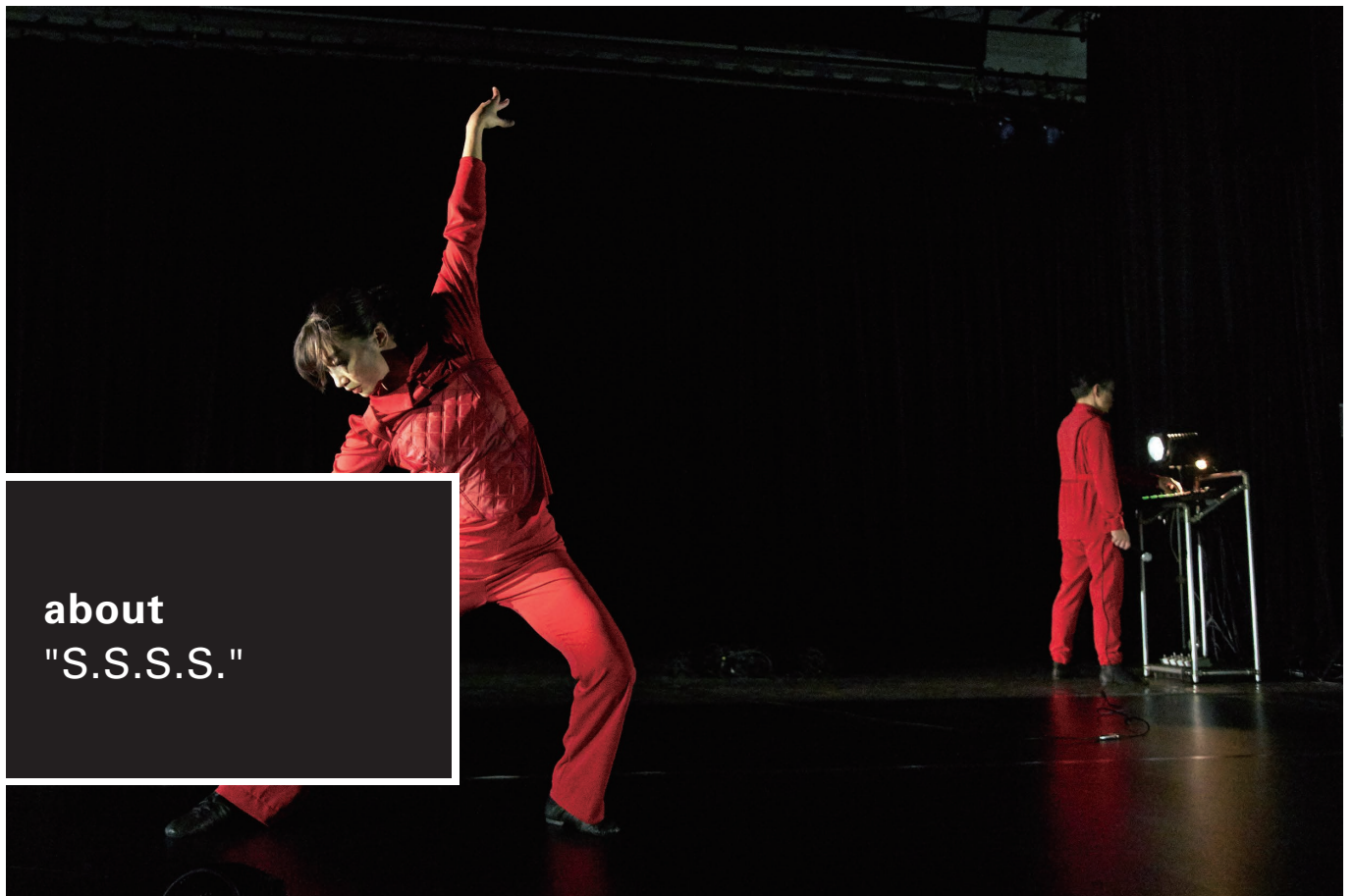
In the age of "filter bubbles" today, it's getting more important to **"dialogue" with different cultures and genres** than ever before.

Most of us are living in an "echo chamber" that makes us to believe "conversations" with like-minded people are the whole world.

"S.S.S.S." is warning this environment which does not allow us to consider "others" who have alternative opinions.

The extreme case of "no cross-cultural dialogue" and "one-way communication" is "violence" and "war."

This work is also linked to the Russia-Ukraine war started in 2022.



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"S.S.S.S."

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**The advanced and mixed style
of music concert and dance performance**

A band in a orchestra pit and dancers on stage - this show broke away from such an ordinary style.

Neither performers dance with sound nor sound is affected with dance.

In this work, **both sound and dance occur simultaneously**. The audience witness the mixture of those two elements on the stage.

It proves that **we are free from the cramped categories of art**.



about
"S.S.S.S."

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Rediscovering sound sampling and loop play

Sampling and looping sounds are not the latest technology in the 2020s.

However, through its unique use, "S.S.S.S." succeeds in linking music and dance in a new way.

Their attitude is the same as the artist who invented the use of turntables(record players) as "instruments" in the early days of hip-hop culture.

Through the multiple use of sampling and looping sounds, **"S.S.S.S." succeeded in re-linking music and dance.**

It can be one of the "inventions" in the 2020s.

"S.S.S.S."
photos



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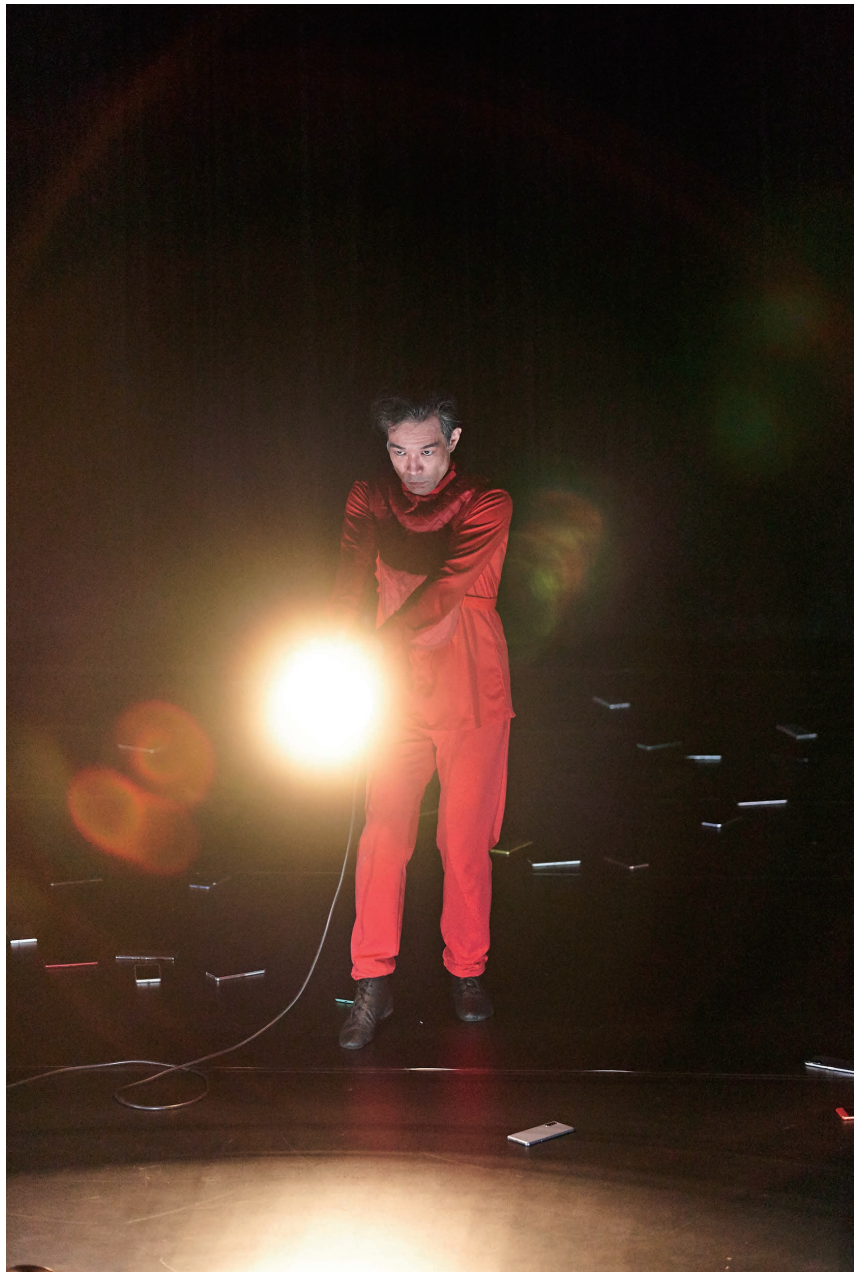


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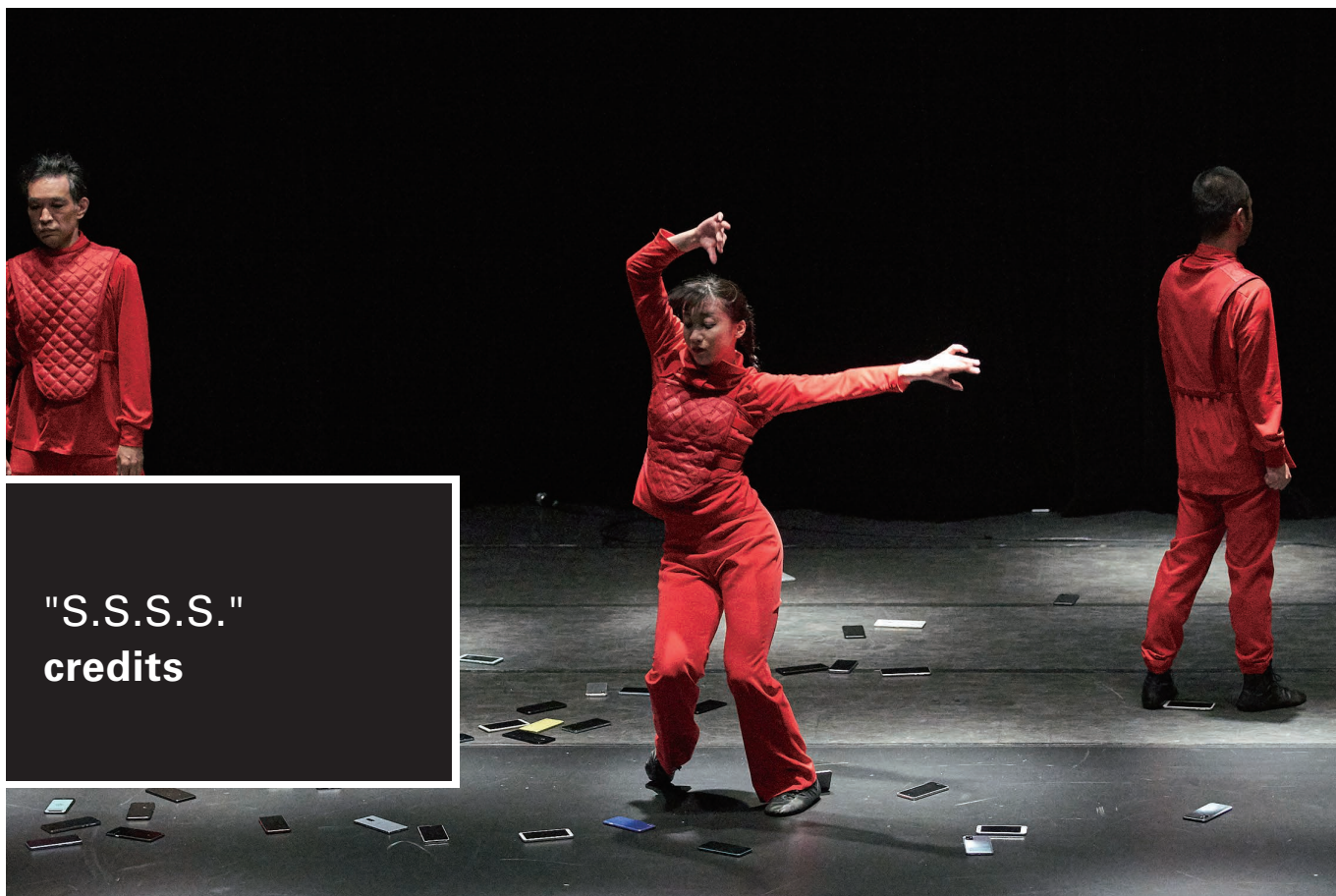
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Concept/Direction: Yuzo Ishiyama

Original Soundtrack: CRZKNY

Kanta Sakamoto, Izumi Shibata, Yuzo Ishiyama

Lighting: Yasumasa Hatanaka(Lighting ETHNOS)

Sound: Yukihiro Endo(LSD Engineering), Kiryu Koyama(LSD Engineering)

Costume: Ruu(ROCCA WORKS)

Stage Manager: Takayuki Shimotani

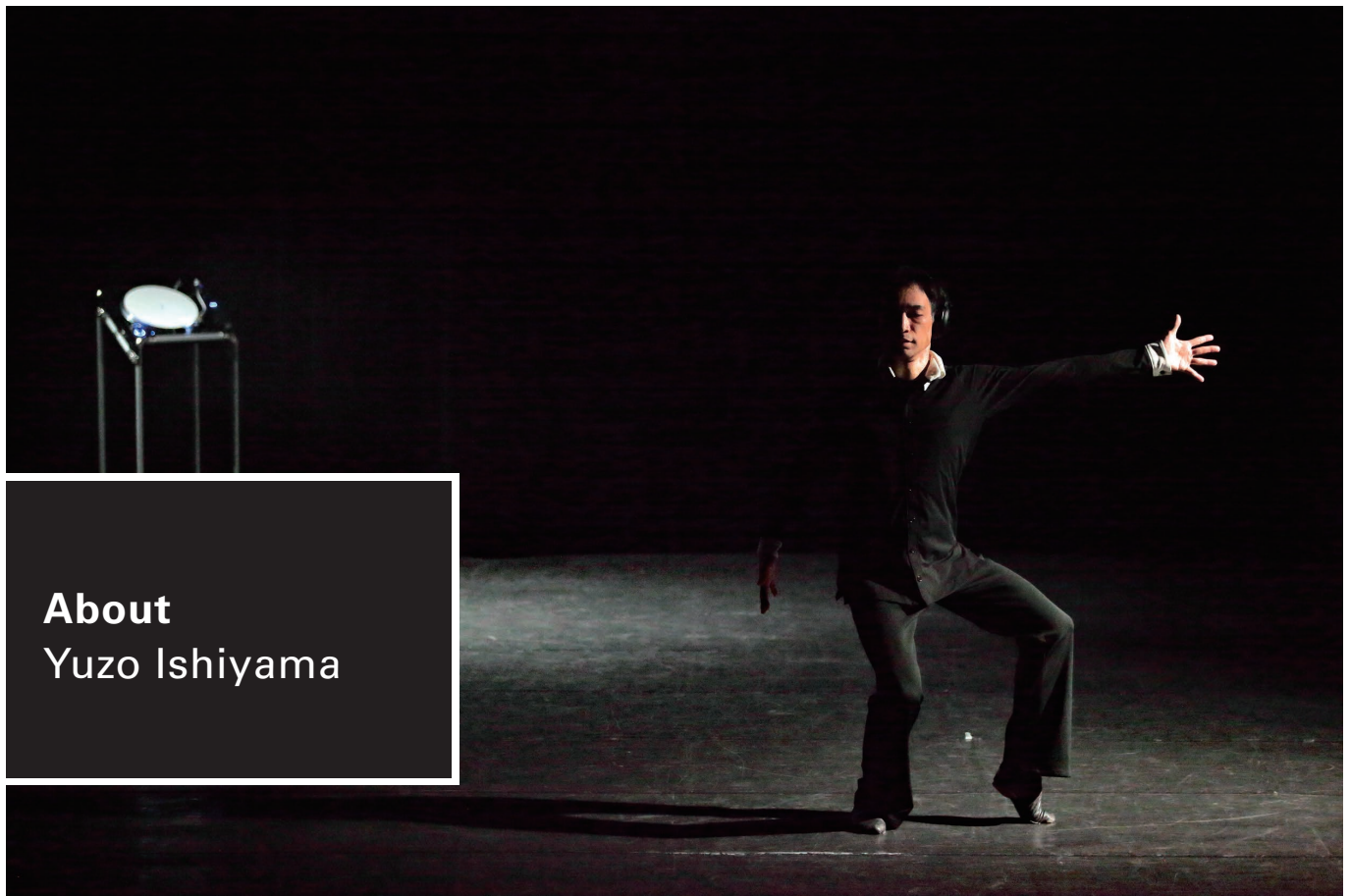
Producer: Takeru Tabata

Performed by/Co-Choreographed with:

Kanta Sakamoto, Izumi Shibata, Yuzo Ishiyama

Premiered at R's ART COURT, Tokyo, 1st December 2022

Video recording of the premiere (Full length / 57min) is available at https://youtu.be/YUrxU1g_u5Q.



About Yuzo Ishiyama

"odB"(ver.01) at DDD AOYAMA CROSS THEATER / Japan photo by Yohta Kataoka

Yuzo Ishiyama is a performance media artist/choreographer based in Tokyo, Japan.

He is presenting various performance works integrating sound, installation, visual images, and body movements.

From the 1990s, Ishiyama started his creative career as a core member of the **media art performance company 'nest'**.

In 2020, they were invited to the **festival 'dance' in Munich** with their performance **"Circulation Module"** which he co-directed with the company. The show was also presented at **KIASMA in Helsinki** in the following year.

Ishiyama has also joined numerous international collaboration projects.

He co-directed the dance piece **"LinkAge"** with a Dutch dance company in 2000. This piece was premiered at **'JULIDANS Festival' in Amsterdam** and was also invited to the **New Zealand Festival**.

In 2006, Ishiyama created the dance piece **"QWERTY"** and it was presented at the **New National Theatre Tokyo**. In this show, he introduced the new method to combine dynamic video projection with body movements. After this creation, he founded the **artist collective 'A.P.I.'**

About Yuzo Ishiyama

In the following year, they were invited to the **digital art festival 'Bains Numériques' in France** with this piece.

Not only in Europe but they also toured South America as they were invited by several major local dance festivals in Brazil such as **Panorama Festival (Rio de Janeiro) and FID (Belo Horizonte)**.

In 2009, Ishiyama created the dance piece "**radi-**" featuring multi-projection.

This show was premiered at **Kawasaki Art Center in Japan** (as a director/choreographer/cast), and was also selected as the opening performance at the **international dance festival 'New Dance Days' in Kosice/Slovakia** in 2013.

Two years later, the filmed version of this piece was invited to '**Musée de la Civilisation' in Quebec City/Canada**. The screening had a long run of 13 months.

During his long-term stay in Finland in 2011, collaborating with local artists, he created and presented the dance piece "**CatB**" which was the official program of the **European Capital of Culture-TURKU2011** (as a director/choreographer).

In the same year, he was invited to **the National Ballet of Japan** as a guest choreographer and presented his original work at the **New National Theatre Tokyo**.

Ishiyama launched the "**0dB**" project in 2016.

He has presented a series of dance works with 'no sound' in which both performers and audience wear headphones. This project questioned the audience "What is a realistic sensation exactly?"

Its advanced version "**SHGZR-0dB**" (as a director/choreographer/cast) was presented at **Spiral Hall in Tokyo** which earned a high reputation especially.

In his another project, he choreographed not only humans but machines as well.

In a series of his creations called "**. / [dot slash]**" (as a director/choreographer/cast), he featured "a dialogue between machines and humans." He choreographed drones in 2020 and moving lights in the following year.

In 2022, he presented "**S.S.S.S.**," a live artwork that erased the border between music concert and dance performance.

In this work, the performers play a role of both dancers and instrument players.

Yuzo Ishiyama Works (1/2)

>>"S.S.S.S." - 2022~

- Premiered at R's ART COURT / Japan -2022

>>"/ [dot slash]" Project - 2020~

"/ [dot slash] -beta version"

at YOYOGI PARK STUDIO / Japan -2021

"/ [dot slash] -alpha version"

visual work -2020

>>"0dB" Project - 2016~

"SHGZR-0dB"

at Spiral Hall / Japan -2018

"0dB"(ver.01)

at DDD AOYAMA CROSS THEATER / Japan -2017

"0dB / Prototype"

invited to art festival "Roppongi Art Night" / Japan -2016

>>"CatB" - 2011~ (*International Collaboration Dance Piece*)

- Premiered at "TURKU 2011" (European Capital of Culture - Official Program) -2011

- Creation in Turku, Finland -2011

>>"radi-" - 2009~, 2013~ (*Multimedia Dance Piece*)

- Premiered at Kawasaki Art Center / Japan -2009

- (video version) invited to Musée de la Civilisation / Quebec, Canada -2015

- Invited to contemporary dance festival "New Dance Days" / Slovakia -2013

- (prototype) Invited to art festival "gene" - Roppongi Hills Arena / Japan -2008

Yuzo Ishiyama
Works (2/2)

>>"QWERTY" - 2006~, 2013~ (Multimedia Dance Piece)

- Premiered at "Dance Exhibition" / New National Theatre Tokyo -**2006**
- Invited to contemporary dance festival "New Dance Days" / Slovakia -**2013**
- Invited to The National Ballet of Japan (new version) -**2011**
- Invited to contemporary dance festival "Panorama Festival" / Brazil -**2008**
- Invited to digital art festival "Bains Numériques #2" / France -**2007**

>>"SU" - 2006~ (Multimedia Live Art Piece)

- Premiered at "Dance and Media 2006" / Japan -**2006**
- (solo version) Invited to digital art festival "Bains numériques #2" -**2007**

>>"LinkAge" - 2000~

(Multimedia Dance Piece -collaboration with Dutch company)

- Premiered at "Julidans" festival / Amsterdam -**2000**
- Invited to "New Zealand Festival 2002" / Wellington -**2002**

>> nest "Circulation Module" - 1998~

(Multimedia Performance Piece)

- Premiered at "PARKTOWER NEXT DANCE FESTIVAL" / Tokyo -**1998**
- Invited to "ARS01" festival at KIASMA / Helsinki -**2001**
- Invited to "dance 2000" festival / Munich -**2000**

Yuzo Ishiyama
Works



"QWERTY" at New National Theatre, Tokyo / Japan photo by Yohta Kataoka



"0dB"(ver.01) at DDD AOYAMA CROSS THEATER / Japan photo by Yohta Kataoka



"radi-" at Kawasaki Art Center / Japan photo by Yohta Kataoka

Yuzo Ishiyama Works



"SHGZR-0dB" at Spiral Hall / Japan photo by Yohta Kataoka



"QWERTY" at 'Bains Numériques #2' / France photo by Yohta Kataoka



"SHGZR-0dB" at Spiral Hall / Japan photo by Yohta Kataoka

"DDD"- July 2017 (Dance Magazine / Japan)

"0dB" vividly throws questions at the audience - "What gives us a realistic sensation at live performance?"

The show also confronted us the fact that how we see the art and the world through biased eyes today.

(...)

This is the 'contemporary' dance based on the realities of city dwellers - TOKYO DANCE with 'no sweating' dynamism.

"The Slovak Drama Journal KOD" -December 2013 (Theatre Arts Magazine / Slovakia)

A Japanese artist, Yuzo Ishiyama, and his A.P.I. dance group performed two dance pieces (radi-; Qwerty) characterized by conceptual multimedia staging aesthetics. Media-light virtual stage space serves the black and white dancers as an enclosed theatre area. The dancers had to dynamically work their way around the area in order not to become its full part and not to vanish in the network of constantly blinking intermediary effects and graphic "lies."

The choreographic compositions were characterized by physical reservedness, human solitude and motion plasticity linked in a functional-musical-media concept. Ideas embodied in the movements of life performers - incompatible with the media signs - gave an aesthetically net effect in the spirit of conceptual dance arts.

By Peter Mato

Press
(1/2)



"CatB" at 'TURKU 2011' (European Capital of Culture) / Finland photo by Yutaka Endo

"Turun Sanomat" -24th March 2011 (Newspaper / Finland)

One of the essential themes of CatB is the essay "The Cathedral and the Bazaar" (1999) by Eric S. Raymond.

(...)

CatB can be seen as a hybrid of social relations provided by those two models(=Cathedral Development Method and Bazaar Development method). The four dancers - the amazing So Ueda and Satsumi Fukai in addition to Airaksinen and Aaltonen - express various urban encounters, violent at times, but also an open dialog is found and the direction of power is changed.

(...)

Personal movement qualities are evident, but also automatized repetition in movements and in geometrical compositions can be seen. Sansui and CatB are both fascinating in their ever-changing movement vocabulary.

By Kaisa Kurikka

"Jornal do Brasil" -October 2008 (Newspaper / Brazil)

What we usually observe is the cliché of dance of each country....

Yuzo brings a different proposal. Instead of working with a Japan of the past, he thinks about a Japan of the future...

"La Terrasse" -3 October 2007 (Culture Magazine / France)

In Japan, the country having a tendency to turn to a digital culture, the dance is not synonymous with Butoh. It is what also proves the Collective A.P.I. with Qwerty, a dance performance and multimedia piece which exploits space by a spectacular installation.

"Danser"-October 2007 (Dance Magazine / France)

Yuzo Ishiyama <one of the children of the pioneer group : Dumb Type, in a way. The Japanese work not so much in representation. It is neither the gesture nor all that is around, but the design of the project that is important. They really bring a new interpretation through the visual images and sound effects.>

Dominique Roland interview By Philippe Noisette