

*-zbb\* 2002 photo : Yohta Kataoka*

# **nest**

**2-24-4-301 Jingumae Shibuya-ku Tokyo 150-0001**

**phone / facsimile : (81 3) 34 08 42 22**

**web site : <http://www.nesTV.com>**

**e-mail : [info@nesTV.com](mailto:info@nesTV.com)**



# performannce "Circulation Module"





## performannce *"Circulation Module"*



### *"Circulation Module"*

2001 12-13 Oct. at KIASMA theater / Helsinki  
(invited to festival "ARS 01")

2000 18-21 Mar. at MUFFATHALLE / Munich  
(invited to festival "DANCE 2000")

1998 15-17 Jan. at PARK TOWER HALL / Tokyo  
(invited to NEXT DANCE FESTIVAL '97)

photo : performance at MUFFATHALLE / Munich  
by Yohta Kataoka





# performannce "SINE WAVE FILTER"

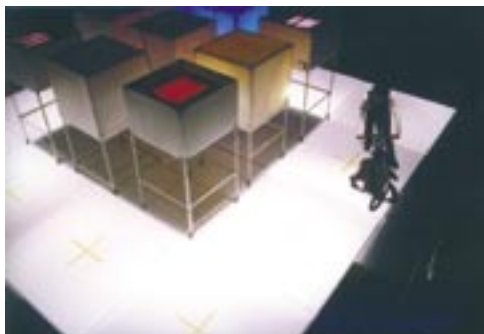
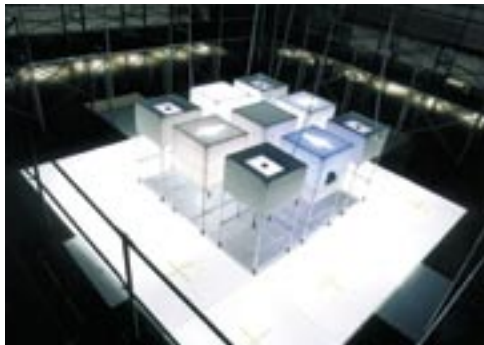


photo : premiere at LAFORET MUSEUM ROPPONGI / Tokyo  
1999. 21-22. MARCH  
by Yohta Kataoka

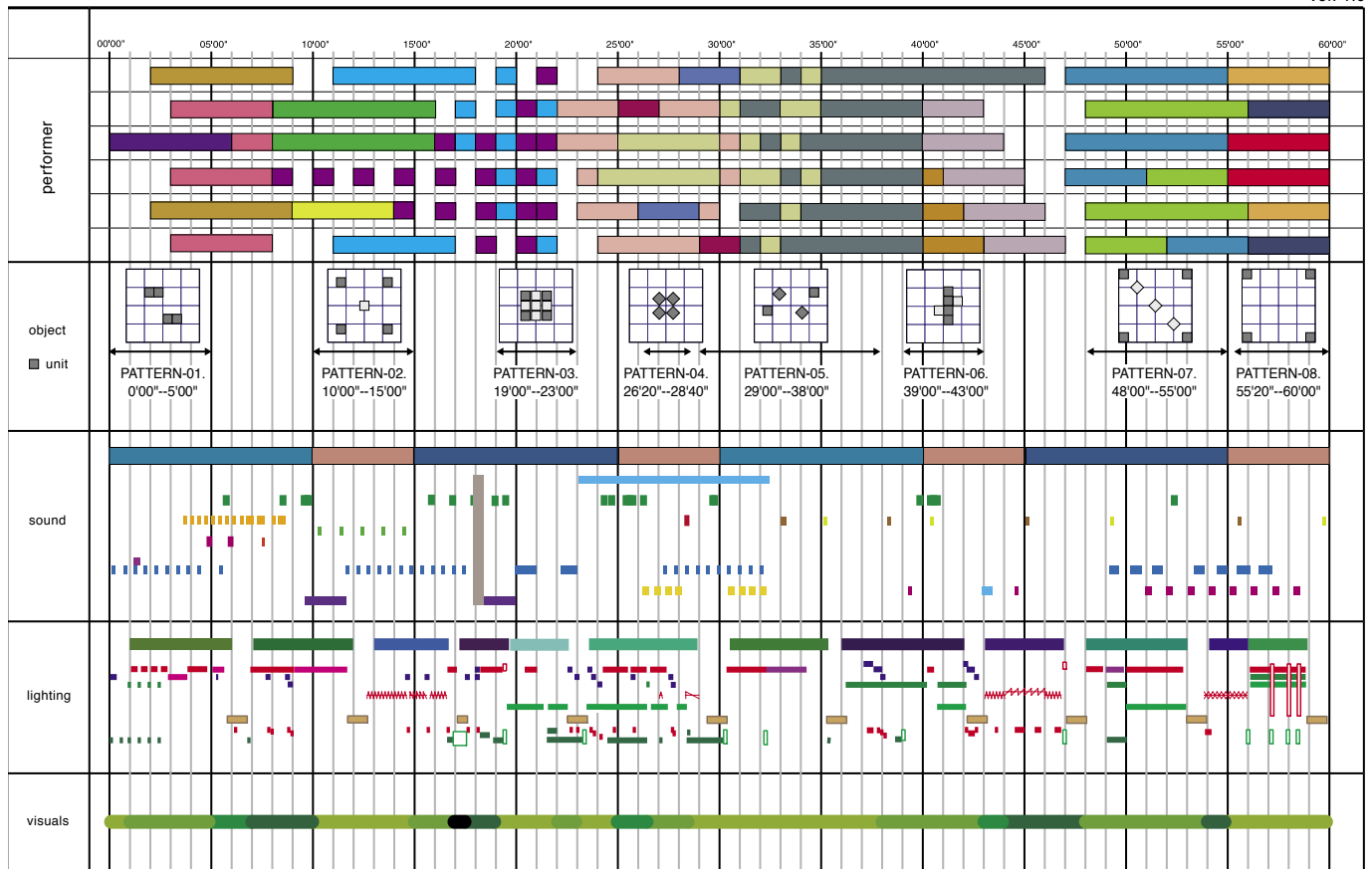




# performannce "SINE WAVE FILTER"

## SCORE for "SINE WAVE FILTER"

Ver. 1.0





## outline



Nest is a multimedia performance unit that equally treats various components such as music, fine arts, visuals and performers' moves, and mixes them without killing their characteristics to present "works."

The style is rare: nests works are appreciated sometimes from the viewpoint of fine arts, sometimes that of dance.



Nest presents overwhelming time and space, which can be experienced only at the site of performance with its maximum speed, force and technologies.

The company has an "open" system which is new to the conventional theatrical world in Japan; its flexible system allows the core members to collaborate freely with artists in various fields each time a work is created. In this way, these large-scale, dynamic works that have not been possible before can be created.



Nest's recent focus is as follows:

- *Spontaneous and complex structures of both urban city and the intelligence network*

- *Co-existence and communication with diverse cultures and people in such context/society*

Nest have been pondering on the unconventional creation system which we never imagined.





## *biography* (2003-2002)

Mar. 2003

*installation + performance*  
*"[coded:decoded]"*

*at foo, Goethe Institute and SPIRAL / Tokyo*



The first nest's full-scale installation work.

The focus is 'interactivity'. Over 3,000 blue LED flickered by information of passenger's position etc which is got via move-sensor, touch-sensor and reach-sensor.

The version-up is still going on.

Aug. 2002

*Presented performance "zbb"*  
*at WOMB / Tokyo*

*(invited to festival "JADE 2002")*



It is based on "zero bug bounce" which is the final stage of computer software development.

There is no software with "zero bugs", but developers try to reach the point where there are no bugs. A strong will and desire could be called that. To start this project, creators brought back the pieces and they remixed and restructured them to finish [zbb].

This work took place at club WOMB in Shibuya, Tokyo, which is known for its high ceilings and rich sound system.

Mar. 2002

*Performance "LinkAge"*  
*at SHED 6 / Wellington*

*(invited to "new zealand festival")*



LinkAge energy truly a life force of our time.

——"SUNDAY STAR TIMES" (03 Mar. 2002)

Lights, sound, action all part of it.

——"THE DOMINION" (04 Mar. 2002)





## *biography* (2001-2001)

**Oct. 2001** Lec/Dem  
at KunstWerke / Berlin



Lectured on possibilities of 'live' performance with video showing and performers' real demonstration.

The 'Lec/Dem' was suddenly fixed, but crowded with many curator and art director.

**Oct. 2001** Performance "Circulation Module"  
at KIASMA theater / Helsinki  
(invited to festival "ARS 01")



**Jul. 2001** Invited to "Cellbytes 2001"  
at Middlesex univ. / London



Many artists (choreographer, video artist, web designer etc.) was invited to this 'research' program.

All participants worked together in three weeks.





## *biography* (2000-2000)

**Jul. 2000** Presented performance "LinkAge"  
at Paradiso / Amsterdam  
(invited to "Julidans" festival)



- collaboration work with Dansgroep Krisztina de Châtel

This strange combination and the outstanding performance result in a very special show that relentlessly reflects the spirit of the times, but at the same time shows that humans can hold out in it by remaining faithful to themselves.

-----"NRC Handelsblad" (13 Jul. 2000)

**Mar. 2000** Performance "Circulation Module"  
at Muffathalle / Munich  
(invited to festival "dance 2000")



"Circulation Module" feels like an updated version of the legendary enterprises performed at Black Mountain College. Lighting designers, Djs, video artists and a drummer are treated equally as performers like the six dancers.

-----"Süddeutsche Zeitung" (21 Mar. 2000)

**Mar. 2000** Workshop "Conversation Program"  
at special site / Lincoln (USA)



The participants were not only dancers but designers and movie directors etc. They were men and women of all ages.

There were many favorable opinions.

ex.

"Very unique composition."

"Good impressed. Because this program is widely open to the public."





## *biography* (1999-1997)

**Mar. 1999** presented performance "*SINE WAVE FILTER*"  
at *Laforet Museum Roppongi / Tokyo*  
(invited to *The 21st Century Arts Series*)



This work was primarily started with our experiment how far we can achieve on the "multimedia performance". Throughout the creation of the performance all of the elements of sound, lighting, visuals, and motion of the performers was formed at the same time and all performers produced SINE WAVE FILTER as they hear and see our single common language, "time".

The key words here were "communication" and "coexistence".

**Jan. 1998** presented performance "*Circulation Module*"  
at *PARK TOWER HALL / Tokyo*  
(invited to *NEXT DANCE FESTIVAL 97*)



The system of the information mediums was focused as the theme. The talented creators from club-scene and techno music-scene joined, and this work was live broadcast via Internet.

This work was realized by Nest original creation method 'C.M. process'. It was the first time.

**Jan. 1997** presented performance "*Syntax Error*"  
at *BALL ROOM Daikanyama / Tokyo*



One of the main theme of this work is a discrepancy in the communication.

On the stage the four long moving metal bars were set up, the performers slipped into or out of the space untouched with the bars.





## reviews

--Ishiyama is a choreographer of the younger generation, striving to change the current concept of dance.

*"Theater Japan" (Apr. 1993) by Roku Hasegawa (dance critic)*

--What they try to create is ..."sounds that breathe with the present."

*"Hato yo!" (Dec. 1993) by Akio Miyazawa (dramatist, Kishida Drama Prize winner)*

--Nest is, indeed, taking a royal road to diversified expressions.

*"Dance Magazine" (Mar. 1994) by Satoshi Miyagi (director)*

--Ishiyama is only 24 years old but in his works aesthetics of his generation is hidden.

*"Mainichi Newspaper" (Sep. 29, 1994) by Roku Hasegawa (dance critic)*

--Someday they will leave dance behind and continue to theorize media performance and deepen the body theory.

*"Theater Arts" (the first issue in 1994) by Kazuko Kuniyoshi (dance critic)*

--The new work "UT" is overwhelming with the amount of information that is conveyed. The essence of the word "multimedia art," which, sounds rather stale today, however, lies in the work.

*"Nihon Keizai Newspaper" (Aug. 6, 1995)*

--The force of visuals, dances and sounds surely satisfied the audience. The performance at Laforet Harajuku was an entertaining dance show that was skillfully polished.

*"Play Boat" (Sep. 1995)*

--Nest have an unique conception unlike other intermedia-performance group.

*"Weekly Asahi Graph" (Feb. 14, 1997) by Kazuko Kuniyoshi (dance critic)*

--After the end of performance, young audience talked together severally "interesting !" "great !" . Recently I rarely see the sight like this.

*"Bijutsu-techo" (Mar. 1997) by Takashi Shinkawa (art critic)*





## review

**"Süddeutsche Zeitung" (Mar. 21 2000)**

**by Peter M. Boenisch**

### In English

Dance : Nest  
Dance from the Global Village

Since watching Dumb type we have come to realize that we should not necessarily expect conventional dance theater from the country that brought us Sony and Ken Ishii. With Nest, the festival Dance 2000 invited another group from Tokyo's multi-media scene for a European premiere. Since 1990 this collective around Yuzo Ishiyama has put electronic high-tech performances on the stage, "Circulation Module", performed in the Muffathalle, is total techno theater for the internet generation. As a contribution to the festival program this is only logical at a time where people are not only dancing on the theater stage, but also and particularly in clubs.

So the Djs had already put pumping house music on when the audience climbed up to the gallery that surrounded the stage, and from where they could watch what was going



on below. Hardly noticeable, the clocks displayed on monitors begin to run : it is exactly 60 minutes that this multi-media body/tech theater lasts, structured in a scrupulously precise score that has been distributed to the audience. "Circulation Module" feels like an updated version of the legendary enterprises performed at Black Mountain College. Lighting designers, Djs, video artists and a drummer are treated equally as performers like the six dancers. Where Cunningham & Co., however, present the everyday on stage. Nest tears down those boundaries : the stage is the club, is the everyday.

Like on a computer display, the dancers perform everyday movement in their white costumes, a brief waving here, the pantomimic opening of a window there, repetitive arm movements, choreographed jumps and falls. Push the button, and the next action ensues according to the "cut & paste" principle of computer programs. Soundtrack and visual projections follow the same cutting principle : the bodies of the performers are not what matters most but music and video media. Those media connect fact and fiction in synthesized worlds that are in between : computer graphics and street scenes, bird twitter and techno beats.

The concrete everyday of the performance does not happen on a different level from what is going on outside the venue. The projections increasingly include live images. The dancers act in front of their own, huge projection, the audience watches the performers change costumes in the dressing room - and watches themselves watching. The audience is an integral element in "Circulation Module", 180 beats per minute and the permanent visual overload click on their nerves and muscles.

Seen in context with the other festival productions this performance turns out to be a manifesto of world culture in 2000 : no intercultural confrontations, no exoticism but electronically amplified worlds of experience. The global village is already a reality : in the clubs of New York, Tokyo and Munich.

PETER M. BOENISCH





## review

***"shift" (Web magazine for contemporary culture / Apr. 1999)***

***by Shinya Chiba***



### ***In English***

#### The Digital and the Flesh - One Step Ahead

I have introduced Nest here before but, impressed with this company's striking new activities, which have also attracted attention abroad, and its attempts to create new forms of expression with the 21st century in sight, I would like to introduce Nest to you again.

Yesterday the La Foret Museum Roppongi, famous for its introduction in Japan of prominent performance and installation artists such as Laurie Anderson and Brian Eno, opened its "La Foret Museum 21st Century Arts Series." Nest was selected to open the series and the company performed its newest production *Sine Wave Filter* last night. This collective, which consists of performers, computer engineers and architects and has come to be known for its pursuit of forms of expression that do not fit into any existing category, has again for this production created a space of which "the results can not be predicted."

A space composed of sound, light and video controlled digitally around a time axis. The performers pry out the limits of expression and, interacting with the architectural stage set, they go about composing the space like cells. I enjoyed the first night of this production but I had the impression that this performance will make something happen. This production, for which there exists no fixed plan and which offers no solution to the problem, seemed to expect from its audience, as one of the elements of the piece, a reception (participation) free from preoccupied ideas. It left me with expectations and ideas about "where we are headed" or "what we will become," and evoked thoughts and feelings similar to those we experience as we are approaching the 21st century.

You can look up information about this latest production, Nest's previous work and the company's members on the Web. I would like to urge you to keep an eye on their future activities.





## review

"DICE" (magazine for independent culture / No.28 1999)

by Shintaro Fujii

### In English

What makes nest stand out in this city, where many performances which depend on their appeal to our senses catch our eyes (and start to come out of our noses) lately, is the seriousness and intensity with which this company questions the extent to which the notion of "space" shapes our experiences. nest's latest work *Sine Wave Filter* is built up around the multiple meanings of the French word "sens": direction, meaning, the senses. The opposite vectors of analysis and synthesis come together in this work and the piece uses both the power of theory and of practice to make us actually experience the continuous movement back and forth between the elements and the whole.

This becomes clear in the first place in the theatrical space, which is clearly different from the traditional theatre in which the audience faces the front of the stage, and in the geometrical division of the stage into regular squares. The square floor of the stage is divided into sixteen identical squares and is surrounded by two levels of audience seats constructed in a way reminiscent of the scaffolding used on building sites. The performance space looked onto from above in that way loses its feeling of depth and transforms into the flat surface of a chess board or a puzzle. This image is accomplished by four upward-facing monitors and box-like objects and furthermore in the way in which the human bodies, as chess pieces or pieces of a puzzle, repeat the movements and exercises indicated on the checkered surface, while they are showered continuously with strobe flashes and base tones (the various illuminated symbols, such as arrows, squares and figures, as well as the video images emphasize movement and aberration). This checkered surface, onto which the audience looks from above, creates an unusual sense of direction and emphasizes the free wandering of the eyes of the audience in multiple directions. In this way this performance distances itself from the existing codes which have formed the frame for meaning up to this day and questions the possibility of a new theatre and theatrical space.

Interview with Y. Ishiyama, the representative of nest.

- Can you tell me more about the process you use to make a performance?

Ishiyama: I don't want to make performances according to existing systems, such as is often the case in theatre or dance. We also work on and express our opinions about things that fall outside of our fields. An architect designs our fliers, for example. We're basically a group of friends. I might be the representative of the company, but maybe I'm more like the father of a family. I'm the father but I have no authority whatsoever [laughs]. This time we decided that we were going to use a time period of 60 minutes as a common starting point for the piece. We often start by deciding on some kind of frame and then work from there. I realized very clearly this time that we all work with different units - light designers work with grids, for the performers the unit is the body, and for those who work with video these units are monitors. While working on a piece I often think about how we can construct a form of "ripped communication," an open system. How can an "I," an incomplete being, live together with others? Can those ripped places be sown together again? I'm moved by the world but in a certain sense I also move the world.





## *review*

"DICE" (magazine for independent culture / No.28 1999)

by Shintaro Fujii

### In English

- Does the piece question the place that can be occupied by a body that can not move the way a machine can, even in a space in which movements are controlled in both a strict and precise way.

Ishiyama: I am not at all after making a dance or theatre piece in the academic sense of the word. However, I still have many questions about how one can develop a technique for the "body" that is neither theatrical nor dance-like. When making this piece, for example, we encountered a number of questions. What does it mean to connect and interact with an audience in a space to which there is no front or top or back? How can we connect these broken circuits so that electric currents can pass through? Will people like this? There are always bugs in computers and it is precisely those errors that we find interesting.

The pamphlet I was given at the entrance includes a diagram indicating for a period from 0 seconds to 60 minutes the movements and changes selected by a random formula. Everything is calculated in great detail before the performance starts. However, the exaltation caused by the endless repetition of the strong base tones of the techno music and the flashes of the stroboscopic lights numb, distort and change perceptions and sensations which should normally be straightforward. This performance is a legitimate attempt to realize in the present the ultimate play of chance Cage and Cunningham fantasized about or of Becket's experiments. Even though the company might need to refine the strategies it uses in this piece in order to be able to present the problem both in a more complex and more clear way, we should take pride in the fact that this company, which through these moments condensed tonight enables us to experience tomorrow more intensely, was born and took root in Tokyo.

nest's performances of Sine Wave Filter took place on March 22 and 23 at the La Foret Museum Roppongi, Tokyo.





## performance "zbb"



photo : premiere at WOMB / Tokyo  
2002. 13-15. AUGUST  
by Yohta Kataoka





## installation "[coded : decoded]"



photo : premiere at foo / Tokyo  
2003. 17-30. MARCH  
by Yuzo Ishiyama

