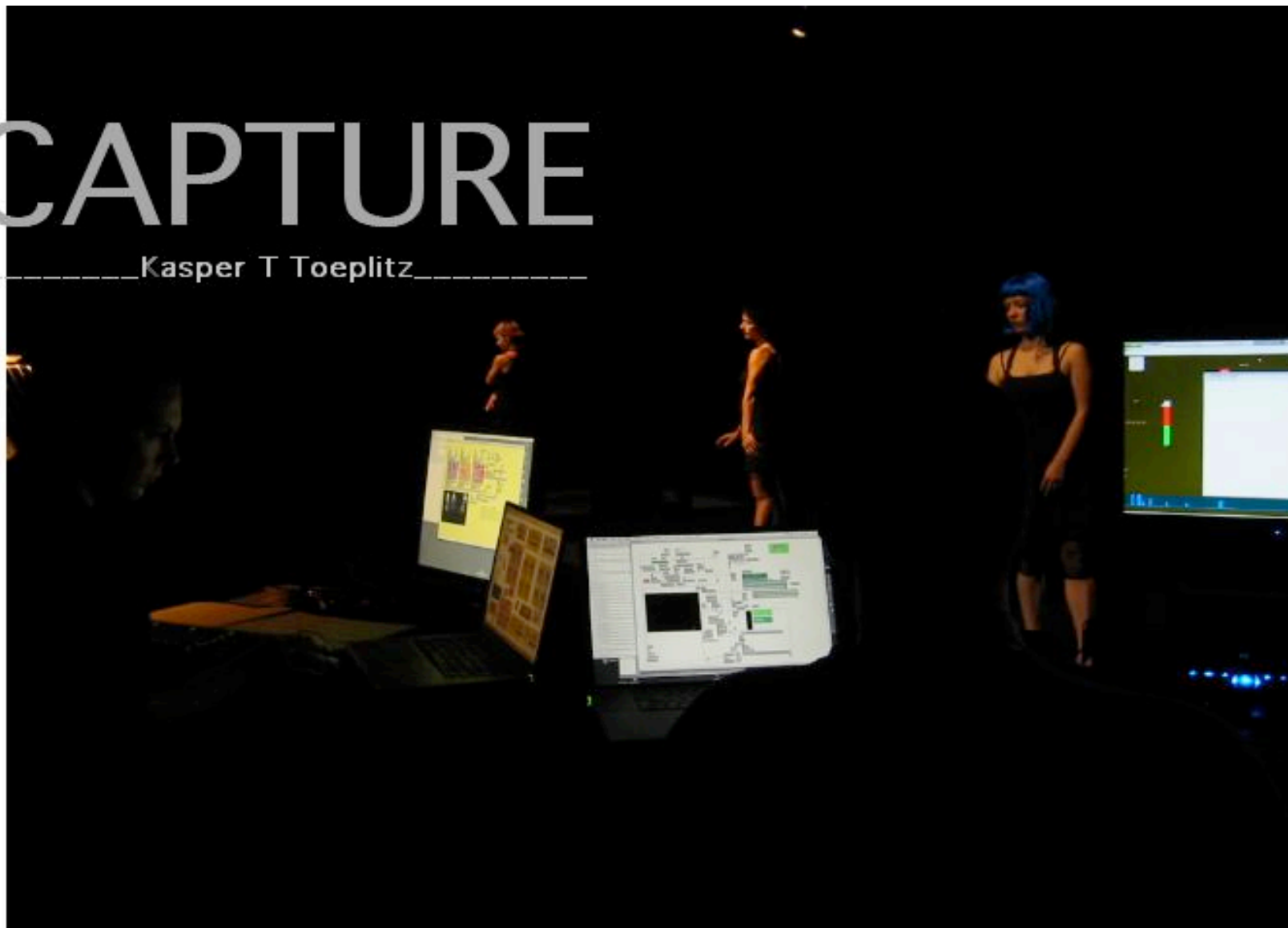


# CAPTURE

-----Kasper T Toeplitz-----



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# CAPTURE

\_ Music, choreography, Programmation, Conception

KASPER T TOEPLITZ

\_Video :

DOMINIK BARBIER

\_ Dance/music interpreters:

CAROLE GARRIGA  
MYRIAM GOURFINK  
CINDY VAN ACKER

## A dance/music/images project

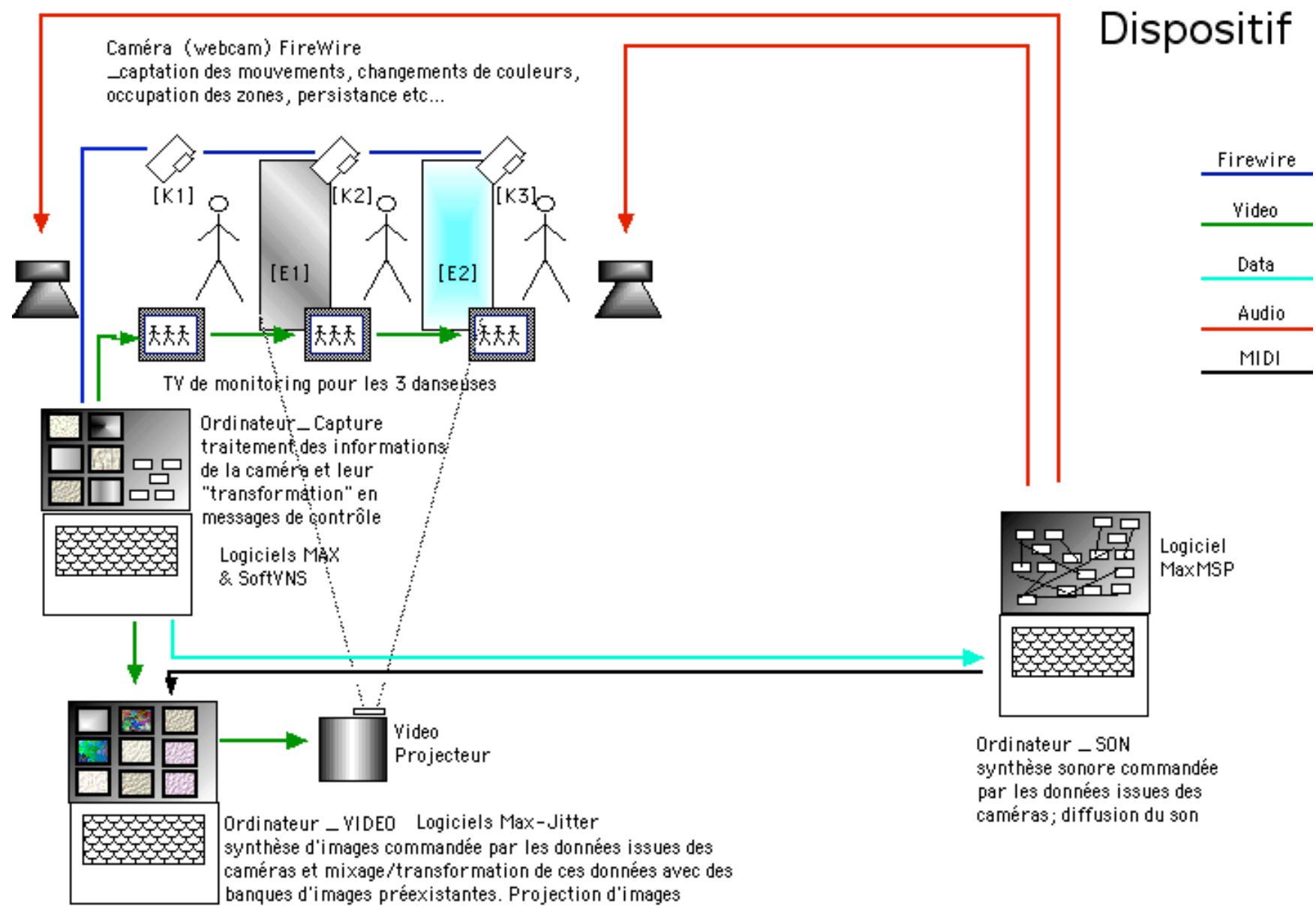
*CAPTURE is a piece which is as much music as choreography as video, and whose interpreters interpret this piece in its globality (dance, music, images) and not by separating the different artistic fields . The final form is as much a concert than a dance piece or even a live video installation. All of it.*

### Contact:

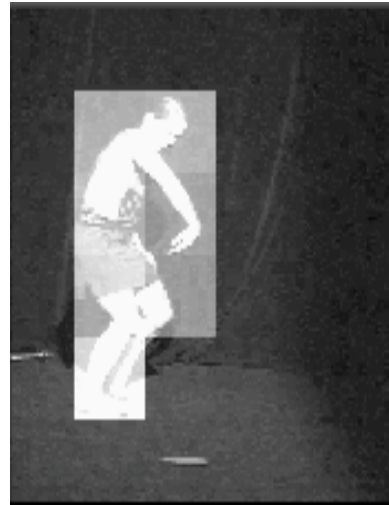
\_Kasper T Toeplitz, 75 rus du Fbg St Antoine, 75011 Paris\_France, tel +33140020891, email kasper@club-internet.fr  
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- \_On a stage such as a cinema proscenium – a VERY frontal disposition - 3 dancers/musicians, each in its "own" space, fronting the audience; those "spaces" are around 3,50m deep and 2m large.
- \_Between them 2 panels, of similar dimensions than the dance spaces, separate them and are used as video screens
- \_All the movements of the 3 dancers are analysed by web-cams and are used as controls for sound synthesis, according to the existing score. So the dancers actually become the musical interpreters of the piece
- \_The captation of their movements is also used as the controllers for the real-time generation of the projected video – which is another instrument written down in the score, but a silent one.
- \_No pre-recorded sounds, no samples, no sequences – the 3 dancers are the sole musicians of CAPTURE
- \_The piece is a little less than 77 minutes long



## TECHNIC



\_ The three dancers are placed on a line, facing the public, each in front of a webcam, the field of vision of which is divided into zones (little squares), reacting to criteria such as levels of grey, change, movement. This information is sent to a computer which uses this data as controller of a program of sound synthesis and temporal management which plays the score. A second computer uses the same data to control the video, according to a synopsis. So the dancers interpret the score on Three levels at the same time - sound, visual and choreographic.

The capture and the coding of the images of the dancers in data of control is made by the SoftVNS software. The data is sent (by way of the OSC standard) to a second computer on which is running a program written in MaxMSP (a graphical implementation of the C programming language, oriented towards music production) - it is there that the sound creation is made. All of the musical part is generated in real time (synthesis) - as opposed to the use of " samples ", which always appears to me as a weakness of thought. The last computer also uses SoftVNS to articulate the mixes and the time management of the video images seen on the screens.

## MUSIC & SOUND

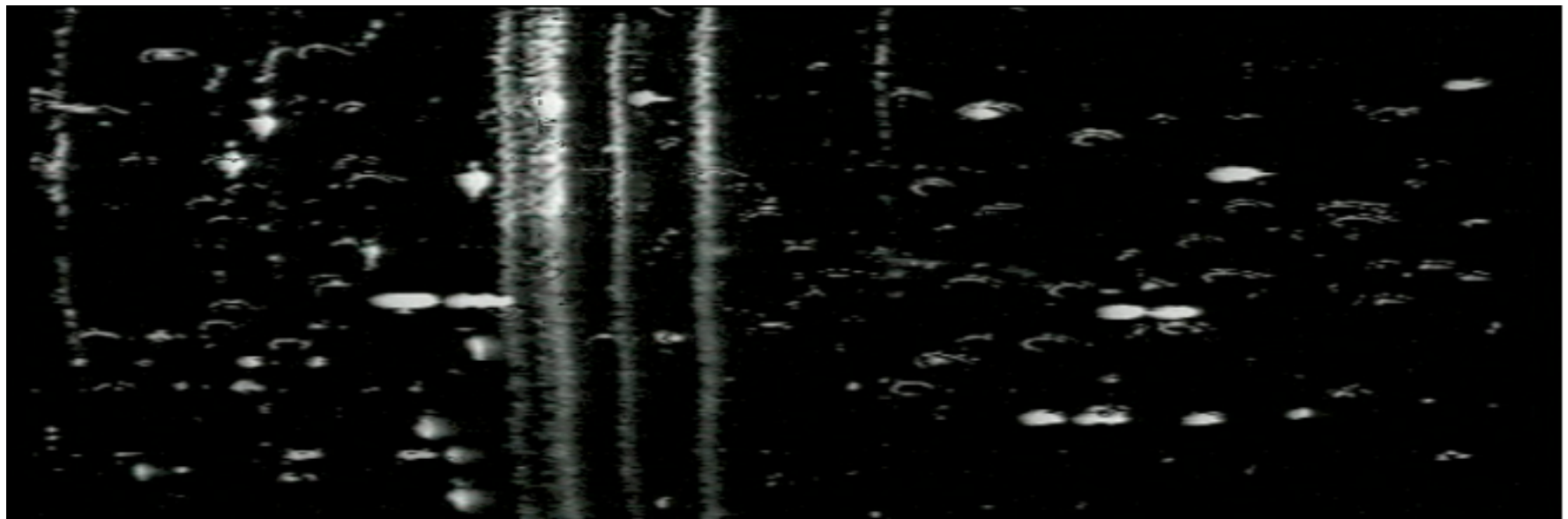
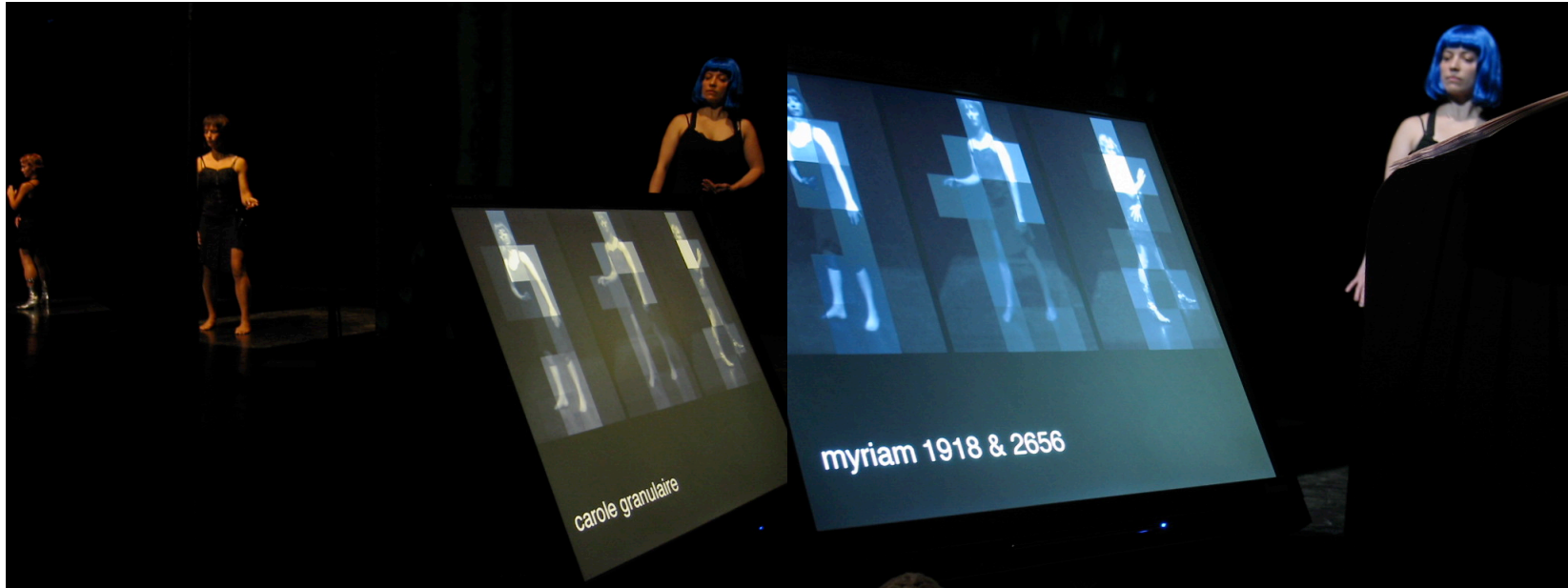
\_ All of the music is created in real time, as i don't like to use samples, sound files nor pre-recorded sounds. The real-time synthesis is done in maxMSP software (on a Macintosh) and spatialised in the audience on 6 different points: 2 front, 2 back (all full range) and 2 speakers (wedges) placed behind the screens. All the spatialisation work was done with the GEM (laurent Pottier) developed software, "Holophon"

\_the only sound source used here, as in many of my recent pieces, is a (digital) white noise generator - which i see as a "raw" material in which i sculpt music by using very precise filtering. The filters i developed for CAPTURE are resonant filters which can be very narrow, but still which output the same (similar) energy whatever their "Q" is. In narrowing this "Q" I can obtain very precise pitches (whose precision is not expressed in notes, but in Hz - which is way more precise). By doing this i can obtain very precise relationships between the chosen frequencies, just as one could by using pure sine waves, BUT the filtered noise retains a much more "chaotic" behaviour, because of it's inner structure.

By opening the Q of the filter, the sound loses its borders, so to speak : the central frequency (the pitch) is still very clear, but the impression is that of a "larger" sound, not just a pitch, more or a "region" whose ambitus is not clear - similar to the uncertain moment between light and dark, or, in the field of colours the change from one colour to another. Opening the Q still a little further starts to lose the frequency information, which becomes a "region" - more or less heavy, dense etc etc. In this way i can have the perception of a real sound continuum (in the vertical field of sound) but still retain the pitches and their interactions

The recent continuation of this idea made me use noise generators of different colours (distribution), analog noise generators as well as data obtained from the "real world" (via the digital images of a video), instead of mathematical approximations of chaos.

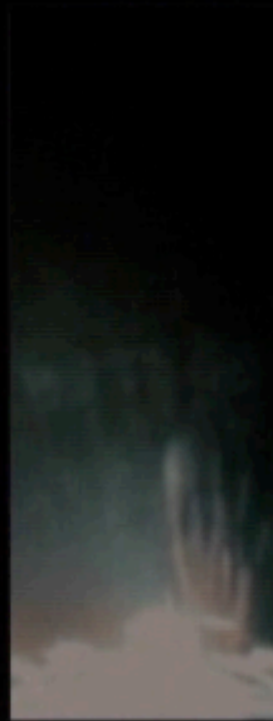
\_The score of CAPTURE was written before any sound was created, in the old fashioned way, sitting at a table, in silence. For most of the frequencies relations calculations the PatchWork software (ircam) was used.



## GOAL

\_one of the main ideas in CAPTURE is to define the specificity of what composition is: not a realization (which is only one of the possible renderings) but a "pure" vision of the considered project. The fact that this vision is proposed by a musician and is realised in the field of the choreography - in other words that a proposition of dance comes from somebody foreigner to the envisaged domain - is certainly an interesting detail, but is not the main thing. The notion of writing, writing " at the table ", that is without appeal to the reality, as it can be represented by an instrument, is widely more developed in the field of music than in dance, where the idea much too often leans on the body and its possibilities. The use of a metalanguage having no constraints or characteristics of the aimed language is certainly a powerful tool of creation, as it facilitates the thought of structures without trying and limiting them by the language of the art in question. The (silent) score allows musical composition outside the field of sound, developing here a bigger freedom of thought than what is possible with the instruments; the passage from the written idea to its realisation becomes then a factor of progress, either purely technical (the use of multiphonic sounds on wind instruments, harmonics on the strings ), or organologic (the elongation of the touch of violin, change of the fingering system of the flute, invention from scratch of the saxophone or the bass clarinet). \_however, with the apparition of these new instruments that are computers (in a concert situation) and more generally with the electronic music, one sees how the traditional writing marks the step, does not know how to say any more the musical idea. (more on this at [http://perso.wanadoo.fr/gmem/evenements/jim2002/articles/L24\\_Toeplitz.pdf](http://perso.wanadoo.fr/gmem/evenements/jim2002/articles/L24_Toeplitz.pdf) ) CAPTURE is also a proposition of a written language which points the wished artistic result, and relations among different layers of writing(s).





**CAPTURE** was created on september 21 and 22, 2004 , in Paris, during the le **Villette Numérique**\_ it willbe replayed on april 22 in Pompidou Center, paris

A CD of the music of CAPTURE was recently released by  
Recordings  
Of  
Sleaze  
Art

[www.sleazeart.com/rosa](http://www.sleazeart.com/rosa)

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tel + (33)1 40 02 08 91, e-mail : [sleazeart@club-internet.fr](mailto:sleazeart@club-internet.fr), [kasper@club-internet.fr](mailto:kasper@club-internet.fr)

## PARTNERS

\_CCN de Montpellier, within the framework of the searches in writing, welcomed in November 2003 the work of CAPTURE

\_Assembly and the postproduction of video sequences are realized in the **STUDIO FEARLESS** within the framework of a residency

\_Dominik Barbier's participation is made with the support of **ComETH** / Compagnie d'Exploration des Territoires hybrides.

\_GMEM (Marseille) is a partner of the project - in its studios, and with the Laurent Pottier's technical help (computer developer in the GMEM)

\_DICREAM (Ministry of culture) supports the project (aide à la maquette, aide au projet)

## PARTICIPANTS

**Kasper T Toeplitz** \_ Conception, Compositions

is a composer, electric bass player and musician who has developed his work in the no man's land between "academic" composition (orchestra, ensembles, opera) and electronic "new music" or "noise music".

He has won several prizes and distinctions ; 1st prize for orchestral composition at the Besançon Festival, 1st prize at the "Opéra autrement/Acanthes" competition, Villa Médicis Hors les Murs (New York), grant Leonardo da Vinci (San Francisco) , Villa Kujoyama (Kyoto), DAAD (Berlin).

He got numerous commissions from the French Government, the radio and from electronic studios such as Ircam, GRM , GMEM, CRFMW, EMS..

He also works with experimental or unclassifiable musicians such as Zbigniew Karkowski, Tetsuo Furudate, Dror Feiler, Art Zoyd, Eliane Radigue, Phill Niblock, John Duncan, Ulrich Krieger, others.....

He directs his own ensemble which does not have a name, and is made up of musicians who have the same musical preoccupations - rupture.

He just recently started his CD label \_ **RecordingsOfSleazeArt**

He has definitively integrated the computer into the very heart of his work, as a tool of thought and composition, and as a live instrument, hybridising more traditional instruments if necessary, or working on the sheer electronic noise.

His main realisations in **2002/2003** are:

\_KERNEL (composition for noises and light) commissioned by Gmem - Marseille

\_GLOBAL STRING (sound installation, with Atau Tanaka), festival Ars Electronica, Linz

\_LA NUIT DU JABBERWOCK (new musical technologies project) with Art Zoyd

\_LE DEPEUPLEUR - electronic duo with Zbigniew Karkowski

\_YAM ALMOST MAY, for electric basse by Phill Niblock (concerts in France and Germany, CD recording)

\_RARE ( 6 hours long live musical and choreographic installation with Myriam Gourfink) played in France, Switzerland, Belgium

\_BATTLING SIKI (opera, with Jean-Michel Bruyère) creation in Bonn (replays Berlin and Avignon 2004)

\_HAMLET-MACHINE ( Mutant spectacle on Heiner Müller's text, staged by Dominik Barbier) Amsterdam , Marseille

\_L'INNOMEE (dance-music) with Myriam Gourfink, creation in Paris

\_PURR#2 (BassComputer) commissioned by SFMoma for the exhibition "33RPM"

\_MSG#9 ( string ensemble, percussion, computer) creation at The Autumn of Warsaw festival 2003

<http://www.sleazeart.com>

### **Dominik Barbier** \_ Video Creation

- Born in 57, formally trained visual artist (diploma ENSAD), since 96 lives in Marseille where he teaches the College of the Fine art of Marseille and steers FEARLESS MEDI@TERRANEE (International Centre of Creation Video Multisources).
- Since 85, works in the field of electronic arts: creation video, installations, multimedia shows
- Numerous distinctions, international places of residence, creations video, exhibitions and spectacles.

Dominik Barbier pursues his reflexion on the stakes in the new forms of scenography and dramatic art in the contemporary creation through his work of video and multimedia creation, installations, spectacles.

He tries to develop a real multimedia writing, a new conception of the poetic and spectacular story, in grip with current political, technological and artistic realities.

- " Electronic Scenographies " since 95:

**95** : Prepares with Heiner MÜLLER Hamlet MACHINE's stage setting: in the crossing of a live spectacle and new technologies, reflection on the relation Man / machine. Project is interrupted with MÜLLER's death, 30/12/95.

**97/98/99** : Installations and multimedia projects of the cycle of THE CITY OF THE DEATHS: HEINER MÜLLER'S GRAVE, GRAVE OF THE POET, MACBETH MACHINE, LA COURSE FOLLE, MEDEA, ELECTRE, OPHELIE etc...

**99/01** "ctronic Scenographies" with : Hubert COLAS ("Nouvelle Vague" and "La fin de l'amour"), Sara SONTHONNAX ("Le Songe du Géographe"), Olivier ARNERA ("La ville aux 1000 paraboles"), Wayne BARKER ("Bugarrigarra"), Florence PAZZOTTU ("L'accouchée").

### **2001/03**

- Video Installation "Ophelia" (2001)
- Stage setting of the multimedia spectacle "HAMLET MACHINE"  
Lyon (work in progress 2002) / Amsterdam / Marseille (2003) -(musique Toeplitz / chorég. Velardi / scénog. Van den Steen)
- Stage setting of the spectacle ENORMOUS ROOM, Rome 2003

### **Myriam Gourfink** \_ Dance

Choreographic processes used by Myriam Gourfink are widely influenced by the discovery of the data processing. Abstracted, the dance, often retained in the immobility, advocates an almost hypnotic slowness. Work where glance sharpens on the lines which loosen gestures and postures, until perceiving the micro-movements of the dancers, which seem to slide as a jerk of sounds. Breath and concentration base her dance which recovers from a meticulous work of internal visualization, an extreme attention carried to the physical volume and envisages the space as a set of trajectories constituted with interconnected invisible points.

**Prizes:** Beaumarchais Grant 2000 for « Too Generate ». Villa Médicis hors les murs (New York 2000). Selection in the Swiss contemporary days of dance in Lausanne for the piece «Marine» (2001). Choreographic composition grant 2002 for « Contraindre » (Ministry of Culture and Communication).

**Realisations** : WAW (for one dancer and one musician), ÜBERENGELHEIT (for four dancers and one musician), GLOSSOLALIE (for one dancer and a power-book), TAIRE (for one dancer and one musician), DEMONOLOGY#5 (for two dancers and two musicians), TOO GENERATE (for one dancer and one musician L'ECARLATE (for two dancers, two musicians, one computer programmer and one notator), MARINE (for one dancer and one musician), RARE (six hours installation for five dancers, four musicians & video).

**Carole Garriga** \_ Dance

Silver medal in the Conservatoire of Lyon in contemporary dance and certificate - with mention - in Laban Cinégraphie at the Superior National Conservatoire of Music and Dance of Paris. Then, in Perfection in Cinégraphie Laban in the Superior National Conservatoire of Music and Dance of Paris, she teaches dance and the symbol to children and works in the reconstruction of choreographic works.

She danced for the company "Backélite" (S. Bainville) and the company "La place blanche" (J. Baiz). Since August, 2000 she dances with Myriam Gourfink, she interprets "L'ECARLATE" created in June 2001 at l'IRCAM (Paris), and «RARE» created at the CCN de Franche Comté, Belfort in February 2002. Since November 2002, she works with Odile Duboc for the resumption of the spectacle " Three Boleros " at the CCN de Franche Comté, Belfort.

**Cindy Van Acker** \_ Dance

Schooled at the dancing school of Antwerp supervised by Jos Brabants. She is then committed to the Royal Ballet of Flanders supervised by Robert Denvers in Antwerp, then Grand Theatre of Geneva supervised by Gradimir Pankov in Geneva. She works then for Philippe Saire creation La nébuleuse du crabe, at the Arsenic theater in Lausanne. Laura Tanner creation Pierres de pluie for the ADC in Geneva Tiempo, creation for the festival la Bâtie in Geneva. Meeting of improvisation in the Usine theater, Geneva. Resumption of role in Géométrie du hasard for a tour in Bolivia, Chile and Switzerland with Noémie Lapzeson. Paysage Vertical, creation of Noémie Lapzeson, for the festival la Bâtie. Performance within the framework of the exhibition of Noémie Lapzeson in the Villa Bernasconi. Made in Switzerland, creation of Estelle Héritier for the Arsenic theater in Lausanne. Marine, creation of Myriam Gourfink for the festival la Bâtie in Geneva. Rare, creation of Myriam Gourfink at the CCN de Franche Comté in Belfort.

**Silvère** \_ Artistic - technical coordination

Studies of plastic arts and photography, at Academy of the fine arts of Brussels. From 98 to 2001 is charged of production in the national studio of contemporary arts Fresnoy. Since 2001, he works in free-lance for artists or companies, such as Art Zoyd, Banal Molotov, Charles Sandison and David Jourdan for whom it programmed several interactive lightning devices. He also collaborates with Myriam Gourfink and Kasper T. Toeplitz for the creation of l'Ecarlate at l'IRCAM. He designed, during the residency of compagnie LOL at the CCN Belfort, a real-time video system allowing to communicate with the dancers. General manager, engineer in sound projection. Specialized in the programming of lightning systems under Max / MSP