

ST/LL



Shiro Takatani
2015

Production Dumb Type Office

Shiro Takatani — *ST/LL*

Still: between moments

More fleeting than narrative, more infinite than future or past

Time defies all dimension-bound notions of micromasure

The dance of electrons within all things remains insensately other

Real shadows cast on imagined time

Imagined shadows cast on real space...

Can art or science ever truly express this hourglass world

These grains of sand that crumble at the slightest change?

Shiro Takatani — *ST/LL*

ST/LL is taken from the word “still”. The slash signifies a sense of being “in between” – for example, being between one moment and the next – and expresses the fluctuations between being tranquil or stationary to being busy or in motion. The slash also alludes to the idea: to what extent can we recognise a very short amount of time?

Space and time are subjects always present to us. Is there a world where we can perceive “space” and “time” in a different way, for example, a world with more than five dimensions?

From both a scientific and poetic standpoint, and through a process of trial and error, many ideas were shared between members who participated in this project, and with Ryuichi Sakamoto, who shared a deep affinity with the concept of *ST/LL* and who created the work’s beautiful music composition.

The science we believe in today may be very different in the future, hundreds of years from now. In this sense, science can also be seen as a myth...

ST/LL is a discussion about “time” and “space” beyond our perception.

Please enjoy freely and as you wish.

Shiro Takatani



Shiro Takatani — *ST/LL*

Interview with Shiro Takatani for Straits Times Singapore (2019)

ST/LL is about time. Please tell me about the initial inspiration from this work. Does it come from personal observations over the years? Or perhaps from a particular incident?

As we are a collective creating the piece together, it is a mixture of my private experiences and performer's experiences.

In the contemporary world, people are used to multiple stimuli at the same time. Videos are more popular than text or paintings. Silence is something people may even be afraid of.

How does this inform and influence your work, especially ST/LL?

I like complexed complicated multiple information which is changing related to all elements such as video, music, text and body performances.

During creation of *ST/LL*, I tried to make the piece to open for all the people, and all collaborative member can think and try anything freely. I think "artwork" is like "pray". So, I don't fear "silence". Both praying in silence and praying by loud voice are important.

How many performers are involved in ST/LL?

Was this a devised work or choreographed work?

There are 4 performers. Besides the 4 performers, there are 6 staffs assist the performers on the stage. I can say that those staffs, tables, chairs, and also video are also performer.

Please share more about the images and footage used in ST/LL. Were they created or chosen from stock video or both? What was the curatorial idea behind these visuals on the screen?

We made all images for *ST/LL*. It is difficult for me to explain about just images, because, the images are not completed alone. All those images become getting meanings in relation with all other elements.

*Please share more about the physical and tangible elements of the stage design.
Why use tables and dining sets?*

Why the pool of water?

The reason why using tables and chairs, they are used in many countries in a daily life. I want people feel gap or variance or something strange in those daily life common tools. Water can visualize "time" that we can feel by eye when performer moves in the water.

Dumb Type has been a reaction to traditional forms of expression. How has your practice evolved in the decades since you first started?

Do you sometimes think that now you have set the tradition that younger artists react to?

I think, Dumb Type had not been creating pieces against something.

The pieces by Dumb Type were created in "gaps" which were missed in various daily lives in society and created in changes in attitudes.

So, I don't like formality.

Playing on all meanings of the word "still", the world-renowned visual artist, Shiro Takatani, created a performance that stretches time in a dazzling, contemplative but never boring visual poem. Here, the technological mastery creates invigorating scenes, tricking continually our eyes with its 'trompe-l'œil' video mirages and scenic reflections.

ST/LL distils its images as haiku, as unreal shadows. An unforgettable performance, a black diamond.

Mad, Le Soir.

Shiro Takatani — *ST/LL*

Artistic direction: Shiro Takatani

Performers: Yuko Hirai, Mayu Tsuruta, Misako Yabuuchi, Olivier Balzarini

Music: Ryuichi Sakamoto, Marihiko Hara, Takuya Minami

Lighting design: Yukiko Yoshimoto

Media authoring: Ken Furudate

Text: Alfred Birnbaum

Stage manager: Nobuaki Oshika

Technical director: So Ozaki / Thomas Leblanc

Sound technician: Satoshi Hama

Video programming: Ryo Shiraki

Lighting technician: Kazuya Yoshida

Company manager: Yoko Takatani / Dumb Type Office Ltd.

Acknowledgement for song:

60 cradles - rehotne sinta

Voice: Yoko Kawakami

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Production: Dumb Type Office

Co-production: Le Volcan – Scène Nationale du Havre, France; Biwako Hall - Center for the Performing Arts Shiga, Japan; Fondazione Campania dei Festival – Napoli Teatro Festival Italia
Production, tours: Epidemic (Richard Castelli, assisted by Chara Skiadelli, Florence Berthaud)

shiro.dumbtype.com

www.epidemic.net

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