

報告

KAREN ELIZABETH WISSEL

Kazuaki Shiota
University of Cincinnati
Cincinnati, OH

Karen Elizabeth Wissel
Growth in Motion, Inc.
Cincinnati, OH

ABSTRACT

このジャーナルはカレン・エリザベス・ウィッセルのアートバックグラウンドの紹介と米国シンシナティにおける塩田和明とのコラボレーションについての活動報告である。ウィッセルはシンシナティに在住している先端芸術音楽創作学会の運営委員の一人であり、主にシンシナティを中心に活動しているダンサーである。グロース・イン・モーションと現代ダンス・シアターに所属し、2006年以来様々なイベントでパフォーマンスを行っている。塩田は2006年以来シンシナティ大学大学院に在籍し、2008年よりウィッセルとコラボレーションを開始した。

This journal describes Karen Elizabeth Wissel's activities in Cincinnati and over the Internet. She is one of the Board Members of The Japanese Society for Sonic Arts currently residing in Cincinnati, Ohio, USA. As a freelance dance professional she has been performing and presenting work through Growth in Motion, Inc., The Contemporary Dance Theater, and various other venues in Cincinnati since 2006. Shiota has been pursuing a degree of Doctor of Musical Arts at the University of Cincinnati since 2006. They started collaborating in 2008.

1. WISSEL'S DETAILED BIOGRAPHY

1.1. Ballet and Cello

Karen Elizabeth Wissel, dancer, choreographer, cellist, educator, and Board Member of The Japanese Society for Sonic Arts was born in Dallas, Texas and raised in Jackson, Mississippi. She attended the same Elementary School as Eudora Welty, Davis Magnet which is located on Congress Street in downtown Jackson. Wissel was the youngest member of Ballet Magnificat! which opened its dance school in 1989. As a Junior Company Member Wissel trained and rehearsed everyday except Sunday. At eight, in addition to her ballet training, Wissel started

playing the cello. Then she was accepted into the Academic and Performing Arts Complex, which had Drama, Music, Dance, Art and Academics as areas of study. From the time she was eight to eighteen, she attended this school. Her childhood was filled with Science, Reading, History, Math, English, dance and cello. At the Academic and Performing Arts Complex Wissel was accepted as a Music Major. Her emphasis was on cello and she also learned Music Theory, Music History, and had some exposure to MIDI, SATB part writing. She played with the Mississippi Symphony Orchestra and toured with the Mississippi Youth Symphony to Beijing, China in 2000 to participate in a joint concert with the Sun Youth Symphony Orchestra. In 2002 Wissel played with the Mississippi Symphony Orchestra on several concerts. In 1997 she left Ballet Magnificat! Junior Company to train with David Keary, a former New York City Ballet Company Member, the ballet company is Ballet Mississippi. At fourteen she danced the Sugar Plum Fairy in the Nutcracker, with live orchestra. Summers were spent at the American Ballet Theatre, the Alabama Ballet, the International Ballet Competition, which is held every four years in Jackson, and the Louisville Ballet.

1.2. University of Cincinnati

In 2002 Wissel became a student of the University of Cincinnati, the College-Conservatory of Music. She was accepted as a Dance Major. This is also the year she met Fanchon Shur the Director of Growth in Motion, Inc., Shur introduced her to Laban Movement Analysis, which is now one of the main processes she uses to form the basic structures of her collaborations with other artists. The efforts include the elements of space: direct/indirect, weight: strong/light, time: sudden/sustained and flow: bound/free. While at the Conservatory she performed Sean Curran's original work Landscape/Horizons and studied at the Paul Taylor School in New York City.



Figure 1. Karen Elizabeth Wissel. Photo courtesy Jonathan Gibson.

In 2009 Wissel collaborated with composers Kazuaki Shiota and Mara Helmuth (Board for the Japanese Society for Sonic Arts), choreographer, Shellie Cash (the chair of the CCM Dance Department), 20 of the CCM Dance Majors, Peter Jun, and 20 costume designers from the College of Design, Architecture, Art and Planning (DAAP). With Jun, Wissel created training data for the motion sensors. “On your Mark...” included an interactive wireless sensor system programmed by Peter Jun and other Computer Science graduate students. The piece premiered at Patricia Corbett Theatre on Friday and Saturday May 29 and 30 at 8pm Saturday and Sunday May 30 and 31 at 2:30pm.

1.3. Ohio State University

In 2004 Wissel made the decision to transfer to the Ohio State University after studying in NYC at the Taylor School. At OSU Wissel studied, Labanotation, and from the Laban scores she had the privilege to dance Doris

Humphrey’s New Dance. Dance composition which included studies in resiliency, lightness, strength, as well as dance/music composition. Dance Technology, Interdisciplinary studies which lead her to become interested in making other artists from different mediums a part of her process. Wissel became introduced to Capoeira Angola, which allowed her the opportunity to perform and study Capoeira from its birthplace in Salvador Bahia Brazil. She received her Bachelor of Fine Arts in Dance from the Ohio State University in 2006.

1.4. Growth in Motion, Inc.

Shortly after graduation Wissel came back to Cincinnati, to study extensively with Fanchon Shur. Wissel became the Executive Assistant/Apprentice. Fanchon studied with Anne Barlin, Bella Lewitsky, Bonnie Bainbridge Cohen, Barbara Brennan, Moshe Feldenkrais. All of Shur’s teachers are an integral part of what she teaches to her students. Wissel’s main focus is to pass the methods she learned from Ms. Shur along to her students in Japan. She encourages her students to develop their own style so that they can be active participants in an ever expanding world of possibility. Laban Movement Analysis is also a big part of the structure for the lessons. During the lessons with the students she mostly focuses on the areas of Body, Effort, Shape and Space and how these theories relate to the music compositions the students present to her.

1.5. Cello

Since Wissel was an active cellist, she occasionally includes cello in her choreography. In the experimental work “Living Museum” choreographed and performed by her and tabla player/cellist Alok Narayana at the Contemporary Dance Theater in the venue of the Performance Time Arts Series, the cello is passed and played by both performers as the piece is revealed. In the music composition “Iron” performed at The Contemporary Arts Center 44, composed by Hironori Hayashimi, she incorporated her movements while swinging her cello through the air.

2. COLLABORATION WITH SHIOTA

2.1. Episodic Journey

The first collaborative work, “Episodic Journey”, premiered at the Fath Auditorium in the Cincinnati Art Mu-



Figure 2. Karen Elizabeth Wissel performing “Iron” composed by Hironori Hayashimi with her cello at the Contemporary Arts Center on September 15, 2009. Photo by Kazuaki Shiota.

seum on March 3, 2008, followed by the performances at the Contemporary Dance Theater on August 1 and 2, 2008, and Contemporary Arts Center on September 15, 2008. The structure for the piece was based on a memory she had about a juggling Street in The French Quarter of New Orleans before Katrina struck. The work shows the inner psychology of the perpetual motion of the juggler. As the piece evolves the viewer witnesses different states of what the juggler experiences as the tableau of circus music fades out and back in. She used minimal movements and Shiota used silence to create tension with the audience. Shiota was using TranSpell[1, 2, 3] that is a software-based synthesizer to generate the sounds along with her movements. He was playing the MIDI keyboard to play the sound. This work contains micro-tonal intervals since the tuning system is in Gagaku which is the ancient Japanese court music, and the overtone series. The sound consists of bell-like percussive sine waves and drones filtered through the band-pass filter.



Figure 3. Karen Elizabeth Wissel performing “Episodic Journey” composed by Kazuaki Shiota at the Contemporary Arts Center on September 15, 2008. Photo courtesy Joshua Goldman.

2.2. The Floating Ocean

The second work, “The Floating Ocean”, was created using Skype, a software application that allows users to make phone calls and video conferencing over the Internet. The collaboration occurred between Cincinnati and Japan since Shiota started teaching at Shobi University in Japan soon after the first performance of “Episodic Journey”. Wissel was using one of the studios of the (ccm)2, directed by Mara Helmuth, in CCM at the University of Cincinnati. The size of the studio is spacious enough to choreograph although it is not designed for performance. The following is the procedure to collaborate through Skype. (1) Shiota composes the music. (2) He sends it to her through email. (3) She downloads the music and listens to it. (4) They set the time to do Skype while taking the time zone between Japan and Cincinnati into consideration. (5) They launch Skype simultaneously for the rehearsal. In the collaboration of the work, “The Floating Ocean”, she focused on elements of space, time and narrative for the structure of the choreography. The music consists of the melody in the Phrygian mode and the drones filtered through the band-pass filters, which imply the waves. The sound has the bell-like sonority to describe the water drops. “The Floating Ocean” premiered at the Contemporary Dance Theater in the venue of the Performance Time Arts Series on May 2 and 3, 2008, followed by the performance at the Contemporary Arts Center on September 15, 2008.



Figure 4. Karen Elizabeth Wissel performing “The Floating Ocean” composed by Kazuaki Shiota at the Contemporary Arts Center on September 15, 2008. Photo by Kazuaki Shiota.

2.3. “MiSsiNg ()?”

The third work, “MiSsiNg ()?”, began with the use of Skype but ended up being completed through e-mail: we went to different cities during the Winter break and we could not rely on Skype from outside of the Universities because the transmission speed was lower. This piece was completed in Jackson, Mississippi and Osaka, Japan. Shiota incorporated Sayumi Kamikawa’s Japanese spoken words, related to choreograph, i.e., directions, body parts, and movement expressions, into his music. She choreographed based on the meaning of the terms. The work consists of two parts, which she choreographed in the swamps of The Mississippi River for the first part and her grandfather’s room for the second part. The work is partially quoted from Shiota’s “Floating Ocean”. In the performance, she comes out in fairy wings saying “Beautiful? Beautiful, I don’t know why I love myself and you love yourself so much...” then the Japanese words come in, which are mae, ushiro, migi. She then says, “Then I put on a little Arbonne powder (not too much) eye shadow, mascara, a little blush and lipstick.” She did minimal movements to the words Kamikawa spoke which were things like kao, hana, senaka, ue, shita, then the music was cut. In the second part, she spoke the phrases corresponding to Kamikawa’s voice. Kamikawa says “itsu?”, then Wissel says “when, we go”. Likewise, Kamikawa says “jikan”, time, stops, suguni: soon, I will see, atode: later, I will know, maeni: forwards, in time, ushironi: backward. “MiSsiNg ()?” was premiered at the Contemporary Dance Theater in the venue of the Performance Time Arts

Series on January 9 and 10, 2009.

2.4. Untouchable

The fourth work, “Untouchable”, was created in Cincinnati, because Shiota temporarily returned there for Spring Break 2009. In terms of the movement, this work was influenced by Butoh and Maureen Fleming, whose mentor was Kazuo Ohno because she was an artist-in-residence at The University of Cincinnati and Wissel assisted her during that residency. During the performance, Shiota was facing his back to the audience. Wissel faced the audience for the entire performance as she slowly backed into Shiota’s performance space. When she approached him, she was going to touch him but she decided not to. Then, she slowly returned to the audience.



Figure 5. Karen Elizabeth Wissel and Kazuaki Shiota performing “Untouchable” composed by Kazuaki Shiota at Tanze Performing Arts Studio on March 1, 2009. Photo by Kazuaki Shiota.

3. CONCLUSION

Thus, Wissel’s activities have been expanding with Shiota’s computer music. We created four pieces and performed them in several venues in the Cincinnati area within a year. For the next journal we will discuss the students’ activities at Shobi University in Japan through the Internet and how the opportunity for performance evolved.

4. REFERENCES

- [1] Shiota, Kazuaki. “TranSpell”, in *Proceedings of the International Computer Music Conference*, New Or-

leans, USA, p. 323, 2006.

- [2] Shiota, Kazuaki. "TranSpell", in *Proceedings of the International Computer Music Conference*, Copenhagen, Denmark, pp. I-355-358, 2007.
- [3] Shiota, Kazuaki. "TranSpell", in *Proceedings of the International Computer Music Conference*, Belfast, Northern Ireland, pp. 414-417. 2008.

5. 著者プロフィール

塩田 和明

作曲家。1980 年、大阪に生まれる。1998 年以来、アメリカに留学。ノーステキサス大学（音楽学士 (B.M.) : 作曲）、シンシナティ大学（音楽修士 (M.M.) : 作曲）を経て、同大学院の博士課程 (D.M.A.) に在籍する。マラ・ヘルミウス (Mara Helmuth) に師事。器楽／声楽とコンピュータのための曲を中心に作曲し、ヨーロッパ、アメリカ各地で演奏される。演奏家、ヴィジュアルアーティスト、ダンサー等と現地で、もしくはインターネットを通して世界的にコラボレーションを行っている。「ニ基音に基づく倍音抽出理論」を国際コンピュータ音楽会議などで発表し、独自の和声論を展開。この理論を展開するためのアプリケーション TranSpell を用いて作曲する。その他に、微分音を含む民族音楽の演奏や様々な平均律を使って作曲する。シンシナティ大学で 4 年間、電子音楽のティーチング・アシスタントを勤める。2008 年から、シンシナティ大学大学院博士課程に在籍しつつ、尚美学園大学において非常勤講師として働く。2008 年 10 月より、玉川大学においてウェブ・マスター及びチューターとしても働き始める。

Kazuaki Shiota, composer, was born in Osaka, Japan in 1980 and has studied in the United States of America since 1998. He holds a Bachelor of Music from the University of North Texas and a Master of Music from the University of Cincinnati, where he is currently pursuing the degree, a Doctor of Musical Arts. His primary composition teachers have been Mara Helmuth and Phil Winsor. He has been collaborating with instrumentalists, singers, visual artists and dancers physically or through the Internet. He has presented "The Overtone Extraction Theory based on Two Fundamentals" at the International Computer Music Conference since 2006. TranSpell, the application that runs based on the theory, is his primary tool to compose. He also composes music with using various sorts of equal temperament and micro-tones. He was teaching electronic music at the University of Cincinnati for four years as a teaching assistant. He became an ad-

junct professor at Shobi University in Japan in 2008 while still pursuing his DMA. He also became a web master and tutor at Tamagawa University since October 2008.

カレン・エリザベス・ウィッセル

テキサス州ダラスに生まれ、ミシシッピ州ジャクソンで育つ。ファンクション・シュアのグロース・イン・モーションに所属。2006 年に芸術学士号をオハイオ州立大学にて取得。他に、シンシナティ大学音楽院、アメリカン・バレエ・シアター・ルイヴィル・バレエ、アラバマ・バレエ、ポール・テイラー・ダンス・スタジオで活動する。ウィッセルは心理学に興味があり、さりげない身体的動作を作品に取り入れている。フリーランス・アーティストとしてイタリア、ブラジル、中国にて公演。現在、シンシナティで活動する一方、先端芸術音楽創作学会会員である塩田和明と尚美学園大学の学生とのコラボレーションにも積極的に取り組んでいる。

Karen Elizabeth Wissel was born in Dallas, Texas and raised in Jackson, Mississippi. She is currently apprenticing with Fanchon Shur, Director of Growth in Motion, Inc. She received a Bachelor of Fine Arts from Ohio State University in 2006. She also studied at the University of Cincinnati, the College-Conservatory of Music, the American Ballet Theater, the Louisville Ballet, the Alabama Ballet, and the Paul Taylor Dance Studio. She creates works that touch upon the psychology of subtle emotion hidden within the story of each piece. As a freelance artist she has performed in Italy, Brazil, and China. She is most excited about her current collaborations with Kazuaki Shiota, the members of the Japanese Society for Sonic Arts, and the students of Shobi University.