

RADICAL DUALITY IV (2021)

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Short biography

Masafumi Rio Oda was born in Saitama, Japan, in 1986. He attended Sophia University, studying in the Department of Philosophy. His master's thesis focused on the philosophical teaching of Deleuze. Having gotten master's degree, he began crossing between academic philological studies and research of a personal philosophical position and trying to output these results as performance. These performances include electronic music, digital video work, and recently, "Application Art". His definitive theme is "a multiplicity (multimedia) of radical duality". Treating software, hardware, digital, analog, abstract concepts, and concrete proper nouns, and so on, completely equally, he attempts to reveal an entirely new "figure" of them via works and performances through the relationship between "continuity" and "discreteness". Rio Oda has participated in many international music and art festivals with music, audio-visual pieces, performances, and paper presentations in the United States, Italy, Germany, Belgium, England, Korea, China, Thailand, Argentina, Chile, and Japan.

Resumen

"Radical Duality" is a practical approach based on my own ontology beyond arguments of "eternal return" (Deleuze) and speculative realism. In this ontology, I find the philosophical idea of "the Time after that" an extremely creative concept of time, a concept that is emblematic of capitalism's dynamism.

Within this artistic practice, then, three elements, "Media," "Theme," and "Method" define creative acts, thus correlating to each other. Any medium used for creative activities is a variable (in this piece, just sound).

"Method" is a factor which strongly describes the characteristics of a creator. This, in turn, poses questions about relations. "Method" determines the relations between media, and "Media" change themselves according to "how these media relate to each other," so every artist should think about "what the meaning of the relating is."

For myself, the relation is "a multiplicity of radical duality which consists of the discrete and the continuous." For this piece, I first made a patch with MAX/MSP. In this patch, then, I created two primitive faders — "the discrete" and "the continuous" —, whose values affect the whole sound. Additionally, I made four more faders — "continuation of discreteness", "discreteness of continuation", "continuation of continuation", and "discreteness of discreteness" — whose values change various parameters of this complex patch.

Also, I quoted Franz Schubert's 7th symphony and JS Bach's "Dona nobis pacem" for expressing a "bottomless void" as "Theme", where the story progresses from hardship to relief.

Since "Radical Duality" treats media as variables, those variables do not have to be limited to music. We can treat visuals, concepts, digital content, bodies, photos and so on as media, then change these forms completely, defining new relations each time.