

Video from Tokyo to Fukui and Kyoto

Edited by Barbara J. London, [photos. by Barbara J. London]

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TO
FUKUI
AND
KYOTO



Video from Tokyo to Fukui and Kyoto

Edited by Barbara J. London

The Museum of Modern Art, New York

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"Video from Tokyo to Fukui and Kyoto," organized and first shown at The Museum of Modern Art in April 1979, is part of "Japan Today," a series of cultural programs held during the spring of 1979 in five United States cities. "Video from Tokyo to Fukui and Kyoto" was made possible by grants from the National Endowment for the Humanities, the National Endowment for the Arts, Matsushita Electric (Panasonic), and The Japan Foundation, and by assistance from The International Council of The Museum of Modern Art. Following the showing at The Museum of Modern Art, the exhibition is presented on tour in the United States, Canada, and Japan.

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Schedule of the Exhibition:

The Museum of Modern Art, New York
April 19 - June 19, 1979

Long Beach Museum of Art, Long Beach, California
June 24 - August 5, 1979

Vancouver Art Gallery, Vancouver
July 20 - August 6, 1979

The Prefectural Museum of Art, Fukui
April 1980

All Japanese names appear with family name last

Designed by Pat Cunningham with Keith Davis

Photographs by Barbara J. London

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Video from Tokyo to Fukui and Kyoto

"Video from Tokyo to Fukui and Kyoto" consists of sixteen videotapes by sixteen Japanese artists whose work is representative of video art currently being produced in Japan. The exhibition is presented at The Museum of Modern Art in conjunction with "Japan Today," a series of programs on contemporary Japanese culture presented simultaneously in five United States cities during the spring of 1979.

Over the last thirty years formal, international cultural exchanges have been characterized by art biennials. These enabled Eastern and Western artists who were engaged in experimental activity to become familiar with each other's performances, happenings, "matter" or earth works, kinetic, conceptual, and mail art. During the same period informal exchange has occurred through the communications industry in the form of globally televised news and theatrical and sporting events. By making varieties of popular culture universally available, commercial television has raised the general level of sophistication around the world. It is the basic elements of television - video cameras, tape recording devices, and video projectors - that have contributed to the development of this new international art form, video art.

In the late 1960s, during a time of active experimentation in all of the arts and several years after the first portable video camera was put on the market, Japanese artists became involved with the video medium. These artists had diverse backgrounds, having worked in film, photography, performance, painting, sculpture, printmaking, music, and journalism. Most had participated in the anti-art activities of the 1960s, and in 1970 had exhibited their work in two important Japanese international art exhibitions that included video art. The first was "EXPO '70" in Osaka, an exhibition with strong business support that stressed the integration of art and tech-

nology and provided artists with the opportunity to freely experiment with new media and concepts. The second exhibition, the "Tenth Tokyo Biennial," also called "Between Man and Matter," was organized by the art critic Yusuki Nakahara. This exhibition examined the theories behind contemporary experimental art activity² and included the work of many conceptual artists from the United States and Europe. The exhibition was as much a final statement about 1960s avant-gardism as it was the³ foundation for later art activity in Japan.

In the early 1970s three Western videomakers arrived in Japan, the Canadian Michael Goldberg and the Americans John Reilly and Rudi Stern. The three motivated a certain amount of video productivity among a thirteen-person artistic group,⁴ Video Hiroba. In 1972 its members collectively purchased a portable video camera, rented a Tokyo office for a center, and assisted each other with projects, which dealt largely with the technological and communication aspects of the medium. Video Hiroba was instrumental in setting up video viewing situations for its members to present their own and other artists' work. At the same time, video was being used by other Japanese artists as an objective tool suited to a more personal art, one⁵ that dealt with memory, repetition, and documentation.

In Japan artists' videotapes and video environmental installations have been presented at certain galleries, museums, theaters, and centers since 1972. Among these are the Tokyo and Kyoto American Centers; in Tokyo, the Sony Building, the Underground Film Center, and the Maki, Tamura, and Shirbakaba galleries; in Kyoto, Gallery 16, Art Core Gallery, and the National Museum of Modern Art; and in Yokohama, the Citizens' Center. Recently a precedent was set when the new Prefectural Museum in Fukui purchased video equipment for a new video exhibition program, which is to be ongoing.

Video equipment as it is used by the international industry of commercial television is an expensive medium, beyond the budget of most independent, experimental video-makers. At the most fundamental level, the purchase of a small-format, portable video camera and recording deck requires an investment of several thousand dollars. Familiarity with small-format video technology is usually a prerequisite for the satisfactory use of the costlier, more sophisticated broadcast-quality equipment that is necessary for the production of more advanced or complicated videotapes.⁶ Today only those Japanese artists who are employed by television stations or are students in certain university programs are able to experiment with the versatile but costly video editing and synthesizer equipment.⁷ Artists look to a future when higher quality, less expensive video equipment will be made for the home market.

The artists represented by works in this exhibition utilized the medium for its portability, immediacy of image, and plasticity. Most worked with the small-format (one-half- or three-quarter-inch) portable video camera and recording deck, which are easily transported from location to location and are ideal for spontaneous documentation. Examples include effective political video statements, such as Fujiko Nakaya's work, as well as personal or family studies, in the case of Kou Nakajima and Kyoko Michishita's videotapes. Mako Idemitsu used the medium to create a fictional diary, whereas Nobuhiro Kawanaka captured the immediacy of a nonstop action.

Using video it is possible to screen imagery on a television set during recording and to replay material directly from the just-recorded videotape. This was important for Keigo Yamamoto, who studied the interval between perception and response, and for Hitoshi Nomura and Hakudo Kobayashi, who also dealt with two-dimensional visual subtleties. The possibility of a simultaneous image has allowed for successful applications of video to other contemporary art activity. The Video Information

Center, a four-member group, uses video to document experimental Japanese theater and dance. The group's small, one-room center, located on the outskirts of Tokyo, contains portable video equipment and an archive of over six hundred videotapes.

Video color is a composite of red, green, and blue beams of light, which are projected separately on the television screen. Potentially limitless color combinations and painterly effects can be made with black-and-white or color imagery by using computers, special-effects generators, and synthesizers. Examples of this include the work of Akira Kurosaki and Katsuhiko Yamaguchi. Toshio Matsumoto used similar equipment to produce collagelike effects, while Tsuneo Nakai constructed a special audio-video system with a synthesizer to produce pulsating imagery.

The sixteen videotapes presented in "Video from Tokyo to Fukui and Kyoto" clearly are by Japanese artists whose approach to the medium and subject matter comes indirectly from Shintoism, the Japanese religion that ascribes numinous qualities to both natural and man-made materials. The videotapes are also Eastern in sensibility: they have a particular kind of concentration, a flowing sense of time, and lyrical use of color. Western, and especially American, video tends to have an underlying, unbridled energy and reflects an attitude that anything can be done, even if it requires inventing a new piece of equipment. In video both the medium and its messages are international.

Over the last thirty years the public has become conditioned to assimilating information from television. ⁸ Accustomed to viewing broadcast programming, television and museum audiences are not particularly conscious of the difference between video art and regular programs. In Japan as in the United States, Canada, Europe, and Latin America, the continuous presentation of video artists' work in museums, galleries,

underground theaters, art centers, and on educational television stations allows the public to appreciate this new area of contemporary art because it is already such a familiar and universally understood form.

Barbara J. London

Footnotes

1. During the 1960s and 1970s, there were two influential Japanese artists' groups whose works were included in these international exhibitions. Gutai - which was organized in 1955 by the artist Jiro Yoshihara in western Japan, in the vicinity of Osaka - arose in strong opposition to the formal, traditional art of Tokyo. The group's "anti-art" activities were followed by artists and critics in Tokyo, and by those in the West through the printed materials mailed out regularly by the Gutai artists to document and announce their activities. In their philosophy and performances, Gutai artists were concerned with temporality and matter. Their work was seen every year at the annual "Independent Exhibition" sponsored by the Yomiuri newspaper, until the exhibition was stopped in 1963. In 1968 a new generation of artists who had studied at Tama Art University with Yoshisige Saito started to express their dissatisfaction with conventional art. Centered on the artist U-Fan Lee, this new group used natural materials such as stone, sand, and wood to emphasize matter and "one-time-ness" in their work. The group was named Mona-ha after the word "mono," which means material or thing.
2. This included Carl Andre, Donald Judd, Sol LeWitt, Klaus Rinke, Richard Serra, and Keith Sonnier.

3. This information was obtained through discussions with Toshio Minemura and Shigeo Anzai.
4. The name Video Hiroba was designated by Katsuhiro Yamaguchi. The word "hiroba" means public square, and was chosen to imply public communication or thoroughfare. The thirteen original members included: Sakumi Hagiwara, Nobuhiro Kawanaka, Hakudo Kobayashi, Masao Komura, Toshio Matsumoto, Shoko Matsushita, Rikuro Miyai, Michitaka Nakahara, Fujiko Nakaya, Yoshiaki Tono, Katsuhiro Yamaguchi, and Keigo Yamamoto.
5. In 1963 several of these artists organized an exhibition, "Affair and Practice by Twelve." The artists were: Naoyoshi Hikosaka, Kosai Hori, Etsutomu Kashi-hara, Yoshihisa Kitatsuji, Hitoshi Nomura, Masako Shibata, and Nobuo Yamana. This information was obtained through discussions with Toshio Minemura.
6. Videotape is composed of long polyester strips, coated on one or both sides with charged iron-oxide or chromium-dioxide particles. Image quality improves as the tape width increases. Small-format videotape is generally either one-half- or three-quarters-inch wide, is used with portable cameras, and is edited on relatively simple systems. Larger-format videotape is one or two inches wide, and is considerably more costly. It is used by broadcast television and is edited on more sophisticated machinery.
7. Among Japanese video courses are those taught by Assistant Professor Dr. Shinsei Manabe in the Film Department of Nihon University, Tokyo; the video program directed by Dr. Shotaro Uchiyama at Tama Art University, Tokyo; and Professor Akira Kurosaki's courses at the Kyoto University of Industrial Arts, Kyoto.
8. Many writers have theorized about learning and television. One viewpoint is proposed by Tony Schwartz, author of the book Responsive Chord (Garden City, New York, Anchor Press/Doubleday, 1974).

Video of the Seventies in Japan

The most essential trait for those involved with video art and alternative television in Japan is perseverance – perseverance to survive in the field. Few people could afford to own a single piece of video equipment until a few years ago, when a large commercial video software production company went bankrupt and sold, at one-third the cost, its five-year-old video equipment to artists. Until then almost the only access independents had to video equipment for production was one black-and-white portable camera that Video Hiroba owned and rented out to members for \$3.50 a day.

In Japan there are practically no governmental or private grants for experimental art activity, and individual artists work either with money they have saved through other activities or with money they have solicited from corporate public relations departments. The situation has been especially difficult due to the high cost of video equipment. In spite of the millions of dollars worth of video hardware produced in the country, artists have been able to obtain free video equipment from manufacturers only if the work will be shown at public events, such as video exhibitions, where the hardware-makers will be able to advertise their products. Many artists' video works were produced this way.

Over the last ten years roughly twenty galleries and institutions across Japan have held video exhibitions once or twice a year. The main catalysts in implementing these exhibitions have been Art Core Gallery in Kyoto; Image Forum, an underground film center in Tokyo; Video Hiroba; and the artist Keigo Yamamoto in Fukui. To hold an individual show in a gallery it usually costs, in addition to the costs of videotape production, \$400 to \$600 a week to rent a space, and \$50 a week to rent each piece of equipment. The expenses involved explains why so few young people

are working with video. Amazingly, today not one gallery or theater space in Japan is even partially devoted to video showings.

During this early period the situation in Japan was probably no different from that in other countries. Most of the first videomakers were either artists or filmmakers before they became video artists and had participated in art and underground film activities. The exception to this during the early seventies was the activity of experimental groups like Video Hiroba, which ventured into collective projects involving people from other fields. Another video collective is the Video Information Center, which was started in 1972 by a group of students at the International Christian University in Tokyo. The group initially requested access to video equipment in the Physical Education Department, but after being turned down by school authorities and after receiving negative responses from other equipment sources, the group was all the more motivated to discover how video could serve community needs. Instead of using video politically to establish an alternative network or an underground movement, the Video Information Center wanted to use video as a cultural tool to reach people on a more personal level. The group survives today by selling their information and their services, and is involved with local cultural activities in the city of Mitaka.

One conceivable direction that videomakers might have taken was to collaborate with local cable television channels. In Tokyo the Ministry of Post and Telecommunications took precautions to avoid the chaos of vested interests by instructing all the existing stations to incorporate themselves into a nonprofit foundation. Consequently Tokyo Cable Vision was founded in 1970 as a joint venture of National Broadcast Television (NHK); five commercial networks; the Newspaper Association; Nippon Telegraph and Telephone; the Bankers Association; Electronic Industry Association; Tokyo Electric Company; and Nippon Cable Vision, a company subsidizing the small

cable stations in Tokyo. The system has since become the model for all cable systems in the larger cities of Japan. Unfortunately, because these foundations are nonprofit organizations they are very conservative and are not interested in investing money in local programming as long as they can operate with what already exists. A governmental decision would be required before they would undertake any new projects.

Another binding factor for cable television in Japan is the government's control over the content of programming. Cable television programming is governed by the same regulations as the commercial television stations, one of which is the rule of impartiality. National Broadcast Television (NHK) and other commercial stations are suggesting that there be additional control exerted over cable television's program content.

Unlike those in the cities, the small cable systems in villages and towns are still owned by electric shops, agricultural associations, and cable television cooperatives. There are over 6,000 cable systems now operating in Japan, out of which 120 are licensed for local programming. Only 27 stations are actually cablecasting local programs (Hōsō Journal, June 1977). These stations are operated by local people, each group trying out its own ideas of community media. The production staff is usually very small, and program content often expresses the personality of the production staff.

A good example of an imaginative local cable television station is Hi-CAT in Higashi-Izu. The production staff consists of Akira Shoji and Yukiko Sato, both in their mid-twenties, who work with black-and-white portable cameras to produce daily thirty- to sixty-minute unedited programs; these consist largely of interviews, which are broadcast with live local news and announcements. During cablecasting

comments are often added live over taped material. In both 1975 and 1976 their half-hour documentaries won the Grand Prix for cable television programs sponsored by the Hōsō Journal.

Ten years ago, when video artists and the initiators of local cable television explored the potentials of the portable video camera, they were overwhelmed by the simplicity, truthfulness, and flexibility of video. Now with the advent of the new low-cost, portable color systems - for example, Beta-max, and VHS - they are no longer experimenting but are more realistic about their expectations and are more committed to the medium.

Fujiko Nakaya

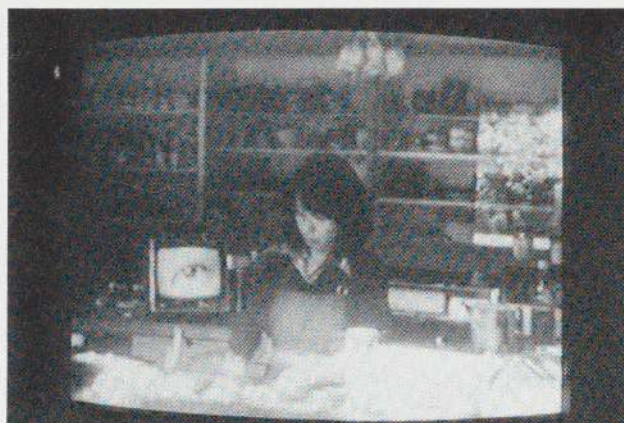
Footnotes

1. Software refers to programming or videotape subject matter, and hardware refers to video equipment.
2. Fujiko Nakaya was one of the founding members of Video Hiroba, a thirteen-member artists' group that formed in Tokyo in 1972.

Mako Idemitsu
出光真子

Another Day of a Housewife. December 1977-May 1978.
18 minutes, color.

Born January 26, 1940, Tokyo.
Graduated from Waseda University in 1962. Lived in
Los Angeles from 1963 to 1972, then returned to Tokyo.



Another Day of a Housewife

SELECTED INDIVIDUAL EXHIBITIONS

- 1974 16 mm film showing, Nirenoki Gallery, Tokyo
- 1974 Tenjosajiki Hall, Tokyo
- 1979 Shirokaba Gallery, Tokyo

SELECTED GROUP EXHIBITIONS

- 1973 "Womanspace," Los Angeles
- 1973 "Egg and Eve Film Show," Tokyo
- 1974 "Tokyo-New York Video Express," Tenjosajiki Hall, Tokyo
- 1974 "First 100 Feet Film Festival," Sabo Hall, Tokyo
- 1974 Exhibition by Underground Cinémathèque group, Yasuda Seimei Hall, Tokyo
- 1974 16 mm film showing, Tenjosajiki Hall, Tokyo
- 1975 16 mm film showing, Tenjosajiki Hall, Tokyo
- 1975 "Shinseku-ten," Yasuda Seimei Hall, Tokyo
- 1975 "Video Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1977 "Video Show," Shirokaba Gallery, Tokyo
- 1978 "Fourth 100 Feet Film Festival," Image Forum, Tokyo
- 1978 "Tenth International Open Encounter on Video," Sogetsu Hall, Tokyo
- 1979 "Shinseku-ten," Asahi Seimei Hall, Tokyo

STATEMENT

I began using video to record the daily routines of women. I went on to deal with the daily life of women, which also included nonroutines. In this way video became a medium I used to explore women's conscious and unconscious behavior.

Another Day of a Housewife follows a housewife through her daily activities while an always-present eye, depicted on a portable television set, observes her routines. I leave it up to the viewer to interpret this. What I found interesting was exploring the notion of observation.

Nobuhiro Kawanaka
かわなか のぶひろ

Kick the World. 1976. 20 minutes, black and white

Born January 11, 1941, Tokyo.

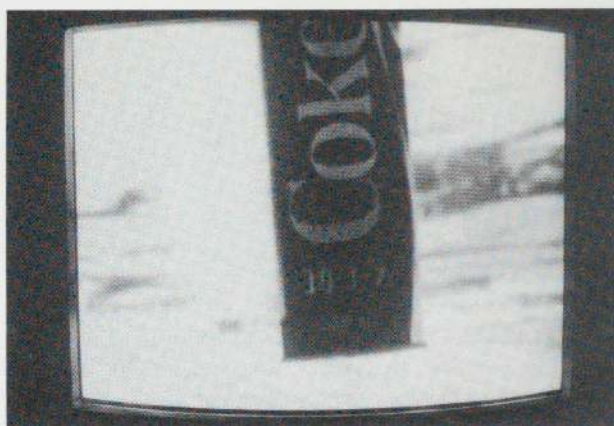
Began filmmaking in 1960, and organized the Eight Generation film group. In 1968 joined Japan Filmmakers Cooperative, Tokyo, and in 1969 founded the Japan Underground Film Center, Tokyo. Books include Self Expression - Making Films and Film: Daily Experiment.

SELECTED INDIVIDUAL EXHIBITIONS

- 1972 Tenjosajiki Hall, Tokyo
- 1974 Tenjosajiki Hall, Tokyo
- 1976 American Center, Tokyo
- 1976 168 Cinémathèque, Numazu
- 1976 Cinémathèque at Chaban, Tokyo
- 1977 Image Forum, Tokyo
- 1978 Sendagaya-kumin Hall, Tokyo
- 1978 Exhibition, Okinawa
- 1978 "Retrospective from 1967," Tokyo Art Museum

SELECTED GROUP EXHIBITIONS

- 1968 "First Film Ceremony," Sasoriza, Tokyo
- 1969 "Intermedia Art Festival," Nikkei Hall, Tokyo
- 1971 "Global Art Vision '71," Korakuen Hall, Tokyo
- 1972 "Video Communication /Do-It-Yourself Kit," Sony Building, Tokyo
- 1972 "Catastrophe Art," San Fedele Gallery, Milan
- 1972 "Video Week: Open Retina Grab Your Image," American Center, Tokyo
- 1973 Exhibition by the Underground Cinémathèque group, Yasuda Seimei Hall, Tokyo
- 1973 "International Film Festival," Pesaro, Italy
- 1974 "Tokyo - New York Video Express," Tenjosajiki Hall, Tokyo
- 1974 "Fourteenth Annual St. Jude Invitational," de Saissset Gallery, Santa Clara University, Santa Clara
- 1974 "Expression of Image '74," Kyoto
- 1974 "New Japanese Avant-Garde Cinema," Millennium, Film Forum, New York
- 1974 "First 100 Feet Film Festival," Sabo Hall, Tokyo
- 1974 "The Video Game Festival," Karuizawa
- 1975 VTR "Nock in Nock," Tenjosajiki Hall, Tokyo
- 1975 "Tokyo Art Festival '75," Tokyo Metropolitan Art Museum, Tokyo
- 1975 "Video Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1976 "Exhibism," Kenmin Hall, Yokohama
- 1976 "Expression of Image '76," Kyoto
- 1977 "Tokyo-Sapporo Video Express," Sapporo
- 1977 "Videokunst aus Deutschland und Japan," Fukui Prefectural Art Museum, Fukui
- 1977 "Third 100 Feet Film Festival," Image Forum, Tokyo
- 1978 "Tenth International Open Encounter on Video," Sogetsu Hall, Tokyo



Kick the World

- 1978 "Pan Conceptuals '78," Tamura Gallery, Tokyo
- 1978 "The New Japanese Avant-Garde Film" The Museum of Modern Art, New York
- 1979 Fourth exhibition by the Underground Cinémathèque group, Asahi Seimei Hall, Tokyo

STATEMENT

Because I am a filmmaker, in video I tend to be attracted to those processes which do not exist in film. For example, this includes live video events which use several monitors, environmental installations in which viewers become performers, and video imagery which I exchange with the students of Tokyo Zokei College, where I teach. In other words, most of my video works explore the video processes. As a result, there are fewer completed video works than there are film works.

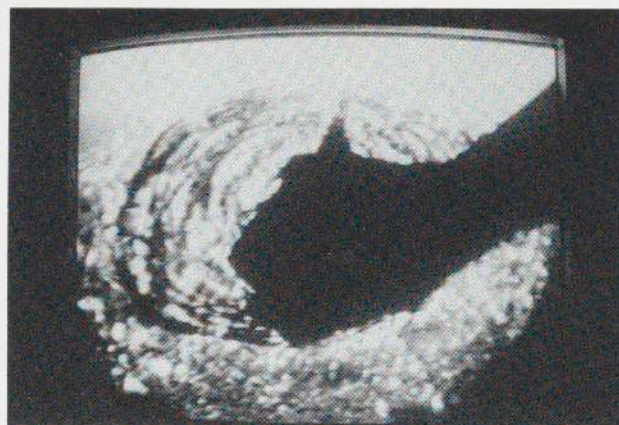
Kick the World is one of my unusual videotapes because it is a completed work. I got this idea from a game called "kan-keri" (kicking a can), which I used to play as a child. Although this game is ordinarily played with several people, I tried it alone in a public park, which is a miniature world. The rule of my game is to record the videotape in one shot without stopping from the beginning to the end. No one knows where a kicked can will go. In this work the can fell into a stream, although I had no intention of it. I am attracted to such unexpected events, and consequently have been playing the game in different places, as a series.

I have often been asked to explain the significance of my using a Coca-Cola can. I do not attach any special significance to it. When I want to play the game overseas, so that I do not have to carry a can from Japan in my suitcase, any can, such as Pepsi-Cola or "Bayaleese" (orange soda) can, may be used.

Hakudo Kobayashi
小林はくどう

Part 4. 1978. 17 minutes, color.

Born July 2, 1944 in Sendai. Lives in Kunitachi City. Graduated from Tama Fine Arts University, Tokyo, in 1967. In 1967-70, made Hakudo machines. Teaches at Tama Fine Arts University and Tsukuba College, Tokyo. Works with Community Video Communication, Kunitachi City.



Part 4

SELECTED GROUP EXHIBITIONS

- 1972 "Video Communication/Do-It-Yourself Kit," Sony Building, Tokyo
- 1972 "Video Week: Open Retina Grab Your Image," American Center, Tokyo
- 1973 "Hello Video Show," Tokyo
- 1974 "Tokyo Biennial," Tokyo Metropolitan Art Museum, Tokyo
- 1974 "The Video Game Festival," Karuizawa
- 1974 "Le Salon Video," Geneva
- 1974 "Japan Art Festival," Montreal Contemporary Art Museum, Montreal, and the Vancouver Art Gallery, Vancouver
- 1974 "Fourteenth Annual St. Jude Invitational," de Saisset Gallery, Santa Clara University, Santa Clara
- 1974 "New Music Media," Karuizawa
- 1974 "Computer Art," Sony Building, Tokyo
- 1975 "Video Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1975 "Knock," City Theater, Asagaya
- 1975 "From a Method to a Method," Kanazawa Prefectural Museum of Modern Art, Kanazawa
- 1975 "Third International Open Encounter on Video," Ferrara, Italy
- 1975 "Japan Art Festival," Melbourne
- 1975 "Eighth Contemporary Fifty Artists Exhibition," Daimaru Department Store Gallery, Kyoto
- 1975 "First Tokyo Exhibition," The National Museum of Modern Art, Tokyo
- 1976 "Exhibism '76," Kanagawa Prefectural Museum of Modern Art, Kanagawa
- 1977 "Sixth International Open Encounter on Video," Caracas
- 1977 "Looking at Contemporary Art," The National Museum of Modern Art, Kyoto
- 1977 "Video Festival," Folkwang Museum, Essen, West Germany
- 1977 "First Video Arts Festival," Fylkingen Foundation, Stockholm
- 1978 "Japan and Germany: Video Art Exhibition," Fukuoka
- 1978 "Tenth International Open Encounter on Video," Sogetsu Hall, Tokyo

STATEMENT

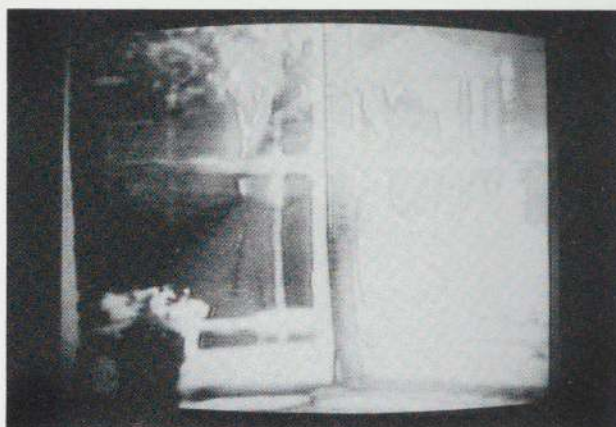
Now, I don't have any intention of clinging to "the object projected on the screen: I'm considering the relation between time and space within the frame and the world outside of it, which is not shown. It is my gratification that my own technique produces a work from very simple materials and actions. This work, Part 4, doesn't have a context: I tried to arrange each "paragraph" in a row.

Akira Kurosaki
黒崎 彰

Summer Dream. 1978. 7 minutes, color.

Syncopation. 1979. 9 minutes, color.

Born January 10, 1937, Talien City, Manchuria.
In 1962 graduated from Kyoto Technical University,
where since 1970 he has been an Associate Professor.
In 1973 and 1974, under a grant from the Japan Cul-
tural Agency, he studied at Harvard University and the
Hochschule für Bildende Kunst, Hamburg. In 1975 and
1976 he was Visiting Lecturer at Morley Art College,
London, and in 1978 Visiting Professor at the University
of Washington, Seattle. Lives in Kyoto.



Summer Dream

SELECTED GROUP EXHIBITIONS

- 1970,72,74,76,79 "Bradford International Print
Biennial," Bradford, England
- 1970,72,74,76,78 "Krakow International Print Biennial,"
Krakow (award 1970)
- 1970,72 "Paris International Print Biennial," Paris
- 1970,72 "Tokyo International Print Biennial"(award 1970)
- 1970 "Shell Art Competition," Japan (award)
- 1971 "International Triennial, New Delhi," New
Delhi
- 1972 "Florence International Print Biennial,"
Florence (award)
- 1971,75 "Ljubljana International Print Biennial,"
Ljubljana
- 1972,74,75 "Japan Art Festival"
- 1976,78 "Norway International Print Biennial,"
Fredrikstad
- 1977 "New Trend Exhibition of Contemporary
Japanese Art," Kyoto
- 1978 "Tenth International Open Encounter on Video,"
Sogetsu Hall, Tokyo
- 1978 "International Exhibition of Video and Film,"
Art Core Gallery, Kyoto
- 1978 "Film and Video Festival," Kinokuniya, Tokyo

STATEMENT

When I first saw video work I was impressed with the
medium's qualities of immediacy and linear movement of
time. These qualities create a feeling of intimacy and
authenticity, which contrasted sharply with the spatial
art that I had been making for many years. The mechan-
ics of video also allows for a different kind of technique
to transform figures and colors, and it pleases me to be
able to get these transformations immediately by control-
ling the video switches. Video has given me the chance
to explore feelings, knowledge of time and movement,
and the mechanical transformations of images.

Toshio Matsumoto
松本俊夫

Mona Lisa. 1973. 3 minutes, color.

Born March 26, 1932, Nagoya.

After receiving a degree in aesthetics from Tokyo University in 1955, he began making films. Books include Discovery of Image, The Realms of Expression, and Radicalism in Film. Lives in Tokyo.



Mona Lisa

SELECTED INDIVIDUAL EXHIBITIONS

- 1975 Seibu Theater, Tokyo
- 1978 Yotsuya Public Hall, Tokyo

SELECTED GROUP EXHIBITIONS

- 1972 "Chicago International Film Festival," Chicago
- 1972 "London International Film Festival," London
- 1972 Film showing, Millennium, New York
- 1973 Film showing, Cinémathèque Française, Paris
- 1973 "International Experimental Film Festival," Nagoya
- 1973 "The First New Experimental Film Show," Tokyo
- 1974 "Tokyo-New York Video Express," Tenjōsajiki Hall, Tokyo
- 1974 "Open Circuit," The Museum of Modern Art, New York
- 1974 "New Japanese Avant-Garde Cinema," Millennium, Film Forum, New York
- 1974 "The Second New Experimental Film Show," Tokyo
- 1974 Exhibition by the Underground Cinémathèque group, Yasuda Seimei Hall, Tokyo
- 1974 "Japan Art Festival," Montreal Contemporary Art Museum, Montreal
- 1974 "Fourteenth Annual St. Jude Invitational," de Saisset Gallery, Santa Clara University, Santa Clara
- 1975 Video program, Anthology Film Archives, New York
- 1975 "Video Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1975 "Third New Experimental Film Show," Tokyo
- 1976 "Computer and Video Films," Film Forum, New York
- 1977 "Video Show," Sydney Access Centre, Sydney
- 1977 "Japan Film/Video," Media Study Center, CUNY, Buffalo
- 1977 "Seventh International Open Encounter on Video," Barcelona
- 1977 "Videokunst aus Deutschland und Japan," Fukui Prefectural Art Museum, Fukui
- 1978 "Pan Conceptuals '78," Tamura Gallery, Tokyo
- 1978 "The Japanese Avant-Garde Film," The Museum of Modern Art, New York
- 1978 "Tenth International Open Encounter on Video," Sogetsu Hall, Tokyo
- 1979 "Fourth New Experimental Film Show," Tokyo

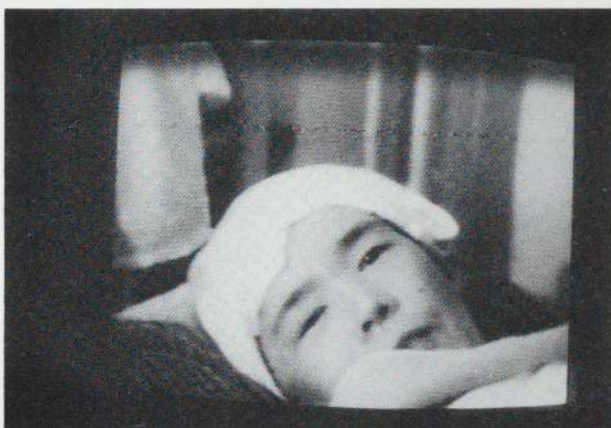
STATEMENT

Marcel Duchamp gave the Mona Lisa a moustache, but I have drawn her into the fantasy world of schizophrenia. One can say that this has further enhanced the mysteriousness of the Mona Lisa. This work is the first video piece made in Japan using the Scanimate synthesizer for both imagery and sound.

Kyoko Michishita
道下匡子

Being Women in Japan: Liberation within My Family.
1973-74. 30 minutes, black and white.

Born April 26, 1942, Sakhalin, Russia (formerly Japan).
Graduated from the University of Wisconsin in 1967.
She works in both video and 16 mm film, and is active
in the women's movement. She is Art Program Director
at the American Center, Tokyo.



Being Women in Japan: Liberation within My Family

SELECTED GROUP EXHIBITIONS

- 1974 "Tokyo - New York Video Express," Tenjosajiki Hall, Tokyo
- 1974 "First 100 Feet Film Festival," Sabo Hall, Tokyo
- 1974 "Japan Video Festival," Signum Gallery, Kyoto
- 1974 "Fourteenth Annual St. Jude Invitational," de Saisset Art Gallery, Santa Clara University, Santa Clara
- 1974 "The Video Game Festival," Karuizawa
- 1975 "Video Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1975 "International Women's Film Festival," Kennedy Center, Washington, D.C.
- 1975 "Second 100 Feet Film Festival," Tokyo Metropolitan Art Museum, Tokyo
- 1976 "The Women's Film," Seibu Theater, Tokyo
- 1977 "Third 100 Feet Film Festival," Image Forum, Tokyo
- 1977 "Series - Woman," Fuji Television, Tokyo
- 1977 "Seventh International Open Encounter on Video," Barcelona
- 1978 "Tenth International Open Encounter on Video," Sogetsu Hall, Tokyo
- 1978 "Fourth 100 Feet Film Festival," Image Forum, Tokyo

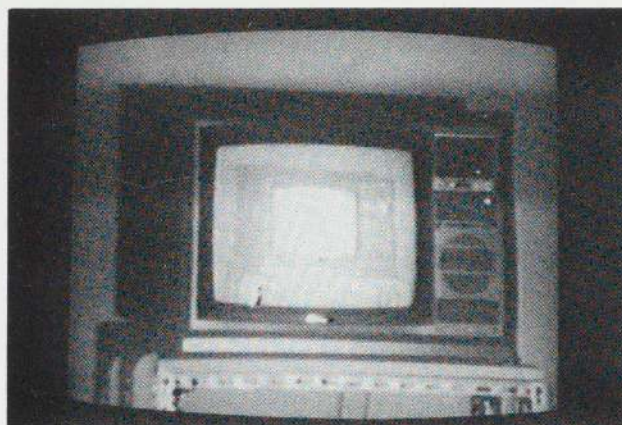
STATEMENT

My sister Tazuko, who is now 47 years old, married to an architect, and the mother of three children, in November 1973 had two brain surgeries for two aneurysms. Although the doctor asked her husband to contact all of her close relatives after her second attack, she survived. My mother flew in from Hokkaido and stayed with her daughter in the hospital room for four months, taking care of her, determined to save her life even when there was very little chance for her to survive. This tape, which happened to be my first videotape, is the record of how she was recovering, both physically and mentally, after her second brain surgery proved to be a success and after the fear of her death, which all of us had felt during those months, had finally disappeared. While she, like any other housewife, was mainly missed for doing housework for her family, she at the same time was beginning to take her own life more seriously.

Tsuneo Nakai
中井恒夫

Tune. 1978. 30 minutes, color. Music by Hideki Yoshida.

Born January 11, 1947, Osaka.
Graduated from Tokyo University of Art, in 1969. Works
in 16 mm film and video. Lives in Tokyo.



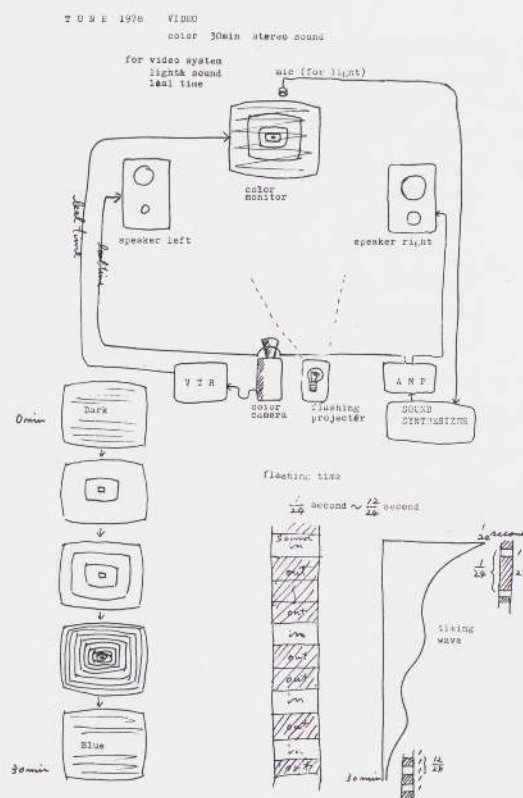
Tune

SELECTED INDIVIDUAL EXHIBITIONS

- 1971 Exhibition in wood, Tamura Gallery, Tokyo
- 1971 Exhibition in glass and oil, Mori Gallery's
Forum, Osaka
- 1973 Film showing, Signum Gallery, Kyoto
- 1973 Film showing, Tenjosajiki Hall, Tokyo
- 1975 Exhibition of video and photography, Maki
Gallery, Tokyo
- 1978 Video showing, Tamura Gallery, Tokyo

SELECTED GROUP EXHIBITIONS

- 1967 "Sogetsu Experimental Film Festival," Sogetsu
Hall, Tokyo
- 1968 "Tokyo Film Art Festival," Tokyo (encourage-
ment prize)
- 1969 "Oberhassen Short Film Festival," Oberhassen
- 1973 "Film Media in Tamura '73," Tamura Gallery,
Tokyo
- 1974 "First 100 Feet Film Festival," Sabo Hall, Tokyo
- 1974 Exhibition by Underground Cinémathèque group,
Yasuda Seimei Hall, Tokyo
- 1974 "Expression in Film '74," Art Core Gallery, Kyoto
- 1975 "Fifth International Experimental Film Festival,"
Cinémathèque Royale de Belgique, Brussels
(award)
- 1975 "Neuvième Biennale de Paris," Paris
- 1976 "Pan Conceptuals '76," Maki Gallery, Tokyo
- 1976 "Sixth International Open Encounter on Video,"
Caracas
- 1976 "Second Biennale of Sydney," Sydney
- 1977 "Japan-U.S. Contemporary Art Exhibition,"
80 Langton Street Gallery, San Francisco
- 1977 "Network of Image," Image Forum, Tokyo
- 1978 "Pan Conceptuals '78," Tamura Gallery, Tokyo
- 1978 "The New Japanese Avant-Garde Film," The
Museum of Modern Art, New York
- 1978 "Tenth International Open Encounter on Video,"
Sogetsu Hall, Tokyo



Kou Nakajima
中島 興

My Life. 1974-78. 30 minutes, black and white, 2 channels.

Born January 11, 1941, Tokyo.

Graduated from Asagaya Academy of Design and Fine Arts, 1958, and Tama Art University, 1964. Has worked as a photographer and filmmaker, and in 1965 received the Author's Award in the World Animation Festival for production of "Kaki'mation 'Seizoki.'" Director of Japan Animation Writers Association, he is on the managing staff of Japan Society of Image Art and Sciences. He teaches at the Sogo College of Photography, Tokyo.

SELECTED INDIVIDUAL EXHIBITIONS

- 1970 Film showing, Sogetsu Hall, Tokyo
1977 "Picture and Lithograph," Kumamoto Journal Gallery, Kumamoto Prefecture

SELECTED GROUP EXHIBITIONS

- 1963 "Japan Advertising Photographers Association Exhibition" (award)
1965 Exhibition in Sogetsu Hall, Tokyo; Shinjuku Art Theater, Tokyo; Elysée Theater, Montreal; and the Underground Theater, New York
1970 "EXPO '70," Osaka, designer and producer of an optical image project in the Mitsui Pavilion
1971 "Video Earth" established in Tokyo
1972 "Annecy International Film Festival," Annecy
1974 "International Experimental Film Festival," Cinémathèque Royale de Belgique, Brussels
1974 "Video Show," American Center, West Berlin
1975 "First Video Life Shop," Maki Gallery, Tokyo
1975 "Video Channel," Video Inn, Vancouver; Video Head, Paris; Global Village, New York
1975 "Tokyo Exhibition," animation videotape section, Tokyo Metropolitan Art Museum, Tokyo
1977 Shiseido Gallery, Tokyo
1977 Okabe Gallery, Tokyo

STATEMENT

Friends in America,
What do we want to leave behind us?
Where on earth are we going?

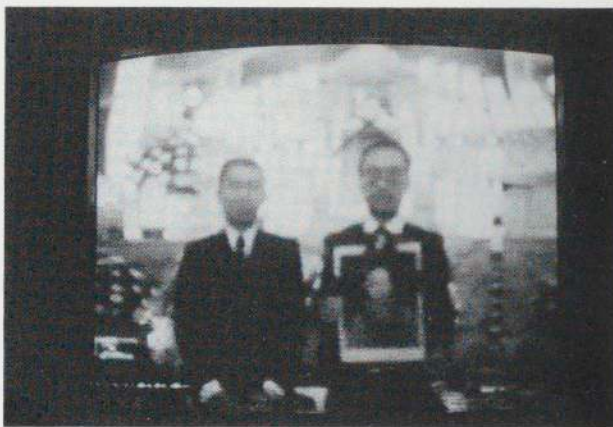
It is often said in Japan that to live is to walk toward death; the destination of all life is death.

In Japan it is also said that death itself is the ultimate and final pleasure.

On the other hand, Mikkyo, one of the schools of Buddhism, claims that the present, the "now," is the ultimate pleasure.

My video work consists of two thirty-minute tapes; my mother's death is shown on one monitor and four year's passage of my child's growth is shown on the other monitor.

Through these two works I wanted to leave a living diary of my life.



My Life (left channel)

My video diary is but an ordinary story, to be found everywhere.

It is the small record of a man who was born and who will die in a little town in Japan.

This video piece is generated in ordinary daily living.

Why couldn't everyone keep video diaries?

This is affirmation of living now.

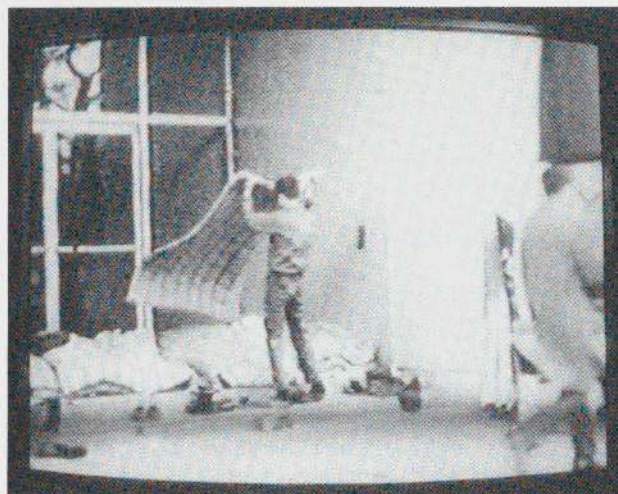
Fujiko Nakaya
中谷美二子

Friends of Minamata Victims. 1972. 20 minutes, black and white. Videotaped by Fujiko Nakaya and Hakudo Kobayashi.

Born May 15, 1938, Sapporo.
Graduated from Northwestern University, Evanston, Illinois. Lives in Tokyo.

SELECTED GROUP EXHIBITIONS AND PROJECTS

- 1970 Designed Fog Sculpture for Pepsi Pavilion at "EXPO '70," Osaka
- 1971 Designed information sculpture, Utopia Q & A 1981
- 1972 "Video Communication/Do-It-Yourself Kit," Sony Building, Tokyo
- 1972 "Video Week: Open Retina Grab Your Image," American Center, Tokyo
- 1973 "Matrix International Video Conference," Vancouver
- 1973 Video research for City Redevelopment Program in Yokohama with six other Video Hiroba members
- 1973 "Women's Video Festival," Toronto
- 1973 Video sculpture Ride a Wind, and Draw a Line, "Equivalent Cinema '73," Kyoto City Art Museum, Kyoto
- 1973 "International Film Festival," Pesaro, Italy
- 1973 Video project, Old People's Wisdom, "Computer Art '73," Tokyo
- 1974 "Tokyo - New York Video Express," Tenjosajiki Hall, Tokyo
- 1974 Video installation Statics of an Egg, "Tokyo Biennale," Tokyo Metropolitan Art Museum, Tokyo
- 1974 "Fourteenth Annual St. Jude Invitational," de Saisset Art Gallery, Santa Clara University, Santa Clara
- 1975 "Video Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1976 Video installation Pond, "Information and Communication," Yokohama Municipal Gallery, Yokohama
- 1976 Fog sculpture Earth Talk, "Biennale of Sydney" (purchased by the National Gallery of Canberra), Sydney
- 1977 Opened a video distribution center, PROCESSART, in Tokyo
- 1978 "Tenth International Open Encounter on Video," Sogetsu Hall, Tokyo
- 1978 "International Film and Video Show," Nagoya
- 1978 Video sculpture River, "Emba Competition," Kobe, Sapporo, Tokyo



Friends of Minamata Victims

STATEMENT

Since 1972 I have been accumulating videotapes, mostly black and white, on different subjects in these general areas: documentation of my fog sculpture, art of primitive technology, old people's wisdom, and revival of regional life and culture.

Fog, like clouds, forms in response to atmospheric conditions and its existence is a process of constant interaction with the environment. It makes the visible things invisible, and the invisible visible, like the wind. The aesthetics of fog extends into all of my video works.

My video sculptures are similar abstractions. To me, the originality of image is not as much a concern as is the sensitivity of the medium to its natural and social environment.

Friends of Minamata Victims is a video diary, a composite of tapes used for communication among members of the Minamata Indictment Association, a people's collective formed to support the mercury-poisoned Minamata patients. It is a corporate indictment.

Hitoshi Nomura

野村 仁

age: M → F. 1978. 31 minutes, color.

Born January 26, 1945, in Hyogo Prefecture.
Graduated from Kyoto Municipal Art University in 1969.
Lives in Osaka, and works for National Broadcast
Television (NHK), Kyoto.



age: M → F

SELECTED INDIVIDUAL EXHIBITIONS

- 1970,72,76,77 Gallery I6, Kyoto
- 1973 Signum Gallery, Kyoto
- 1978 Kobayashi Gallery, Tokyo
- 1978 "Score," Gallery U, Nagoya

SELECTED GROUP EXHIBITIONS

- 1968,69,70,71,72,73,74 "Kyoto Outdoor Sculpture,"
Kyoto
- 1968 Akiyama Gallery, Tokyo
- 1969 "Ninth Contemporary Japanese Art Exhibition,"
Tokyo Metropolitan Art Museum, Tokyo
- 1970,71,73,77 "Kyoto Independent Exhibition," Kyoto
- 1970 "Tenth Japan International Art Exhibition,"
Tokyo Metropolitan Art Museum, Tokyo
- 1971 "Word and Image," Pinar Gallery, Kyoto
- 1971 "From Image to Message," Gallery I6, Kyoto
- 1971 "Tenth Contemporary Japanese Art Exhibition,"
Tokyo Metropolitan Art Museum, Tokyo
- 1972,76 "Kyoto Biennale," Kyoto
- 1972 "First Contemporary Japanese Graphic Art
Exhibition," ICA, London
- 1973 "Tokyo Biennale," Tokyo
- 1974 "Eleventh Japan International Art Exhibition,"
Tokyo Metropolitan Art Museum, Tokyo
- 1975 "Neuvième Biennale de Paris," Paris
- 1977 "...arikeri" exhibition, Kyoto City Art Museum,
Kyoto
- 1978 "Bold Young Artists," Gallery Dori, Tokyo
- 1978 "Pan Conceptuals '78," Tamura Gallery, Tokyo
- 1978 "Tenth International Open Encounter on Video,"
Sogetsu Hall, Tokyo
- 1978 "Midsummer Night Film," Kinokuniya Hall,
Tokyo

STATEMENT

This videotape was shot under low-light conditions. The black-and-white subject matter was recorded with a color video camera, which caused the imagery to have the effect of radiating light.

Video Information Center
ビデオ・インフォメーション・センター

Founding members include:

Yusuki Ito. Born April 21, 1949

Yasuhiko Suga. Born August 3, 1947

Noyama Takashi. Born May 1, 1952

Ichiro Tezuka. Born May 6, 1947

Hitogata. 1976. 60 minutes, color. Choreography by
Tatsumi Hijikata, performance by Yoko Ashikawa
June 20, 1976 at the Asbest Theater, Tokyo.

Dance No. 7. 1976. 40 minutes, color. Performance
by Min Tanaka, July 3, 1976 at the Goethe Institute,
Tokyo.

The Video Information Center, founded in 1972, is engaged in the recording of today's events and performances using the medium of video. Its object is to maintain an archive and collection and to distribute and show tapes. The videotapes cover various areas of performance, theater, and dance and total over 400 hours.

SELECTED CHRONOLOGY

- 1972 Video Information Center founded in Tokyo in November, after members graduated from International Christian University
- 1974 Made videotape exchange with Los Angeles
- 1974 Began recording artists' work in galleries and museums
- 1975 Documented the performance (working process) of Nam June Paik at Shinbashi
- 1975 Documented "Tokyo Art Exhibition" at the Tokyo Metropolitan Art Museum, Tokyo
- 1975 Documented "Post Modern Dance" presentation (of Bonjin Atsugi, Suzushi Hanayagi, Trisha Brown, Simone Forte, David Gordon, and the Grand Union) at Seibu Theater, Tokyo
- 1975 Documented event of Gilbert & George, Art Agency, Tokyo
- 1976 Began recording the trial of Zin Tatsumura
- 1977 Recorded Johkyo Gekijo's play, Princess Serpent, then sent to "Festival d'Automne," Paris
- 1977 Recording of Johkyo Gekijoh's Kappa shown in Fukushima, while play was performed in Tokyo

STATEMENT

We (the Video Information Center) always think about temporal situations whenever we videotape an event. Each event is given meaning in terms of its temporal and spatial situation. In our activity we simultaneously make some meanings and break some meanings. We have been documenting various kinds of events that have seemed to be very important for that time. We are more interested in information than in artistic work. We hope our video information is able to be as broad as possible and as deep as possible. We are very interested in broadening communication systems using video language.

STATEMENT

My dance master Tatsumi Hijikata sees the world as composed of nature, animal, and plant, and he organizes the structure of the dance according to what he sees and in that way he barely saves us from death. This thought can be related basically to the spirit of Japanese Noh and Kabuki, and the theme of Hijikata is to give nearest approach to the source of the same spirit.

Yoko Ashikawa

STATEMENT

In Search of Nature and Freedom on Both Sides of Bodyskin

Improvisation is essential to my dance expression, and by improvisation I mean that I dance after having scrutinized as closely as possible all my senses and the senses of everybody concerned. I have to face and maintain a positive attitude toward every question asked from the depths of any other person's experience as well as my own. My body seeks to become a medium at some times, and at others it is freed of its gravity by God.

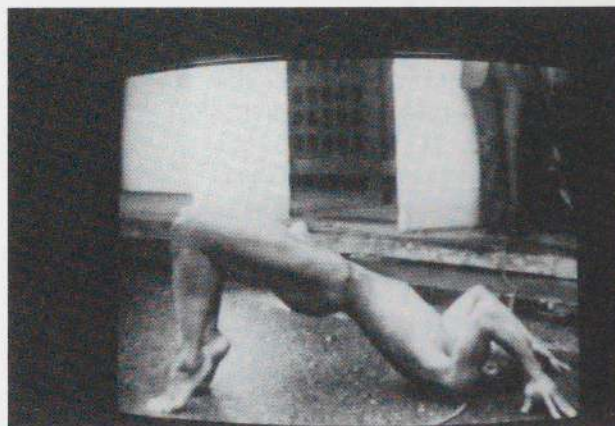
Once I experience and have examined the neural flow of energy, I can grasp how it feels. Then I am able to abandon parts of my body, later to regain them. Our bodies cannot recall their history through a dance dedicated only to movements and behaviors. There is an urge, however, to discover nature and freedom on both sides of the body - inside and outside of my skin.

Our muscles once danced in complete harmony with our mind and feelings, but now they shrink away in the face of an articulated objective that lies 50 cm away. I want to believe that our muscles are still alive, that they are still capable of expanding themselves only directionally toward the future as children expand their curiosity. If there is a horizon to look toward in the realm of concepts, shouldn't there be a horizon for us to look toward in search of our body?

Min Tanaka
Born 1945, Tokyo



Hitogata



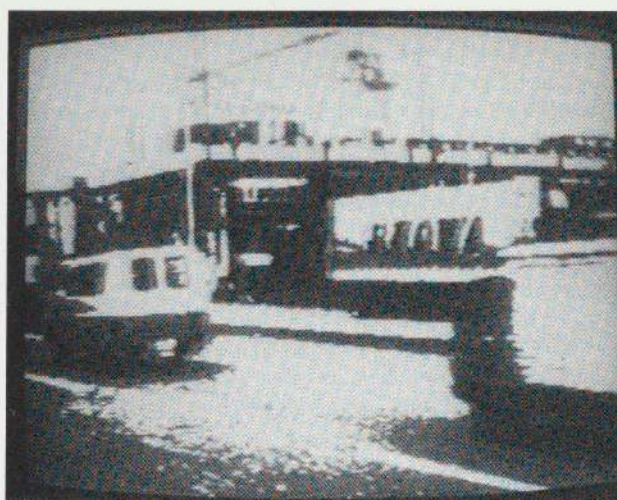
Dance No. 7

Katsuhiro Yamaguchi
山口勝弘

Ooi and Environs. 1977. 10 minutes, color.

Born April 22, 1928, Tokyo.

Graduated in Law from Nihon University in 1951 and joined "Experimental Workshop," Tokyo. Has worked as a sculptor and experimental designer. Books include Amorphous Theory of Art, and Frederick Kiesler: Environmental Artist. Lives in Tokyo.



Ooi and Environs

SELECTED INDIVIDUAL EXHIBITIONS

- 1952 Matsushima Gallery, Tokyo
- 1953 Takemiya Gallery, Tokyo
- 1956,58 Wako Gallery, Tokyo
- 1956 American Cultural Center, Yokohama
- 1977 "Videorama," Minami Gallery, Tokyo
- 1977 "Experimental Drawing," Ao Gallery, Tokyo
- 1978 Anthology Film Archives, New York

SELECTED GROUP EXHIBITIONS

- 1952 "First Experimental Workshop Exhibition," Takemiya Gallery, Tokyo
- 1952 "Yomiuri Independent Exhibition," Tokyo Metropolitan Art Museum, Tokyo
- 1953 "Abstract Art and Fantasy Art," National Museum of Modern Art, Tokyo
- 1954 "Abstract Art in Japan and America," National Museum of Modern Art, Tokyo
- 1955 Experimental film "Mobile and Vitrine," National Museum of Modern Art, Tokyo
- 1955 "New Artists Today 1955," Kanagawa Museum of Modern Art, Kamakura
- 1960 "First Contemporary Sculptors Exhibition," Seibu Department Store, Tokyo
- 1964 "Artists Today '64," Yokohama Civic Gallery, Yokohama
- 1965 "New Japanese Painting and Sculpture," San Francisco Museum of Art, San Francisco, and The Museum of Modern Art, New York
- 1966 "Color and Space," Minami Gallery, Tokyo
- 1967 "Fifth International Guggenheim Exhibition," Guggenheim Museum, New York
- 1968 "Thirty-fourth Venice Biennale," Venice
- 1968 "Eighth Exhibition of Contemporary Japanese Art," Tokyo National Museum of Modern Art, Tokyo (award)
- 1969 "Electromagica," Sony Building, Tokyo
- 1969 "First International Exhibition of Contemporary Sculpture," Hakone Open-Air Sculpture Museum, Hakone (award)
- 1972 "Video Communication/Do-It-Yourself Kit," Sony Building, Tokyo
- 1972 "Video Week: Open Retina Grab Your Image," American Center, Tokyo

- 1973 "Computer Art '73/Cybernetic Art Trip," Sony Building, Tokyo
- 1973 "Matrix International Video Conference," Vancouver Art Gallery, Vancouver
- 1974 "Tokyo - New York Video Express," Tenjosajiki Hall, Tokyo
- 1974 "First 100 Feet Film Festival," Sabo Hall, Tokyo
- 1974 "Fourteenth Annual St. Jude Invitational," de Saisset Art Gallery, Santa Clara University, Santa Clara
- 1975 "Video Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1975 "Thirteenth São Paulo Biennale," São Paulo
- 1975 "Fourth International Open Encounter On Video," Center of Art and Communications, Buenos Aires
- 1976 "Fifth International Open Encounter on Video," International Cultureel Centrum, Antwerp
- 1977 "Videokunst aus Deutschland und Japan," Fukui Prefectural Art Museum, Fukui
- 1978 "Tenth International Open Encounter on Video," Sogetsu Hall, Tokyo

STATEMENT

One day I walked around my home town, Ooi, with a portapak. I rediscovered many things - trees, buildings, ships, planes, tracks, cars, people, and small stone Buddha statues.

I love the world between the real and the dream, also the fire and the water. In this tape I express my inside cosmos through the details of landscape.

Keigo Yamamoto
山本圭吾

Foot No. 3. 1977. 10 minutes, black and white.

Foot No. 4. 1978. 10 minutes, color.

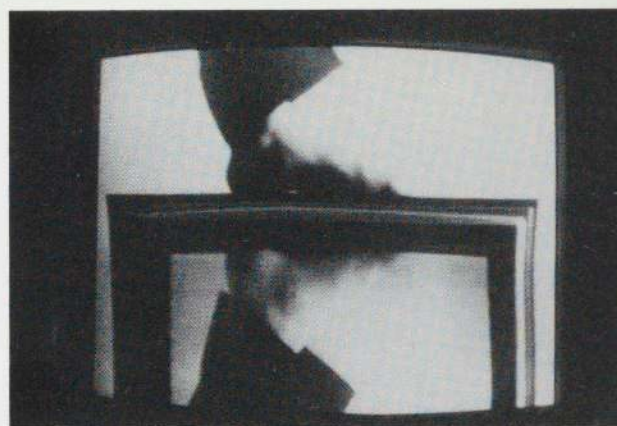
Born February 4, 1936, Fukui.
Graduated from Fukui University in 1958, and has since
had exhibitions in Fukui, Kyoto, Nagoya, Osaka, and
Tokyo. Lives in Fukui.

SELECTED INDIVIDUAL EXHIBITIONS

- 1962,65 Shinagawa Gallery, Fukui
- 1969 Gallery 16, Kyoto
- 1969-71 Fire event series, Fukui
- 1969-71 Smoke event series, Fukui, Kanazawa, Tokyo,
Toyama
- 1970 Muramatsu Gallery, Tokyo
- 1972,73 Video exhibitions, Gallery 16, Kyoto
- 1974 Photography exhibition, Muramatsu Gallery,
Tokyo
- 1977 Video exhibition, Institute of Contemporary
Art, Tokyo
- 1978 Video exhibition, Muramatsu Gallery, Tokyo
- 1978 Video exhibition, Gallery U, Nagoya

SELECTED GROUP EXHIBITIONS

- 1968 "Eighth Contemporary Art Exhibition of Japan,"
Tokyo Metropolitan Art Museum, Tokyo
- 1968 "Trends in Contemporary Japanese Art," Kyoto
National Museum of Modern Art, Kyoto
- 1968 "The '68 Today's Artists Exhibition," Citizens'
Center, Yokohama
- 1972 "Video Week: Open Retina Grab Your Image,"
American Center, Tokyo
- 1973 "Kyoto Biennale '73," Kyoto City Art Museum,
Kyoto
- 1974 "Tokyo - New York Video Express," Tenjosajiki
Hall, Tokyo
- 1974 "Japan Art Festival '74," Montreal Contempo-
rary Art Museum, Montreal, and Vancouver Art
Gallery, Vancouver
- 1974 "Fourteenth Annual St. Jude Invitational,"
de Saisset Art Gallery, Santa Clara University,
Santa Clara
- 1975 "Video Art," Institute of Contemporary Art,
University of Pennsylvania, Philadelphia
- 1975 "Fifth International Open Encounter on Video,"
Espace Pierre Cardin, Paris
- 1975 "Thirteenth São Paulo Biennale," São Paulo
- 1977 "Documenta 6," Kassel, West Germany
- 1977 "Bird's Eye View of Contemporary Japanese Art,"
Kyoto National Museum of Modern Art, Kyoto
- 1977 "First Video Arts Festival," Fylkingen Founda-
tion, Stockholm
- 1978 "Twelfth Tokyo Biennale," Tokyo Metropolitan
Art Museum, Tokyo



Foot No. 3

1978 "Tenth International Open Encounter on Video,"
Sogetsu Hall, Tokyo

STATEMENT

There exists the slightest discrepancy between a certain "simple action" and the "imitating action" that cannot be discerned by the naked eye. In Foot No. 3, for example, the video camera tapes an extremely simple action consisting of raising and lowering (the heel of) one foot and moving the foot left and right. The action is shown simultaneously on two monitors, "A" and "B." I put my foot on monitor "A" and, watching the simple action on monitor "B," I try to imitate the action as accurately as possible. The imitation is also recorded with a video camera.

Spatial-temporal discrepancies occur as the action passes through the nervous system, from the eyes to the cerebrum to the motor nerves, until it finally ends. This is visualized by the electronic video circuit, with only a second's delay. These discrepancies express the degree of mental tension of each moment.

Another circuit exists, which is the audience. The difference between the original action and its imitation is perceived as "ma" (interval), which is sometimes taken as a humorous and sometimes as a spiritual experience.

I therefore feel that video has the possibility of expanding and deepening our senses, as well as our conventional forms of expression.

I am sometimes charmed with the beauty of moving feet. In Foot No. 4 I abstracted only the line of a foot and brought it into full relief. And I visualized the speed of a moving foot that shifted from the state of "A" to the state of "B" with little difference in time as an "interval" of two lines of a foot, that is A and B. I would be very happy if visitors saw humor in perceiving the interval of the shift between A and B.

Chronology

1968

April

"Say Something Now, I'm Looking for Something to Say," a video event, is produced by Yoshiaki Tono and Katsuhiro Yamaguchi at Sogetsu Hall, Tokyo.

1970

March-September

At "EXPO '70," Osaka, experimental video works are presented with other electronically-generated works.

May

"Tenth Tokyo Biennial: Between Man and Matter," presented at the Tokyo Metropolitan Art Museum, Tokyo.

1971

October

Video Earth is organized by Kou Nakajima, Tokyo.

November

Michael Goldberg of Intermedia (now Video Inn), Vancouver, begins four-month stay in Japan.

1972

February

"Video Communication/Do-It-Yourself Kit," the first Japanese video show, is held at the Sony Building, Tokyo. Organized by Michael Goldberg with Japanese artists. Exhibition participants formed Video Hiroba, a group including Sakumi Hagiwara, Nobuhiro Kawanaka, Hakudo Kobayashi, Masao Komura, Toshio Matsumoto, Shoko Matsushita, Rikuro Miyai, Michitaka Nakahara, Fujiko Nakaya, Yoshiaki Tono, Katsuhiro Yamaguchi, and Keigo Yamamoto.

October

"Video Week: Open Retina Grab Your Image," an exhibition organized by Video Hiroba in collaboration with the American Center, Tokyo.

"Video Week Symposium" is organized by Masao Komura, Tetsuo Matsushita, Michitaka Nakahara, Fujiko Nakaya, and Yoshiaki Tono; with Arthur Ginsberg, Mitsuru Kataoka, John Whitney, Ben Konnor, Jiro Takamatsu, Taeko Tomioka, and Yusuki Nakahara.

"Video Week Workshop" is organized by Mitsutoshi Hanga to familiarize artists with portable video equipment.

1973

January

At the Vancouver "Matrix International Video Conference" Fujiko Nakaya presents videotapes by Video Hiroba members.

March

"Methods of Using Video as a Means of Community Participation in Urban Renewal," a research project in Yokohama City, is commissioned by the Economic Planning Agency. Study is conducted by Kazuko Enomoto, Hakudo Kobayashi, Nobuhiro Kawanaka, Shoko Matsushita, Fujiko Nakaya, and Katsuhiro Yamaguchi.

June

Video Earth produces a video document of candidate Akiyuki Nosaka's Senate campaign.

July

Video Hiroba members produce videotape series for the Nigata Electric Company Community Center.

August

"American Video Show," with videotapes by John Reilly and Rudi Stern, is at the American Center, Tokyo.

November

Video Information Center, equipped with a portable video system, begins documenting dance, theatrical, music, poetry, and performance events.

1974

January

"Tokyo-New York Video Express," an exhibition produced by Shigeo Kubota with Video Hiroba and the Underground Center at Tenjosajiki Hall, with videotapes by thirty American artists and fifteen Video Hiroba members.

First issue of Video Express magazine appears, published by Video Hiroba.

April

"Video Kyoto 1974," an exhibition of works by Video Hiroba members and artists from the Kyoto/Osaka area, is at Signum Gallery, Kyoto.

May

Video Art section added to the "Eleventh International Contemporary Art Exhibition," which includes video works by Hakudo Kobayashi, Masao Komura, Shigeo Kubota, Shoji Matsumoto, Fujiko Nakaya, Morihiro Wada, Katsuhiro Yamaguchi, and Keigo Yamamoto. Exhibition is presented at the Tokyo Metropolitan Art Museum, Tokyo.

August

"Video Game Festival" is produced by Video Hiroba, Karuizawa.

1975

January

"Film Media in Tamura '75," a special week of videotapes and performances by seven artists, is presented at Tamura Gallery, Tokyo.

"Video Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia. Video Hiroba members' videotapes are included in this exhibition, which is later shown at The Contemporary Arts Center, Cincinnati; Museum of Contemporary Art, Chicago; and the Wadsworth Atheneum, Hartford.

October

In "Thirteenth Biennale of São Paulo," Japan is represented by video installation works of Katsuhiro Yamaguchi and Keigo Yamamoto.

1976

February

Video Earth presents "Video Menu" at the Contemporary Music Festival.

November

"Japan Today," with video works by Shimamoto and Fujiko Nakaya, is presented at the Yokohama Citizens Gallery, Yokohama.

1977

April

Video Art section for public events is added to the "Thirteenth Japanese Contemporary Art Exhibition," Tokyo Metropolitan Art Museum, Tokyo.

Formation of the Woman and Video group.

August

Symposium "Tokyo-Sapporo Video Express" is organized by Minoru Takeyama and Katsuhiro Yamaguchi in Sapporo.

"Maki Space Video in Tokyo," a group exhibition, is presented at the Maki Gallery, Tokyo.

"'77 September All Night," a twelve-hour video event, is shown with film and synthesizer material.

October

"Japan-U.S. Contemporary Art Exhibition," 80 Langton Street Gallery, San Francisco, is organized by Nobuo Yamaguchi and Steven Moore.

December

"Videokunst aus Deutschland und Japan," an exhibition at the Fukui Prefectural Art Museum, Fukui.

1978

January

"Pan Conceptuals '78," a video exhibition at the Tamura Gallery, Tokyo, with works by Australian, New Zealand, United States, Canadian, and Japanese artists.

May

"Tenth International Open Encounter on Video" is held at Sogetsu Hall, Tokyo; organized by Centro de Arte y Comunicacion.

November

"Videokunst aus Deutschland und Japan: Wege zu neuen Erkenntnissen," opens at the Maki Gallery, Tokyo; organized by the Maki Gallery and the Goethe Institute, Tokyo.

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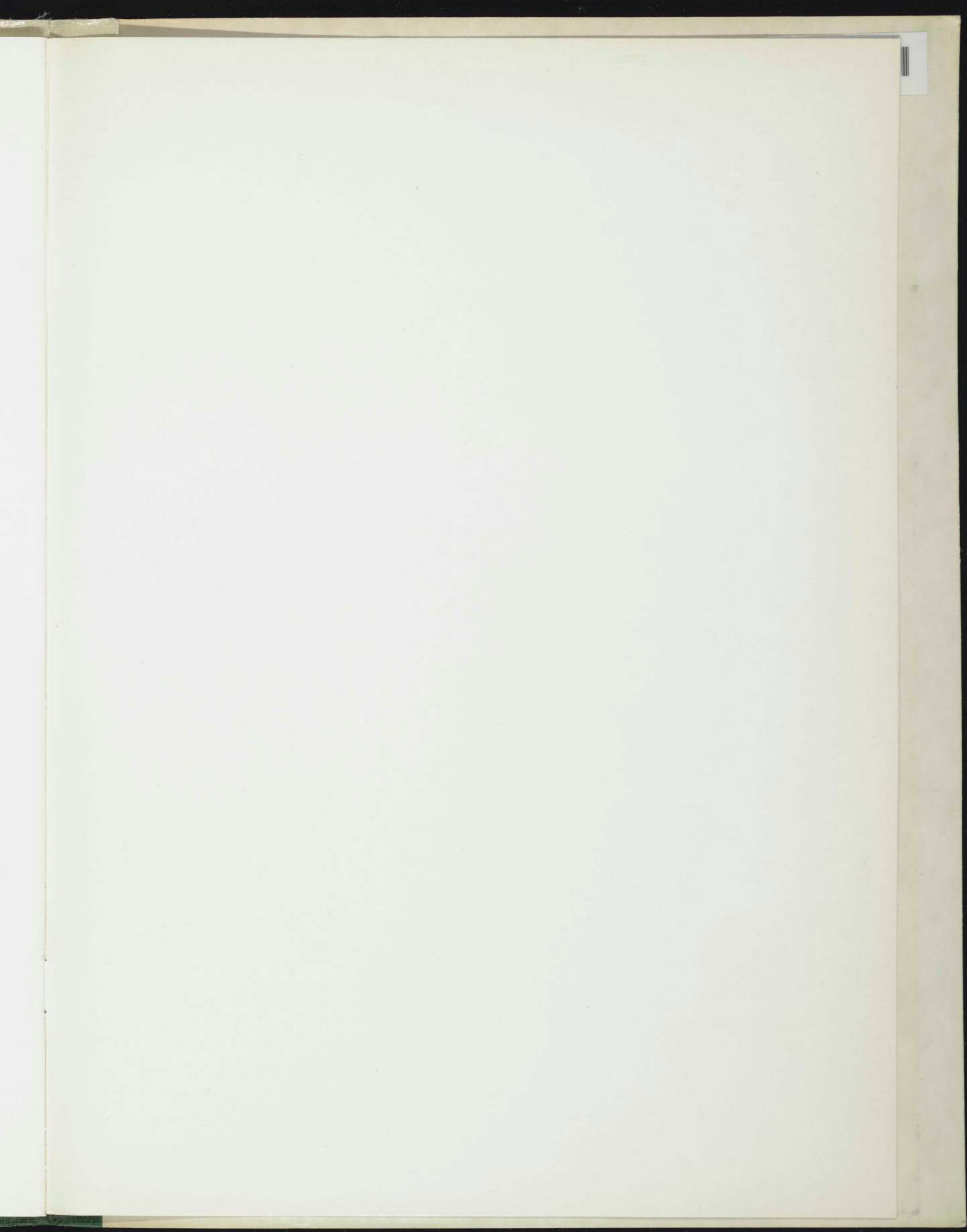
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