japan
video art
festival

cayc
buenos aires

Japan Video Art
Festival

33 Artists
at CAYC

April 1978

Center of Art
and Communication
Buenos Aires

33 Participating Artists

Besson
Hans Fleischner
Hiroshi Fujii
Mako Idemitsu
Taka Iimura
Norio Imai
Shoji Kaneko
Etsuo Kawamura
Hakudo Kobayashi
Hori Kousai
Shigeko Kubota
Duck Jun Kwak
Masafumi Maita
Shoji Matsumoto
Toshio Matsumoto
Yutaka Matsuzawa
Kyoko Michishita
Setsu Miura
Toshi Morinoh
Hidetoshi Nagasawa
Tsuneo Nakai
Kou Nakajima
Yoshio Nakajima
Masaaki Nakauchi
Fujiko Nakaya
Hitoshi Nomura
Kishio Suga
Noboru Takayama
Yoshio Uemura
Morihiro Wada
Aki Yada
Katsuhiro Yamaguchi
Keigo Yamamoto

An Open Spirit

In the last five years, the Center of Art and Communication (CAYC) has organized ten International Open Encounters on Video, according to the following list: I, at the Institute of Contemporary Art, London, 1973; II, Espace Cardin, Paris, 1974; III, Palazzo dei Diamanti, Ferrara, Italy, 1974; IV, CAYC, Buenos Aires, 1975; V, Internationaal Cultureel Centrum, Antwerp, Belgium, 1976; VI, Museum of Contemporary Art, Caracas, 1977; VII, Joan Miró Foundation, Barcelona, Spain, 1977; VIII, Continental Gallery, Lima, 1977; IX, Alvar and Carmen Carrillo Gil Museum, Mexico City, 1977; and X, which will be held next May at the Sogetsu-Kaikan Building, Tokyo. As their title indicates, these encounters are open, in order to encompass all tendencies and authors, an attitude demanded by video art itself. We believe that the best explanation of the need for this spirit, and of the scope of the medium, was formulated in February 1977, during the Barcelona Encounter, by Katsuhiro Yamaguchi, one of the most important creators of Japanese video art and one of the 33 participants in CAYC's Japan Video Art Festival.

Yamaguchi said at that time:

"Some two hundred years ago a kind of open poetry contents were held in Japan, with the purpose of having a physical space turn into a communication of living art. The coordinator initiated the encounter by pointing out the essence of a theme, which was selected from among the events of the corresponding season; for instance, the first snow of winter, the light of summer, the sound of the wind on a door.

"Not many people took part in those encounters. Approximately thirty people gathered in a room and, over the span of three hours, each one of them prepared several poems, the sum of which, some two or three hundred, formed a chain of the imagination and, later, turned into a popular tradition or legend.

"Two centuries ago we did not have television or video recorders, for which reason paper and brush were used. Today we have the necessary means for an imaginary presentation in real time: video art is the most useful of those media. Through the years, the imagination of mankind was captured by the artists, and ended in the art objects. But, now, technology allows us to project outside our mind the inner process of imagination.

"Video art makes this reconquest of the imagination possible. It is within the reach of everybody. With it, the poetry encounters of two hundred years can and must be reborn."

Imagination and reality of Japanese video art

The opposition between what is real and what is
imaginary is one of the dualities which has been most
employed both in the history of philosophy and of the
social sciences and in the field of common sense.
It is supposed that what is imaginary is what is unreal
and fantastic, and this belief operates as the basis of
different types of development. But what is imaginary
constitutes a reality, because cultural conditionings
operate palpable and sensible effects on human society.
In art what is imaginary —understood, from a semiotic
perspective, as a determined level of meaning of the
social messages— is an essential component of all
creative work. However, there exists an ambiguity in the
term imaginary: it evokes what is illusory and, at the
same time, refers to images, to semiotic elements
investigated by psychology and, more recently, by a
semiotics of the visual message. Although the imaginary
is not limited in this sense to what is visual —the images
may be acoustic, olfactory, cenesthetic, etc.— research
has privileged the visual image.
What kind of connection exists between what is
imaginary according to common sense and even in
philosophic tradition, and images as perceptible
elements, video images in particular? Let us remember,
for a start, that for Descartes or Spinoza the imaginary
remits to that which must be expunged from the realm of
reflection, something which confuses reason and hinders
the production of "clear and distinct" ideas.
Now then, images have occupied, throughout history, a
definite place in the most unlike societies: objects of
adoration and cult in some, forbidden objects in others.
The link between the imaginary and the image is given
fundamentally at the level of the individual psyche, and
its clear manifestation are dreams or hypnagogic images.
It is in the area of psychic life where the transformation is
produced of the illusory —which isn't at all opposed to
the real or possible— into visual images.
This correlation allows a link to be established between
the contents of the means of communication which
operate through images (fixed or moving), and the
oneiric or subjective. Video —which on a technical level
exploits all the resources of electronic technology until it
achieves an abstraction of the image which was difficult
to conceive a few years ago— thus places itself, on one
hand, in the register of the imaginary, according to
common sense, and on the other hand in the register of
the image. Strictly speaking, video art induces the

Katsuhiro Yamaguchi

conjunction of both terms. It may be objected that not all video art is formalist or non-firurative. At this point begins the need to reflect about the statute of the reference to reality on the part of that video art called testimonial or documentary.

In linguistics, the problem of the reference of signs to their objects —referents— is not simple. Very few, in truth, are the signs which refer to something concrete, as the possibility of intercommunication spreads on the basis of the fact that linguistic signs are abstract —they do not refer to concrete or particular episodes— save for a small number of exceptions. As signs are generic, the problem of the reference to the events of the outer world can only be considered if we take into account the especific conditions and circumstance which surround social messages as a whole. The phrase "this dog bites" does not refer to any dog in particular but is applicable to any of those animals.

It is its circumstances which limit the enormous quantity of meanings of an expression and, consequently, allow the message to acquire a referential capacity.

It has been said and repeated that the image, by copying the real and representing it iconically, draws nearer to it than the word. But, at the same time, semiologists atribute to the image a polisemia which linguistic signs lack. This contradiction between the multiplicity of meanings and the referenciality of the image, illustrates the difficulties which theory runs into when it tries to characterize a complex object.

Basing ourselves on semiotic reflections about the discourse, especially the branch of investigation known as the "theory of the discourse", we shall say that, in the same way as language, images are objects capable of engendering or creating their own discoursive universe.

In other words, they have the characteristic of "producing" the reality to which they allude.

This fact, directly recognizable in the cartoon strip or in painting —not to speak of caricature, which arises from the above-mentioned mechanism —is common to any type of image and, consequently, to the images of that video called, in an impressionistic way and merely to effect a classification, testimonial.

Considered to be signs with a sense or meaning, images participate of the nature of every semiotic object: they have a meaning and, as from this point, allude to something else: to sum up, they have a referential capacity. Again, iconic images —those which denote something because "they resemble them"— are so in great measure because of conventions and codification. It is convention which, in the ultimate instance, regulates

Ichiro Hariu

all possibility of designation. In testimonial video, additionally, only the context delimits the meaning: one fixed image by itself would require a linguistic or other context to be decoded.

These semiological observations lead us to the conclusion that the distance existing between the "abstract" image and the "iconic" image is not as great as it might have appeared at first sight, and that this is only so if we allow ourselves to be led by an observational and superficial empiricism. What we call testimonial or realistic video art is, consequently, dominated by the same modalities as formalist video art, and the distinction between figurative and non-figurative is a simply operational division.

The images of realistic video organize their own discoursive universe in the same way that abstract images do so. In consequence, video, in any of its manifestations, engenders the reality to which it refers and copies nothing, at least in the habitual and traditional meaning of the word.

A collective memory

Returning now to the terrain of the imaginary, we will add that video art produces its imaginary universes for the simple reason that, despite the supposed copy of reality which is attributed to a certain type of works, it originates fields of meaning which belong to it, insofar as we consider it a typical case of artistic productivity.

We might say, generalizing these conclusiones, that video art belongs as a genre to the specific domain of imaginary products. The imagery of video art corresponds to a particular conception as regards its performance and, fundamentally, the system of communication employed.

The images, nevertheless, allude to the real, but in an indirect and mediated way, as the reality to which they refer is that of their own conditions of production, that is, the conditions of generation of the superficial structures, which is what the images on the screen really are.

These two characteristics, namely the remission to the conditions of production and the inclusion of the imaginary, define video art as a medium of communication and signification which is especially appropriate for the artistic function, for the transmission of esthetic contents.

Indeed, any medium can constitute the infrastructure on which the significants of art can establish themselves, like the material infrastructure of a canvas or block of marble. But in video this materiality dissipates itself, to

Arata Isozaki

the point that one might talk of the non-materiality of the medium, or, which is the same thing, of its function as operator of all possible materialities.

This is a point of particular importance, as the possibility of transmitting images as from an ever-new conjuction of forms and sequences, of permanently renewed assemblages and combinations, gives the medium the capacity to translate" other artistic languages. It is an "interpretative power", as video is the only system of esthetic production in which other systems can manifest themselves.

But to the power to interpret other media is linked, in the case of video, the possibility of apprehend and transmit what the latter have of imaginary.

This is the effect of certain conditions of production of video. The images —now, in the psychological sense— of the artistic operator materialize or, better still, objetify in the video images. Not because these latter "copy" the former, but because the entire combinatory and sequential game which regulates the organization of the work is based, in the ultimate instance, on the expectations, interests and objectives which the artist harbours before undertaking his work.

This is, then, the result of subjective sectors which, for the sake of convenience, we call images or representations.

Such psychological images are, in turn, organized and structured on the basis of the objective conditions in which the artist produces. Video or videographic information thus turn into a kind of symptom of the general conditions of its production, both the objective and the subjective ones. It is in this sense that we had spoken of relations of video to reality. We can illustrate the process with a simple diagrama:

Conditions of Production   Reality

Videographic Image

Transformation (1)   Transformation (2)
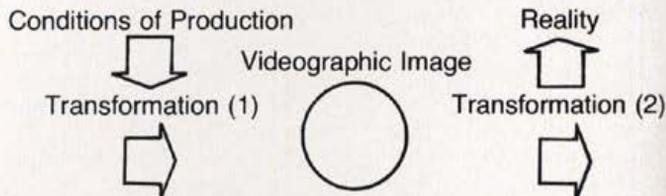
Hakudo Kobayashi
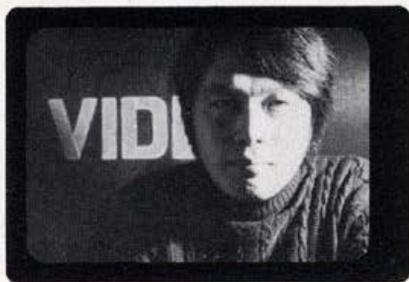
In this diagram, Transformation (1) is the set of transition which, as from the basis of the conditions of production, determine the video images. And Transformation (2) is the production of a "reality" engendered by the video discourse itself, by the combination of sequential images. Correlating both terms, we can say that the videographic image is a mediation between a created reality

(imaginary universe of video) and a determined state of the objective and subjective conditions of production. The imaginary as effect and the real as cause are mediated by the image, but, at the same time, find in the latter the locus of their manifestation, of their "realization" or objectivation.

For this reason, the technical conditions of video allow it to be considered as a collective memory, not in the sense of a passive register of an assumed prefigured reality, but in that of an active production of artistic sequences. The word memory acquires a meaning if, with it, we allude to what is particular about the artist, to his capacity to compile, and not to what is compiled, that is, to a possibility rather than to a determined type of contents.

In the ultimate instance, video art representes the non-visible conditions of the mind of the producer and refers to them. The complexity of the combinations of images on the screen is not greater than the complexity of the cerebral mechanics which elaborates them or of the synthesizer which produces them electronically. This point of view differs considerably from that which considers video to be a register of the outside world which is filmed, a kind of "viewing machine", as it is put by certain popular television formulas.

Six intensive years

The works exhibited during the Japanese Video Art Festival carried out in April 1978 at the CAYC halls is a notable example of the assertions we have made in our cogitation on what is imaginary and what is real. These productions indeed constitute that collective memory to which we alluded in stressing the technical conditions of video art. Through them, therefore, it was also possible to encompass the brief but rich history of the development and boom experienced in Japan by this esthetic discipline.

Expo 70, held in Osaka, demonstrated that the Japanese television industry was the world's most advanced. However, at that point, video art only existed there in the isolated and scarce attempts carried out by Toshio Matsumoto, Rikuro Miyai, Taka Iimura and Keigo Yamamoto.

November 1971 saw the arrival in Tokio of the Canadian Michael Goldsberg, who during four months intensely promoted videographic activities through the projection of works of his own and of other Canadian artists, talks, lectures, and technical instruction.

It was his impetus that was responsible for the first

Carter and Duck Jun Kwak

Japanese video art festival, held in February 1972 at the Sony building in the Ginza neighbourhood, under the heading, "Video Communication Do-It-Yourself Kit", with the participation of 18 artists, among them its organizers: Matsumoto, Miyai, Toshi Ichiganagi, Homei Tono, Fujiko Nakaya, Hakudo Kobayashi and Katsuhiro Yamaguchi. Almost simultaneously, Yamamoto presented a videographic spectacle, "Confirmation by Doing", at Tokyo's Gallery 16.

Soon afterwards, in March, these eight pioneers and 21 other visual artists, film-makers, photographers, designers, critics and architects founded a group known as Video Hiroba (Video Plaza), with the purpose of facilitating and expanding the productions of the medium. The birth of Video Hiroba thus becomes the birth of Japanese video art.

Given the lack of support received by these experiences, both on the part of the Government and of private companies, and the limited means of the authors, the Group purchased equipment to lease it to its members at a tenth of the going rate; additionally, a series of social projects was drawn up and local and international encounters programmed.

One of the first tasks undertaken by Video Hiroba in its interest in community affairs was the research carried out by Yamaguchi —assisted by Nakaya, Kobayashi and Nobuhiro Kawanaka— in the cities of Niigata and Mito during the month of April 1972.

A similar line was followed by the videographic documentation of the "Woodstockholm" rock concert in May 1972, the income from which was spent on sending some victims of the Minamata disease (citizens who became ill through the contamination of the water running near a nitrogen factory) to the United Nations Conference on the Human Environment, in Stockholm.

October saw the first collective exhibition staged by Video Hiroba: 28 Japanese artists —four of them, Shuya Abe, Iimura, Shigeko Kubota and Tsuno, residing in the United States— take part in the "Video Week" at the American Center in Tokyo, where 30 works by American artists were also shown. There was also a video-picnic organized by Mitsutoshi Hanaga with the object of helping new adepts acquire familiarity with the equipment, a street happening by Miyai, and a ssmposium on electronic communications.

In March 1973 an ambitious initiative of Yamaguchi's was carried out, with the cooperation of Nakaya, Kawanaka, Kobayashi, Shoko Matsushita and Kazuko Enomoto. The idea was to study the effects of videographic communicaciont in the solution of urban

Kyoko Michishita

problems, and the development of practical methods for achieving a greater community participation in neighbourhood affairs. With funds supllied by the Government's Economic Planning Agency, a district of the city of Yokohama was selected as model, and divided into five sectors.

Yamaguchi and his assistants taped interviews with the inhabitants of the area. show them to them, and exchange ideas and opiniones. They were assisted by a special commission formed by two urban planners, a sociologist, a social psychologist, two experts in municipal affairs, an anthropologist and other experts linked with the Group. Finally, the inhabitants of the five sectors were gathered in a kind of assembly, at which the work carried out was presented to them.

Says Nakaya: "The response, in general, was positive. The community clearly needs to be more informed before any genuinely constructive action can proceed. But to me an even more important discovery was that they expressed a need for imagination and expertise as well." If the visit by Goldberg, the Canadian, has been fundamental to the takeoff of Japanese video art, that of the Korean Nam June Paik, one of the most brilliant and veteran of video artists, also was so far a reaffirmation of the creative work of the Japanese authors. Paik was in Tokyo in June 1973 and held extended dialogues with the members of Hiroba.

Seven months later the second encounter sponsored by the Group took place: "Tokyo-New York Video Express", on an idea by Kubota, is held during three January nights of 1974, in Tokyo, with works by 15 Japanese artists and 37 others from the United States, totalling fifteen hours of screening. The limited capacity of the auditorium, 150 seats, thwarts the entry of real throngs waiting to get in.

Recalis Kubota: "I brought videotapes from my United States friends in a heavy suitcase. It was like transferring a mobile video library across the Pacific. Alternating between Japanese and American videotapes, we achieved not vertical communication from top to bottom, but lateral communication from friend to friend."

As from that point, video art shows proliferated in Tokyo and other Japanese cities, and new practitioners joined this activity. Video Hiroba dwindled slowly, until it disappeared, after its active members had been reduced to five: Yamaguchi, Kawanaka, Kobayashi, Matushita and Nakaya. One of its founders, Matsumoto, entered into an association with Norio Imai, Yoshio Uemura and Shigehide Yonezu to give life to the "Art and Video Group" in 1975.

Yusuke Nakahara

At the same time, the works of these authors circulated abroad, especially in the United States and Canada, where they obtained favourable reviews and where the attention lavished on them was only paralleled by their vigour. Thus they arrived, at the end of 1975, in South America: Yamaguchi and Yamamoto presented their productions at the XIIIth Biennial of Sao Paulo, Brazil; and Yamaguchi participated in the debates which accompanied the IVth International Open Encounter on Video, organized by CAYC in Buenos Aires (October 31 through November 14), apart from exhibiting three of his works, alongside those of his colleagues Iimura, Imai, Kobayashi, Kubota, Nakaya, Yamamoto, Hori Kusai, Etsuo Kawamura, Duck Jun Kwak, Yutaka Matzusawa and Hidetoshi Nagasawa.

The numerous roads

Within the two tendencies which, simply because of the need to effect a classification we have called documentary and formalist, the numerous roads can be perceived which are travelled by the Japanese authors of video art.

Among the former, mention must be made of the pioneer Nakaya, who emerged to critical acclaim with "Supporters of Minamata", concerning the protest rallies in front of the offices of the already mentioned nitrogen factory whose effluents were contaminating nearby waters. By playing back the video tape on the scene, the protesters could objectively review their own fight and convey this information to other groups of people joining them. Nakaya also showed the tape to the public, which resulted in more understanding between the protesters and the public, "something rarely achieved by commercial television", as Toshio Matsumoto accurately notes.

Another concern of Mrs. Nakaya is the integration of old people with society, technology, and children, through a video-data bank of (1) their ideas on recycling, (2) their wisdom and experience, (3) their hopes for the future.

She has also made a series of tapes on primitive technology, such as trimming a tree or standing an egg.

The work of Seiichi Fujii follows the same line. His "Portrait Yokosuka" was carried out in Yokosuka, the site of a vast United States naval base, in the neighbourhood of which there is a shop dedicated to turning into painted pictures the photographs left there by the United States sailors. Fujii documented these activities to reveal the loneliness of the sailors, the sadness of the Japanese artisans devoted to so strange a trade, and, through

Fujiko Nakaya

them, the fact of the foreign military presence.
Also relevant have been the contributions of Norio Imai,
Kyoko Michishita, Kaneko Shoji, Morihiro Wada, Shoji
Matsumoto and Mako Idemitsu. On their part, the works
of Kobayashi and Kawamura, which record
performances, acquire value not so much because of the
performance in itself but through the process of
production of the video which registers it. In Kobayashi's
"Laps", the feedback to viewers of their own participation
in a hall became the video performance itself. First
Kobayashi taped some simple gestures he made in front
of a camera. Then viewer A, after watching the tape,
imitated the gestures he just saw; viewer B copied those
of A, and C of B, and so on.
In "Image-On", Kawamura registered the conduct of a
tramp in the street and later that of a professional mime
who tried to synchronize his movements with those of
the hobo. Later he exhibited this second tape to a poet,
asking him to explain every one of the attitudes seen in
it. The poet's words were later added to the tape of the
tramp.
Shigeko Kubota, currently video curator of Anthology
Film Archives, the New York institution directed by Jonas
Mekas, is the author of a work which is hard to
pigeonhole within a specific genre. In "Allen Ginsberg",
five channels of the poet singing were accompanied by
Kubota, standing before the monitors in a dress
screened with Marilyn Monroe images, striking wooden
blocks. At the same moment, she was monitored on a
tiny screen, her projected image swaying back and forth
in a visual statement of the total rhythm.
For "Europe on 1/2 Inch a Day", Kubota shot
performance-art atrractions in several European centres.
In "Duchamp-Cage: Electronic Chess Game", using stills
of the well-known chess game, were the chess board
was wired for sound so that it became a musical
instrument with each move, Kubota dissolved from one
photograph to another, effectively replaying the match,
with accompanying score, and keying in abstract patterns
and feedback as counterpoint. What had been an
avant-garde concert performance was recreated with a
new visual dimension. In other parts of the work, John
Cage's brainwaves are played and the composer
describes his participation in Kubota's memorial book
about Marcel Duchamp.
In a more straightforwardly documentary sphere, "Video
Girls and Video Songs for Navaje Sky" pertains to Indian
culture in the United States. Thus, Kubota lived together
with the Sandovar family at their home in Chinle,
Arizona, "lived their lives, experienced their rites and

Aki Yada

shared their waggon trip to the water fountain". The enterprise was a difficult one, since Indians rarely grant taking pictures of themselves to their Indian friends, much less to strangers, because their religion says that taking a picture is equivalent to stealing the spirit. Toshio Matsumoto is numbered among the most highly appreciated cultivators of the formalist tendency, to which he applies sophisticated products of videographic technology. He himself admits that his works pertain to the universe of the mysterious, the illogical, the unreal, the hallucinatory and the magic. "Video is a fascinating medium for me", he says. "This electronic technology enables me to **enter** the world I described before, and within this experience it enables me to examine my own personal world."

Adds Matsumoto: "My 'Metastasis' is an attempt to create a strong, convulsive sphere of beauty. Because of my use of highly developed electronic video technology, my style is rare in Japan. The device (Data Colour System) I used could not only interpret monochromatic graduations to chosen colours, but was also capable of controlling the width of the colours. I chose a toilet seat as the symbolic material for this piece, to focus upon the original rythm of life: the transfiguration of the cells —the movement from nonexistence to existence to nonexistence."

Sakumi Hagiwara employs video to register time. In "Mist" he recorded 20 minutes of a mountain with clouds moving it to obscure until it disappeared completely and then gradually reappeared as the wind lifted the clouds away: time becomes meta-time. In "What I Saw on Sunday" he videotaped the gradual transformation of a puddle on the ceiling of a house as it is reflected there by sunlight, and disappears as the sun goes down.

As regards Iimura, he had studied the structural relationships of language and video, using English in this case. "Video is a unique system for applying this study which is capable of recording image and sound simultaneously", he explains. "In the closed circuit system, which is self referential, a camera (observer) is fed back by the monitor (observed), so that the image not only refers to the object which is shot, but is also able to refer back to the subject, who is shooting. This constitutes a sentence-like structure. In the language too, what I am concerned with is not a word as object, but a sentence and its structure". To this search respond his works "I Am Takahiko Iimura", "Camera, Monitor, Frame", "Observer / Observed" and "Observer / Observed / Observer", made between 1972 and 1976. Situated near the goal pursued by Iimura is Keigo

Japan afro-asian writers

Yamamoto, with his "Confirmation by Doing" series, on which he worked for four years. The artist seeks to achieve "a confirmation of space, not by abstract measurements like one metre or two metres, but by physical measurements like one foot-pace or the height of one's body". He defines his works as "as record of exploring and confirming the space we live in by walking its perimeter with one's own feet, or by such an everyday act as digging a hole."

Representative of these interests is Yamamoto's "To Hold my Hand", where he videotaped an attempt to hold a glass with a hand whose thumb and index finger are tied so that they are unable to move. Of course, the hand fails to hold the glass until the end, pointing out the similarity and difference between a human and an animal's paw.

Mention must finally be made of the case of Yamaguchi, born fifty years ago in Tokyo, who came to video art after an important career as an avant-garde sculptor and painter. Cofounder of Video Hiroba, as we have seen, Yamaguchi not only turned to the use of video for community ends, but also practices a conceptualism which has been expressed in his "Video Events" and his "Video Exercises", such as "Las Meninas", in which he works with Velázquez's celebrated canvas to observe the reactions of the spectator of today; "Self-Portrait", "City Landscape", "Concave Cosmos, I and II", and "Homage to Futurism", dedicated to analyzing the contemporary world through its human masses and its automobiles. Yamaguchi likes to quotes some verses by Basho which, in his view, define the role of the visual artist in contemporary society:

"There are always new things to be learned.
Seated on your desired seat, nothing should distract you from your poetry board.
Say your spontaneous thoughts with immediacy.
At this real time you should have no hesitancy.
Because if you let this precious moment slip away,
Your board will be taken and your poems fade away."

And he adds, in comment, "If we are going to choose a medium now, we would probably choose the electronic one, because it is the only one that can possibly accomodate the global and the physical immediacy of mankind. The media technique that comes from the electronic usage has been already changing our life styles. Therefore, the artists should extract the media mechanism of the real time."

Jorge Glusberg

Keigo Yamamoto

Besson

Mako Idemitsu

Norio Imai
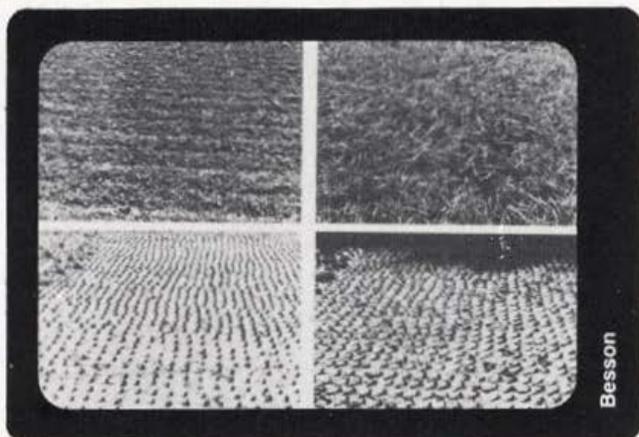
Besson

Nakayama-cho 22-2
Daigo Fushimi-ku
Kyoto, Japan

"2 Diagonals and 525 Horizontals"
Collaborators: Kansai TV Studios,
Osaka, Japan
Director: Shigemitsu Sugiyama
NTSC-colour-sound-½" open reel-3'

Hans Fleischner

N5 5 Niraku-so
1-9-27 Takadanobaba-cho
Shijuku-ku, Tokio, Japan

"Another Festival and After"
NTSC-b/w-sound-½" open reel-30'

"Once is Enough"
NTSC-b/w-sound-½" open reel-30'

"Member of the Board"
NTSC-b/w-sound-½" open reel-30'

Hiroshi Fujii

Tachikawa-shi
Fuji-cho
2-6-16 Tokio, Japan

"Fragments"
NTSC-colour-sound-¾" cassette-41'

Mako Idemitsu

Nirenoky Gallery, Tokio, Japan

"What Women Make"
NTSC-colour-sound-½" open reel-7'

"Mercedes Benz"
NTSC-colour-sound-½" open reel-7'

Taka Iimura

127 Second Avenue
New York (U.S.A.)

"Field Works Nº: 1, 2, 3 " 1974
CCIR-b/w-no sound-½" open reel

Norio Imai

4-29 Mandai-nishi, Sumiyoshi-ku
Osaka 558, Japan

"Video Snap"
From video tape performance
camera   monitor   video tape
Camera: Genjiro Matsumoto
NTSC-colour-sound-¾" cassette-30'

Shoji Kaneko

1879 Konami Suwa-City
Nagano-ken, Japan

"Native Big Festival 'hihasgurasau'
video piece"
About the holy wild nature 'metaship'
in caverns processional purification
for beauty and joyous freedom-
inquiring 'where', 'what', 'why' hap-
pened in the world, useful media pas-
sed in public-searching for the basic
human life -as context of visual eco-
logy up-to-date life style
NTSC - b/w - no sound - ¼" open
reel - 20'

Etsuo Kawamura

8-51-20 Shakujii-machi
Nerima-ku, Tokio, Japan

"Image-On Nº 2"
NTSC-colour-sound-1/2" open reel-
15'

Hakudo Kobayashi

2-30-40 Nishi Kunitachi City, Japan

"Catch Video" - "Map Out"
Video, man and comedy
Actor: Keikyo Nakatima
Collaborator: Salvador Tali
NTSC-b/w-sound-¾"-cassette-20'

Hori Kousai

8-51-20 Shakujii-machi
Nerima-ku, Tokyo, Japan

"Memory Practice" 1975
NTSC-colour-no sound-½" open
reel-8'
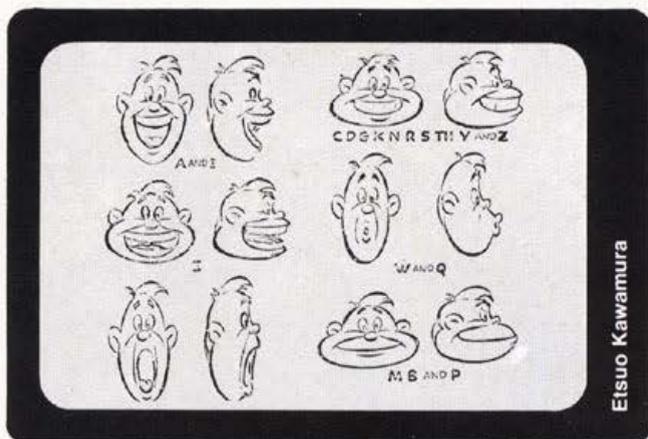
Etsuo Kawamura
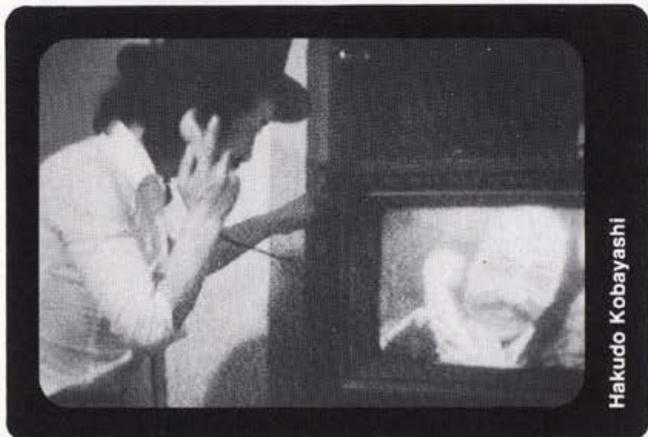
Hakudo Kobayashi

Shigeko Kubota

Duck Jun Kwak

Toshio Matsumoto

Toshio Matsumoto
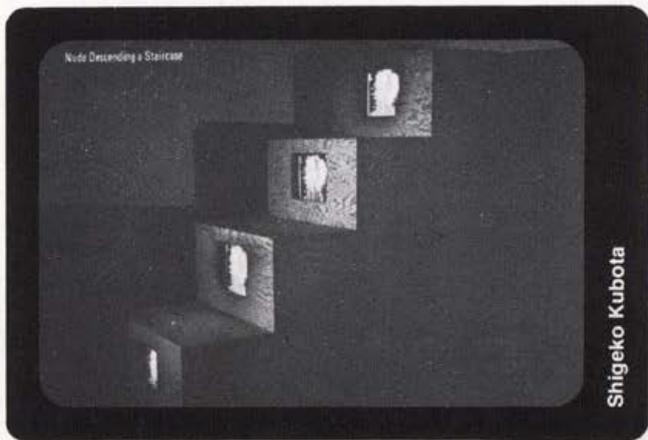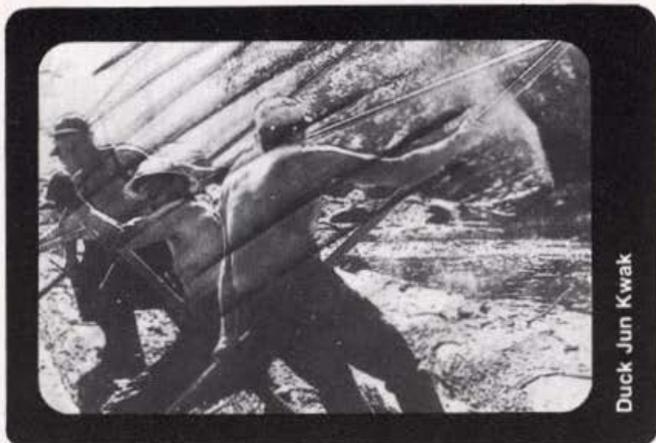
Shigeko Kubota

Box 846-Canal Street Station
New York 100132 (U.S.A.)

"Video Girls and Video Songs for Navajo Sky"
NTSC-colour-sound-¾" cassette-30'

Duck Jun Kwak

39 Tang Momayama-cho
Fushimi-ku, Kyoto, Japan

"Duck Jun Kwak of Video 76-12"
NTSC-colour-no sound-³/₄" cassette-12"

Masafumi Maita

617 Ninomiya, Ninomiya-machi
Naka-gun Kanagawa, Japan

"Origin"
NTSC-b/w-no sound-½"-open reel-30'

Shoji Matsumoto

33 Ebisugawa-agaru, Muromachi-dori, Nakagyo-ku, Kyoto 604, Japan

"Video Installation"
NTSC-b/w-no sound-½" open reel-22'

Toshio Matsumoto

1-10-1201, 2 Chome Higashiyama
Meguro-ku, Tokio, Japan
Presented by Underground Center,
Tokyo, Japan

"Mona Lisa"
In "Mona Lisa" I experimented with the idiom of a personal "trip", a journey into self, through a device called Scanimate. "Mona Lisa" is mysterious, illogical, unreal, hallucinatory, magical and irrational.
Tokyo Scanimate: Video system with computer.
NTSC-color-sound-¾" cassette-3'.

"A Hand for a Hand"
NTSC-b/w-no sound-open reel ½"-
20'

Yutaka Matsuzawa

5370 Shimosuwa-machi
Nagano-ken, Japan

"Document" I, II and III
NTSC-b/w-sound-½" open reel-30'

Kyoko Michishita

Ohba Apt, 1-9-2, South Aoyama
Minato-ku, Tokyo, Japan

"Eating"
I videotaped before and after every
meal I had during the whole month of
June 1975. I sometimes ate alone,
sometimes with a companion and
other times with more than three com-
panions. I also show the kind of music I
had a hangup for during period.
NTSC-b/w-sound-½" open reel-20'.

Setsu Miura

Shinano Mansion 503, 3-17-5, Kita-
zawa
Setagaya-ku, Tokyo, Japan

"Jelly"
Editing Asistance: Daigo Seishin
Geka. Video Information Center
Sound Asistance: Milo L. Parsons
NTSC-b/w-sound-½" open reel-24'

Toshi Morinoh

2955 Todoroki
Kawasaki-shi, Japan
Present by Japan Underground Cen-
ter, Shinjyuku-ku, Japan.

"Frame by Frame/Being by Being
Diatance by Distance".
NTSC-b/w-sound-½" open reel-25'.

Hidetoshi Nagasawa

Vía del Cairo, 4
21100 Varesse. Italia
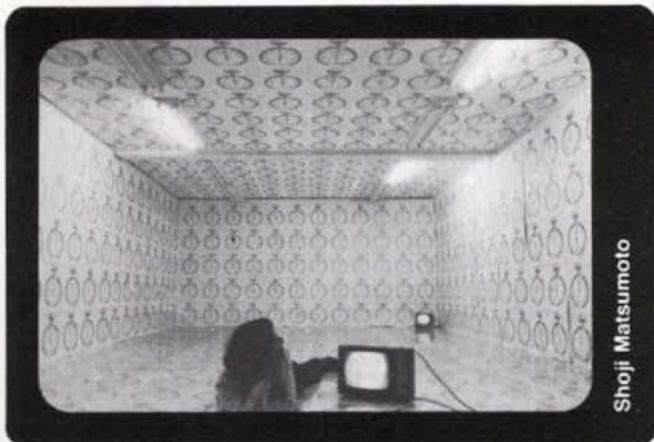
Shoji Matsumoto

Kyoko Michishita

Y. Nakajima

Fujiko Nakaya

聴覚映像
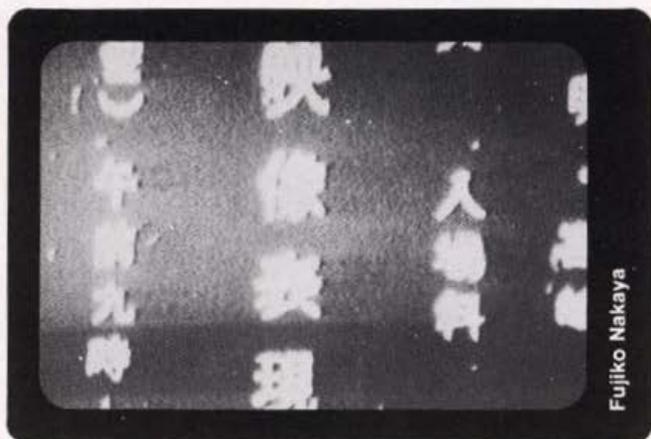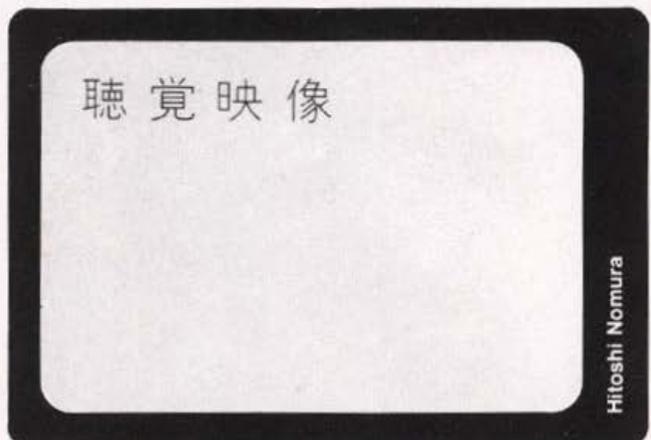
Hitoshi Nomura

Kishio Suga

Present by Studio 970-2. Varesse. Italia

"A Transfer and Negation of Choice"
Collaborador: Luciano Giaccari
CCIR-b/w-sound-½" open reel-9'

Tsuneo Nakai

603 Oiso. Oiso-machi. Naka-gun
Kanagawa-ken, Japan
Presented by Gallery Maki, Tokio,
Japan

"Elixir"
Wave + sun. Positive reflection-
negative reflection.
NTSC-colour-son-¾" cassette-20'

Kou Nakajima

Shingawa-ku
Oi 4-25-24, Tokio, Japan

"And Video and . . ."
NTSC-b/w-sound-¾" cassette-60'

Yoshio Nakajima

International Workshop Bauhaus
Situationista, Drakaygget 28600
Orkelljunga, Sweden.

"Situatiomsum 1958-1977 Sweden"
CCIR-colour-sound-¾" cassette-55'

Masaaki Nakauchi

1-35-4, 603 Higashi-nakano
Nakano-ku, Tokio, Japan

"Work N° 7"
NTSC-colour-sound-¾" cassette-19'

Fujiko Nakaya

1-21-1 Jingu-mae
Tokio 150, Japan

"Statics of an Egg"
The egg stands up following the natu-
ral physical laws. Its stability is to be

found only in its axis or close to its axis. The Chinese have been aware of this for over a thousand years.
NTSC-b/w-sound-¾" cassette-11'

"Fog Over Knavelskar"
NTSC-b/w-sound-3/3" cassette-20'

Hitoshi Nomura

2-15, 8-201 Kosebe-cho Takatsuki-shi
Osaka, Japan

"A Lunar Eclipse"
A total eclipse of the moon
NTSC-colour-no sound-$^1/_2$ cassette-24'

Nishio Suga

6609 Ikuta, Tamaku Kawasaki-shi
Kanagawa, Japan

"Zone"
"Dependent Law... Water, Air, Earth Stone, Ice"
Everything has a system in itself. The system indicates the situation of 'dependence'. I want to think about the rate of 'dependence'.
Collaborator: Yauhiko Suga.
NTSC-colour-sound-¾" cassette-60'.

Noboru Takayama

1385 Nakata-cho, Totsuka-ku
Yokohama-shi, Kanagawa, Japan

"Headless Scenery"
NTSC-colour-sound-¾" cassette-30'

Yoshio Uemura

Nisht-Marutamachi-Karasuma-Naka giyo-Ku, Kyoto, Japan

"Thin Down"
NTSC-b/w-sound-½" open reel-30'

Morihiro Wada

c/o Nakadai-Corpo 202
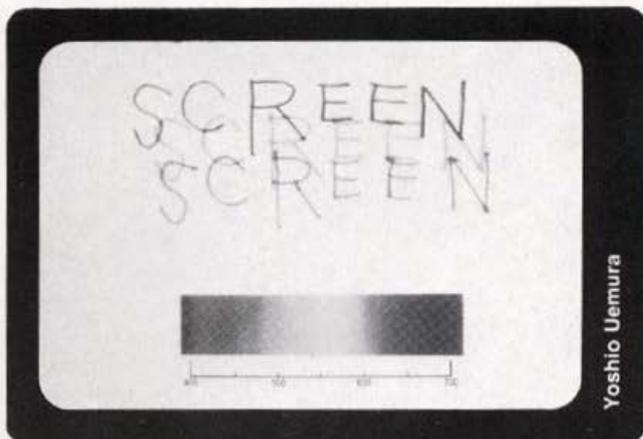
Yoshio Uemura
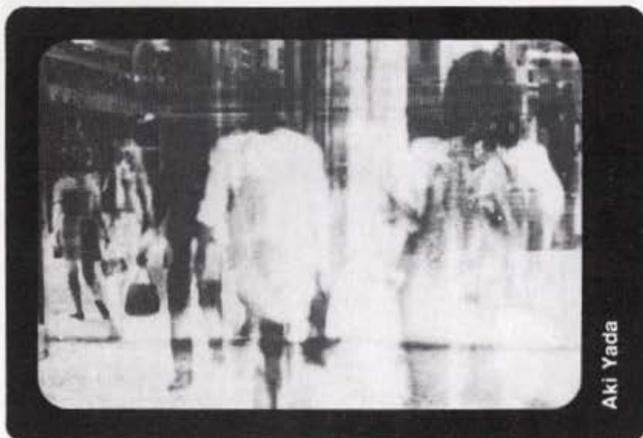
Aki Yada
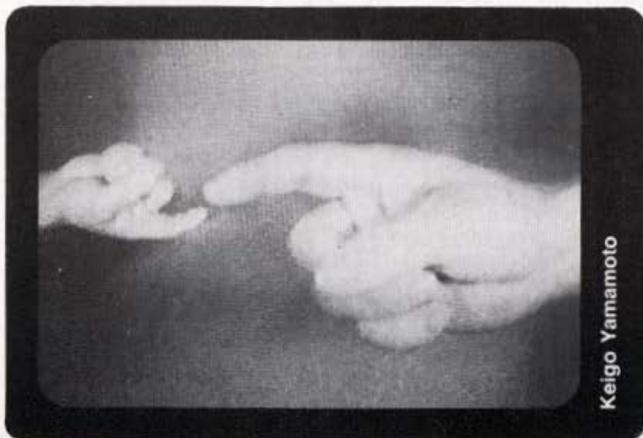
Keigo Yamamoto

Katsuhiro Yamaguchi

Katsuhiro Yamaguchi
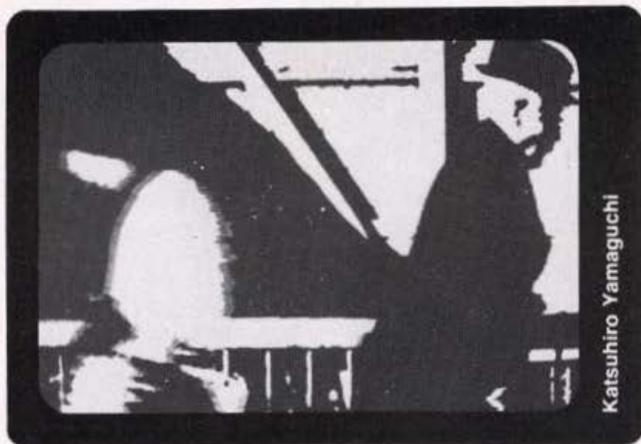
Katsuhiro Yamaguchi

14-7 Nakadai Higashi-Terao
Jurumiki, Yokohama, Japan

"Hiyojutsu N° III Part Against Applica-
tion or Nimesis"
I wish to carry out a performance for
video; can I do it?
NTSC-colour-sound-¾" cassette-20'

Aki Yada

Yokohama-shi, Nishi-ku
Higashi-kubo-machi 166, Tokyo,
Japan

"Terminal - Center - 178.300 m3R"
I tried an experiment, observing a rela-
tion between seeing and describing a
place: and then I think plurality of ex-
pression and expansion of thinking will
be born for crossing.
NTSC-b/w-sound-¾" cassette-30"
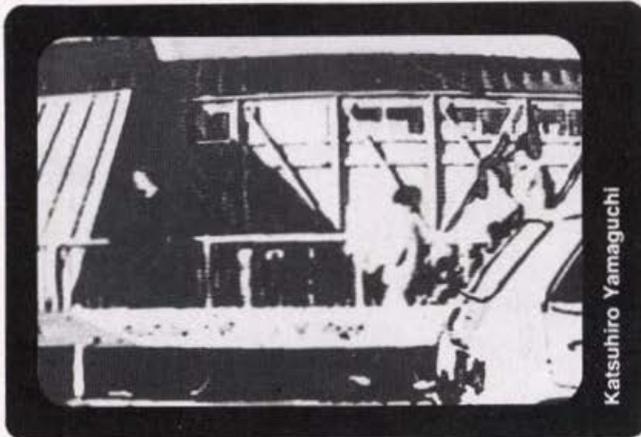
Katsuhiro Yamaguchi

25-24 Oi-4 Chome
Shinagawa-ku, Tokyo, Japan

"Homage to Futurism"
The masses and motorcar are typical
of 20th century city scenes. This tape
was made with the images of futuristic
painter.
Collaborators: Nihon VTR and Tokyo
Genzo VTR Center.
NTSC-colour-sound-¾" cassette-18'

"Kaleidoscope" - "Dance" - "Year"
NTSC-colour-sound-¾" cassette-30'
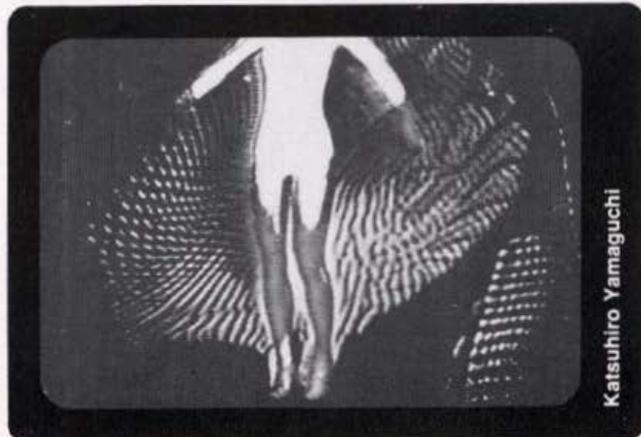
Keigo Yamamoto

24-10 Oomura-cho
Fukui City, Japan
Present by A.C.A. Association for
Communication Through Art. Fukui
City

"Similar Figures"
NTSC-b/w-sound-¾" cassette - 15'

"Hand and Hand"
To search for the meaning of the dis-
crepancy of the cognition between
"action and its false action" with the
help of TV and TV camera.
Collaborator: Hideko Yamamoto.
NTSC-b/w-no sound-¾" cassette-7'

Behind the Video Door

I travel alone with my porta-pack on my back, as Vietnamese women do with their baby.
I like Video, because it is heavy.
Porta-pack and I traveled all over Europe, Navajo Land and Japan without male accompany.
Porta-pack tears down my shoulder, backbone and waist.
I feel like a Soviet woman, working at the Siberian Railway.
I made a videotape called, "Europe on a half inch a Day" instead of a popular travel-book "Europe on 5 Dollars A Day."
I had one summer with Navajo family in Chinle, Arizona, I made a videotape called. "An American Family."

Shigeko Kubota

cayc

japan video art - festival at center of art and com munication a pril 1978 - bu enos aires a rgentina - 33 video artists