

BRIEF HISTORY OF VIDEO ART IN JAPAN

1968

April Toshio Matsumoto makes a film Funeral of Roses in which he uses a TV event of "magnetic scramble".
Katsuhiko Yamaguchi and Yoshiaki Tono produce a video event at a symposium SAY SOMETHING NOW, I'M LOOKING FOR SOMETHING TO SAY held at Sogetsu Kaikan.

1969

Kohei Ando and Rikuro Miyai make films using video.
Takahiko Iimura and Keigo Yamamoto start making video.

1970

At EXPO'70 in Osaka, many experimental works in audio-visual displays including video were presented.

1971

February Takahiko Iimura's live event Inside/Outside using CCTV and telebeam at Asahi Lecture Hall.
Katsuhiko Yamaguchi makes his first videotape Mua et Luce at Gallery Videobelisco in Rome.

May At 10TH CONTEMPORARY JAPANESE ART EXHIBITION, Iimura's Man and Woman and Yukihsa Isobe's Video Documents on Phoenix House were exhibited.

October Toshio Matsumoto completes his video work Metastasis using data color system. With Autonomy and Expansion completed the following year, the 3 works were shown at Sogetsu Kaikan in June 1972. VIDEO EARTH was organized by Ko Nakajima.

1972

February The first video show in Japan "do-it-yourself-kit" VIDEO COMMUNICATION organized by Michael Goldberg and several Japanese artists was held at Sony Building. The participants of the show formed a group called VIDEO HIROBA. The initial members were: Katsuhiko Yamaguchi, Toshio Matsumoto, Fujiko Nakaya, Hakudo Kobayashi, Nobuhiro Kawanaka, Yoshiaki Tono, Tetsuo Matsushita, Michitaka Nakahara, Rikuro Miyai, Masao Komura, Sakumi Hagiwara, Keigo Yamamoto, and Shoko Matsushita.

June VIDEO EARTH produces a video event in collaboration with Allen Jones. Nobuhiro Kawanaka's audience participation video event Playback 3 at Mozart Salon in Shinjuku.

August Keigo Yamamoto's video show Confirmation by Doing at Gallery 16 in Kyoto
Hitoshi Nomura's photo series of the 16mm film of the images of himself seen through a surveillance monitor shown at ACTIVE WE Exhibition in Ky

September Morihiro Wada's video show at Tamura Gallery, in which he related the e taped on a beach with a space in the gallery enclosed with metal sheets

October VIDEO WEEK "Open Retina-Grab Your Image" held by VIDEO HIROBA in collaboration with American Center. A Video Picnic and a Video Day in Shinj with public participation. Also, a Video Symposium was held with Arthu Ginsberg, Mitsuru Kataoka, John Witney, Ben Konno, Jiro Takamatsu, Taek Tomioka Yusuke Nakahara as pannelists.

Nobuhiro Kawanaka shows his video work at CATASTROPHE ART EXHIBITION in Milano and Tokyo.

Kumi Yoshimoto's video display of the process of rotation of her rotati sculpture at Kanagawa Prefectural Gallery.

1973

January Fujiko Nakaya attends the MATRIX INTERNATIONAL VIDEO CONFERENCE IN Vancouver. Tapes by VIDEO HIROBA members were shown.

February Symposium with Entzensberger and 4 Japanese artists was held at Asahi Lecture Hall. Kawanaka directs CCTV with multiple monitors and Telebear

works does not lend itself to an easy and immediate decoding, but rather to a cryptoanalysis, as happens with the events and objects the initial objective of which has not been communication.

The artist gives account, on many opportunities, of this process. It is common to hear that the creator is not interested in what happens to the receptions of his works, since he searches for expressive forms and not communicational contacts. In a word, since he tries to put together significant objects, rather than messages conveying information.

If we remit ourselves to natural tongues, we shall observe that the communicational and the significative qualities are joined together in them, as happens with numerous semiotic systems. However, by constituting a synthesis of image and sound, video is a paradigmatic example: through it, art signifies. A traditional sculpture or painting are charged with meaning. Can it be inferred from this that they communicate with us? Doubtlessly not. But the case of video is singular: in it we meet with objects, conjunctions of unforeseen events, scenes which are filled with meaning or alternatively open to all meanings. When a semiotic structure is open to all meanings, the result can be apparent nonsense. These real figures of "accumulation" manage to constitute, sometimes, cryptograms for whoever is unfamiliar with the code of this or that creator. In the —frequent— case of an artist who toys with the technical possibilities of his electronic equipment, the resulting multiplicity of effects and nuances is fused with the iconic objects presented on the screen, adding to the entire representation an ambiguity belonging to the accumulation of effects, which is added to that which is already contained naturally in every image. We may, therefore, operationally distinguish two large areas of realization for video-art: the communicational and the significant.

To the former would correspond the works whose privileged function is the transmission of one or various messages, as from the structure which the medium normally operates with: testimonial or documentary video, based on iconic rhetoric, which is practiced by Latin American and some European artists.

To the significant order would belong the works of formalist video, where the technical processing is privileged, where what acquires relevance is the esthetic development of the presented images, be it on their own or in conjunction with sound; works in which a symbolic rhetoric flourishes and which distinguish the production of a large number of United States artists.

Of course, just as the iconic and the symbolical are not mutually exclusive, the same happens with the communicational and the significative.

Jorge Glusberg



Kosai Hori's video show at Tamura Gallery. 2 separate spaces were connected by VTR circuits and the articulation of information was demonstrated by decomposition and composition.

March Video research project Methods of Using Video as a Means of Community Participation in Urban Renewal, commissioned by Economic Planning Agency, was conducted by Yamaguchi (collaboration: Nakaya, Kawanaka, Kobayashi, Shoko Matsushita, Kazuko Enomoto). Noge area in Yokohama was chosen and video interviews of local people and multi-level feedback were tried.

May Fumio Takamizawa's video work showing the process of multiplying the act and recording (2 tapes shot in a studio were reshot in the gallery and so on) was exhibited at IMPLEMENTATION AND EXECUTION.

June Hakudo Kobayashi's video event HELLO VIDEO at workshop MAG. His Lapse Communication Series deals with the accumulation of gestures by participants, in which he explores the arbitrariness of memory with humor. VIDEO EARTH makes a video document of the campaign of Senate candidate Akiyuki Nosaka.

July Nobuhiro Kawanaka's Playback 5 performed at Espace Giroux, using 8 monitor delay system. Performance of an actress was overlapped with audience by switcher. Sakumi Hagiwara used the same system and showed his media transformation piece First in Question. Research team of VIDEO HIROBA produced a series of videotapes for a Community Center of an electric company in Niigata. Etsuro Kawamura's video show Image On at Tamura Gallery. Using a pantomime, he experimented with the discrepancy of language and gesture and the images were displayed on 3 monitors.

August AMERICAN VIDEO SHOW at American Center. John Reiley and Rudi Stern show their tapes and give lectures.

September AT EQUIVALENT CINEMA '73 In Kyoto, the works by Keigo Yamamoto (video communication game of viewer seeing the image on a monitor and imitating), Etsuro Kawamura (the discrepancy of the identification by different viewers of the same image), and Fujiko Nakaya (Ride the Wind and Draw a Line - an ecological video sculpture of spiders in natural and artificial environments) were exhibited. Videotapes by VIDEO HIROBA members were shown at International Film Festival Pessaro, Italy. Fumio Takamizawa's video show at Tokiwa Gallery. Through his video performance of multiple recording, he objectifies the structure of the recording process.

October At COMPUTER ART EXHIBITION, Katsuhiro Yamaguchi, Hakudo Kobayashi, and Rikuro Miyai exhibit the works made with scanimate. The first part of an information project Old Peoples' Wisdom-Cultural DNA by Fujiko Nakaya in collaboration with Kobayashi, Kawanaka and Morioka was exhibited.

November VIDEO INFORMATION CENTER equipped with portable system starts its operation by taping poetry readings, theatres, concerts, art events, dances and others. Their tape collection exceeds 100 at present. Hakudo Kobayashi's Hello Tobacco show, recordings of more than 200 heavy smokers. Sakumi Hagiwara introduces the tapes by Joan Jonas and John Stergeon at Tenjosajikikan Video Theatre.

December Tatsuya Watanabe's video performance Climax No.2 at Tokiwa Gallery. The drawings executed by 6 performers were accumulated one after another.

1974

January Video show TOKYO-NEW YORK VIDEO EXPRESS produced by Shigeo Kubota with VIDEO HIROBA and UNDERGROUND CENTER at Tenjosajikikan. 30 American tapes as well as the tapes and performances of 15 VIDEO HIROBA members including Mako Idemitsu, Kyoto Michishita, and Shuntaro Tanigawa were presented. Toshio Matsumoto attends the International Video Conference OPEN CIRCUIT held at the Museum of Modern Art in New York, and gives a talk on Video Art in Japan. At the CONTEMPORARY ART '73-'74 held at Art Core Gallery in Kyoto, Shoji Matsumoto's video image feedback piece using a stopwatch was exhibited. VIDEO EXPRESS No.1, VIDEO HIROBA magazine, was published.

February Masayuki Takahashi's video show at Nirenoki Gallery. His concern is the special confrontation of the difference of media through parallel placement of real objects, photos, graphic reproductions, video, etc. Video group CITY & LUDENS is formed and they hold 7 video shows named VIDEO RALLY.

March Renji Tajima's video show at Runami Gallery. 2 devided spaces were relayed by video circuit. The position of camera was displaced slightly during the 7 days, demonstrating the multilateral focus.

April VIDEO KYOTO 1974 at Gallery Signum. Works by HIROBA members and the artists of Kyoto/Osaka area were shown.

May Video Art Section was newly introduced to the 11TH INTERNATIONAL CONTEMPORARY ART EXHIBITION. The works by Katsuhiro Yamaguchi, Fujiko Nakaya, Shigeo Kubota, Hakudo Kobayashi, Keigo Yamamoto, Shoji Matsumoto, Masao Komura, Morihiro Wada were exhibited. At Kyoto American Center, a videotape by Mako Idemitsu Sam Are You Listening was shown in connection with a lecture by Yoshiaki Tono on Sam Francis and Contemporary Art. Event by Kishio Suga was taped by VIDEO INFORMATION CENTER. All of his events since then are taped by VIC.

July GUERRILLA TELEVISION by Raindance Corporation and Michael Shamberg (translated by Fujiko Nakaya) was published by Bijutsu-Shuppan-Sha. VIDEO COMMUNICATION SHOW at Art Core Gallery. Shigeo Yonezu's videotape, a quest into the nature of communication by video (he holds out everyday commodity towards the screen from inside TV) was shown. VIDEO GAME FESTIVAL produced by VIDEO HIROBA, video participation game event enjoyed by children and general public. As a part of NEW MUSIC MEDIA in Karuizawa, a contemporary Music Festival, video show was held as well as color video relay of the concert. Shoji Kaneko's video document of the Festival of Suwa Shrine was shown as a part of his LIBERATE THE FIELD show.

August At the 14TH ST. JUDE INVITATIONAL VIDEO SHOW (U. of Santa Clara), works of VIDEO HIROBA members were shown. Shoji Matsumoto's exhibition at Art Core Gallery. The walls were covered floor to ceiling by Silkscreens of stopwatch. In his work, video is used to create a particular time and space free from the daily environment.

1975

January FILM MEDIA IN TAMURA '75 presents a special video week. Videotapes and performances by 7 artists including the artists from Kansai area were shown. Mitsunori Kurashige's video event at Tokiwa Gallery. The artist sat in front of a monitor showing himself and the electro-magnetic waves of his body sensed by the instrument wrapped around his arm was transformed into visual display graphs. VIDEO INDEX SERIES by Shoji Kaneko starts.

March ART & VIDEO EXHIBITION held at Art Core Gallery in Kyoto. TOKYO ART EXHIBITION was taped by VIDEO INFORMATION CENTER and the process of organizing this unique exhibition was feedback to the public during the exhibition. Kyoji Takubo's event A Story which Ends When a Bottle of Bourbon Is Emptied was taped at Maki Gallery. At the end of the tape, the artist is rolling on the floor stoned. VIDEO EARTH conducts its first VIDEO LIFE SHOP. In August they hold a video summer school in Chiba seashore.

April Katsuhiro Yamaguchi and Keigo Yamamoto participate in the 13TH BIENNALE OF SAN PAULO and Yamaguchi receives Grand Prix. On his way back, he stops at Buenos Aires to attend the V INTERNATIONAL ENCOUNTER ON VIDEO.

October Kyoji Takubo's event A Story which Ends When a Bottle of Bourbon Is Emptied was taped at Maki Gallery. At the end of the tape, the artist is rolling on the floor stoned. VIDEO EARTH conducts its first VIDEO LIFE SHOP. In August they hold a video summer school in Chiba seashore.

November Fujiko Nakaya starts her project The Revival of Regional Life and Culture, experiments on communication in community developments.

1976

February Sakumi Hagiwara's print show Passing Through, in which he experiments with the transformation of images through different media like still photo, film, VTR, Xerox, etc. Morihiro Wada and Tatsuya Watanabe's video performances at KYOTO BIENNALE. VIDEO EARTH presents an event Video Menu at CONTEMPORARY MUSIC FESTIVAL using 3 portapacks and 20 monitors. In August they hold the 2nd summer school in Nagano.

August Takahiko Iimura's video show. He explores the relationship of the observer and the observed in the context of language structure.

November Videotapes of the events by Naoyoshi Hikosaka and Kyoji Takubo at Paris Biennale were shown. At JAPAN TODAY (Yokohama Citizens Gallery), Shimamoto and Fujiko Nakaya's video works were exhibited.

Kenji Togami shows his tape of himself contending with a coil spring to which he is contracted.
 ITALIAN AND JAPANESE ART EXHIBITION sponsored by Italian Cultural Center on the theme of "Time". Videotape of Pagoda of Brahma by Tatsuo Ikeda was shown.

1977

- January Katsuhiko Yamaguchi's exhibition VIDEORAMA at Minami Gallery. He created several environmental works by incorporating mirrors with the images created by video synthesizer and further combining them with multi-monitor display. VIDEO INFORMATION CENTER installs a cable system in their apartment building, and starts a cablecast of 1 hour program each evening from their studio in the building.
- February Katsuhiko Yamaguchi attends VII INTERNATIONAL OPEN ENCOUNTER ON VIDEO in Barcelona and gives a talk on video encounter by means of "Renku" to open up new circuit of communication.
- April Video Section for public events is introduced to the 13TH JAPANESE CONTEMPORARY ART EXHIBITION. Keigo Yamamoto receives a prize. Takuji Azechi shows his drawings on metal sheets as well as a videotape of the act of drawing. Mako Idemitsu video show using multi-channeled video system. The structure of communication with the frankness particular to video is explored. WOMAN & VIDEO group is formed and women's tapes are shown at their monthly showings. Steve Moore's video show at American Center. Katsuhiko Yamaguchi's drawing show at Ao Gallery - an experiment of live media circulation through combined color photocopy, video, and polaroid camera.
- July Don Druick and Canadian Video Show at Image Forum. Minoru Yoshida's Video Live-Edit "Gourmet of the Space" was also shown. ART TODAY '77 The Structure of Seeing (Commissioner: Yoshiaki Tono) was held at Seibu Art Museum. The entire process from the planning to the realization of works by 5 participating artists was videotaped by Shotaro Uchiyama and Tama Art University AV House and feedback public during the exhibition.
- August TOKYO-SAPPORO VIDEO EXPRESS organized by Minoru Takeyama and Katsuhiko Yamaguchi. Video symposium with Yamaguchi and Kyoko Michishita as pannelists. At MAKI SPACE VIDEO IN TOKYO, 8 artists and 1 group show their work. At 12-hour event '77 SEPTEMBER ALL NIGHT, organized by a young artists group called HOT PRESS, video works were shown along with film and synthesizer. Asuka Kunimatsu's silkscreen show VTR MONTAGE - a montage of images from a monitor.
- October At JAPAN-U.S. CONTEMPORARY ART EXHIBITION organized by Nobuo Yamaguchi and Steve Moore, a videotape by Tsuneo Nakai was shown.
- December VIDEO KUNST AUS DEUTCHLAND UND JAPAN held at Fukui Prefectural Art Museum. Symposium with Yusuke Nakahara, Katsuhiko Yamaguchi, Nobuhiro Kawanaka as pannelists.

1978

- January SIMPLEX-COMPLEX show organized by HOT PRESS. PAN CONCEPTUALS '78 video show at Tamura Gallery. Participation from Australia, New Zealand, U.S., Canada and Japan.
- March VIDEO EARTH experiments with the joining of video, film and children's picture books. Also the first trial of frame by frame video at their seminar for video animation. Hakudo Kobayashi starts his one year community video project commissioned by the City of Kunitachi. Keigo Yamamoto's Video Show at Muramatsu Gallery. His theme is the visualization of "ma", such as the time lapse between the perception of an act and the act of imitating what is perceived.

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Japan: VIDEO HIROBA

FUJIKO NAKAYA

The formation of VIDEO HIROBA

September 1971: No alternative video activity in Japan apart from the relatively isolated projects of Takahiko Iimura and Keigo Yamamoto, until Michael Shamberg visits Tokyo and leaves several copies of *Radical Software* in the hands of interested artists.

November 1971: Michael Goldberg of Inter-media, Vancouver, comes to Tokyo and stays four months, showing tapes from Canada and promoting his idea for video communication and free exchange of video through a decentralized global network.

February 1972: *Video Communication do-it-yourself-kit*, the first video exhibition in Japan, organized by Michael Goldberg, Katsuhiro Yamaguchi and Fujiko Nakaya, at the Sony showroom in Ginza. Eighteen people made their first tapes with portapaks; Goldberg accompanied each person on his first day of taping to give technical assistance. Five live events using feedback and time-delay were presented. Keigo Yamamoto's video show *Confirmation by Doing* at Gallery 16 in Tokyo.

March 1972: Participants from *Video Communication* officially form VIDEO HIROBA with the aim of expanding the possibilities of videotape and video communication. The structure of the organization was discussed but no consensus reached. We decided to let it evolve. The basic idea was to keep it open.

April 1972: Video research on Niigata City and on Mito City by Yamaguchi in collaboration with Nakaya, Kawanaka, Kobayashi.

May 1972: VIDEO HIROBA and the Asagaya School of Arts document *Woodstockholm*, a rock concert staged in order to raise funds to send Minamata Victims to the Stockholm Environmental Conference. Edited tape was sent to the People's Forum in Stockholm.

June 1972: Many HIROBA members participate in Vancouver, B.C. artist, Terry Reid's *Re-cycle* at the Tokiwa Gallery, Tokyo.

September 1972: Hakudo Kobayashi's video event at *Meraco 72*, Sony Building, Morihiro Wada's one man show *Hollowing of concept by conception: the use of video as a medium for discovering plasma-language*, at the Tamura Gallery, Tokyo. HIROBA's tape participation in *Communication and Information* at the American Center in Seoul, South Korea. Video research on the Shinagawa district by Yamaguchi and Tokyo Zokei University students. Keigo Yamamoto's tape exhibition at *Image 72*, Kyoto Municipal Museum.

October 1972: HIROBA's second collective show *Video Week*, at the American Center, Tokyo. Twenty-eight Japanese artists (including Abe, Iimura, Kubota and Tsuno from the U.S.) participated. Art Ginsberg of Video Free America and Mitsuru Kataoka of the Dixon Video Lab showed tapes by 30 American artists. Other

features of *Video Week* were (1) a video picnic organized by Mitsutoshi Hanaga to acquaint new people with portapaks, (2) a street event organized by Rikuro Miyai on Earthday in Shinjuku, (3) a video symposium on *New Media* with Art Ginsberg, Mitsuru Kataoka, Ben Konno, Yusuke Nakahara, Jiro Takamatsu, Taeko Tomioka, and John Whitney as panellists; organized by Masao Komura, Tetsuo Matsushita, Michitaka Nakahara, Fujiko Nakaya, Yoshiaki Tono.

November 1972: A video symposium by Yoshiaki Tono and his students at the Tama University of Arts.

December 1972: Taki Blues Singer of the New Era Social Club, Vancouver, comes to Tokyo as part of a video exchange program.

January 1973: Nakaya participates in the *Matrix International Video Conference* in Vancouver, organized by Michael Goldberg.

March 1973: Yamaguchi's proposal (collaborators: Nakaya, Kawanaka, Kobayashi, Shoko Matsushita, Kazuko Enomoto) to study the effects of video communication on urban problems and develop practicable methods for community participation is funded by the government's Economic Planning Agency. A district in Yokohama City was chosen as a model case. The district was divided into five sections, each of which underwent a process of self-examination through repeated taped interviews and viewing sessions. The five districts were then interfaced at a larger meeting. "Looking at video, I become confused about what I really want" was people's reaction. We considered this a step forward. In general response was quite 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. HIROBA's community work is supported by Total Media, a think-tank which provides professional advice and evaluation. A committee made up of two urban designers, a regional sociologist, a social psychologist, an anthropologist, two local consultants and HIROBA staff worked on this project.

April 1973: David DiFrancesco of Video Grease visits Tokyo. HIROBA views *Scanimate* tapes.

June 1973: Hakudo Kobayashi's video event *Hello Video*, at Workshop MAG, Tokyo. Heime Davidovich visits Tokyo. Video viewing and participation in Kobayashi's event. Nam June Paik visits Tokyo. Many interesting raps with HIROBA members.

July 1973: Two video events, Nobuhiro Kawanaka's *Playback No. 5* and Sakumi Hagiwara's *First in Question*, at Espace Giroux, Tokyo.

August 1973: Software production for a community TV station in Niigata. (Yamaguchi, Kawanaka, Kobayashi, Matsushita, Nakaya.)

Presently, VIDEO HIROBA is maintained by five active members: Yamaguchi, Kawanaka, Kobayashi, Matsushita, and myself. HIROBA's main functions are (1) to serve as an equipment access center - we rent out portapaks for 1,000 yen (\$3.80) per day to our registered members. (2) To act as a project team in support of community activities and social integration. In the context of art we produce tapes and events individually or in collaboration with people in other media. Some of us are working

on setting up viewing stations to facilitate exchange and distribution of artists' work. Only very localized closed circuit cable TV facilities are available at present, and we have no outlet except for ad hoc showings and events held by individual artists.

Projects of VIDEO HIROBA

Tomoko Fujii, a dancer-choreographer, relates physically demanding objects and environments to the human body in her dance events. In *Stones*, she picks up large stones one by one, eight tons altogether, placing them alternately



Tomoko Fujii, *Stones*, 1972

on two conveyor belts. Because the belts differ in length the stones drop at different intervals at the foot of a wall. Finally the wall cracks and a light shines through. Her interest is darkness and light, and the use of the body to its physical limits.

Sakumi Hagiwara, an underground filmmaker and essayist, uses video to record time. He recorded 20 minutes of a mountain with clouds moving in to obscure it until it disappeared completely and then gradually reappeared as the wind lifted the clouds away; time becomes meta-time. In live events, Hagiwara explores "how reality changes through the action of physical media." He shoots an original in both 16 mm and video; re-shoots the film original with video; re-shoots that from a monitor with the 16 mm camera; makes a videotape of that and so on. They are shown simultaneously on eight monitors, in conjunction with further re-shooting; media becomes metamedia. Hagiwara is "experimenting to find a video grammar."

Eizaburo Hara, a photographer, tapes himself dancing (in real life he is always taking other people's pictures) dressed in female costume (he is always dressed in male clothes, though not quite conventionally) with a globe on his head.



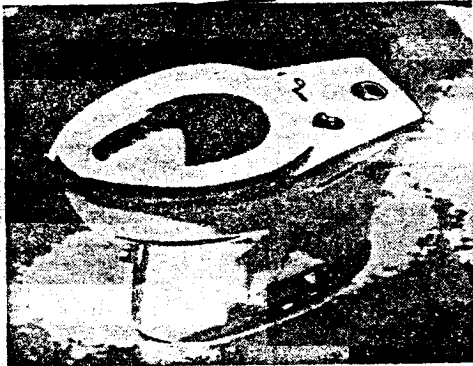
Nobuhiro Kawanaka, *Playback No 1*, 1972

Nobuhiro Kawanaka, an underground filmmaker, has created five live video environments,

his *Playback* series. Other works by him use video as a personal language, like a diary. Kawanaka does not record what he finds — he lets video discover his everyday life.

Hakudo Kobayashi, an event artist, has several on-going projects; one is called *Lapse Communication*, and the other is his *Heavy Smoker* series (recording 200 heavy smokers). His street events probe the deviation of reality from intention. *Intersection* is a simultaneous recording by two portapaks going in opposite directions around an intersection, crossing at one point and meeting again at the starting point.

Masao Komura, a computer artist, has used video to document computer art, but now wants to channel computer output directly into video. While Scanimate offers interesting possibilities, it is too all-purpose for this artist's very personal aims. He says of his work that "It's like making a new musical instrument."



Toshio Matsumoto, *Metastasis*, 1972

Toshio Matsumoto, a filmmaker, has made three films using an electro-color-video process. This system (Data Color System) allows for delicate color control. Matsumoto is now working on computer-controlled video using black and white videotape as the input source. He is also working with Shuya Abe who is designing a new computer-video system.

Shoko Matsushita, an underground filmmaker, employs the delay effect of the EE system (especially prominent in Akai machines and considered a defective property) in a creative way. The particular intensity of Matsushita's work is due to its material economy, a zooming in and out technique and this exposure-adjustment-delay effect.

Fujiko Nakaya, a fog sculptor and staff member of E.A.T. TOKYO, is interested in using video to encourage social interaction. Her first project (with Kobayashi) was an experiment in communication among the supporters of Minamata victims as they protested by means of sit-ins in front of the Chisso Building. Another concern is the integration of old people with society, technology, and children, through a



Fujiko Nakaya, *Supporters of Minamata Victims*, 1972

video data-bank of (1) their ideas on recycling, (2) their wisdom and experience, (3) their hopes for the future. Nakaya is also making a series of tapes on primitive technology, such as



Fujiko Nakaya, *How to Stand an Egg*, 1973

trimming a tree or standing an egg.

Katsuhiro Yamaguchi, an environmental sculptor, has organized a number of community projects and is now developing methods of video research applicable to various social plan-



Katsuhiro Yamaguchi, *Eat*, 1972

ning processes. His basic concern is to find "a meeting ground for social needs with video as a medium." His next project, still in the conceptual stage, is a video caravan to visit the countries of each ping-pong player participating in the Yokohama Assembly. There will be no national or ideological boundaries — China, Formosa, North and South Korea are all participating. The social backgrounds, training sessions, and families of the players will be shown simultaneously on a multi-screen at the Assembly.

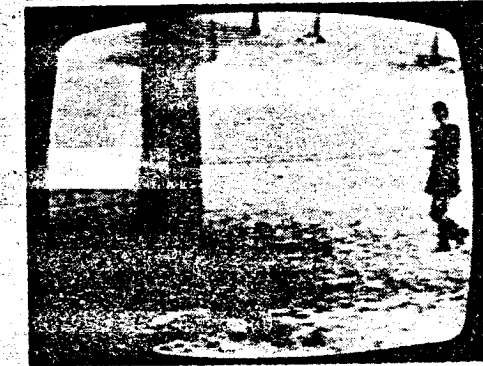
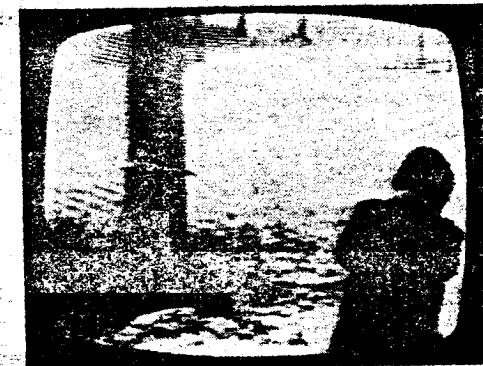


Katsuhiro Yamaguchi, *Water and Light*, 1972

His art tapes include *Water and Light*, *Tokyo 360°* and *Eat*. The latter was conceived as homage to Velasquez' portrait of the Spanish royal family called *Las Meninas*, in which the artist included himself working at his easel and portrayed the king and queen watching himself. Yamaguchi's event *Eat* employs video to structure a situation based on a similar complex of relationships between observer and observed.

Keigo Yamamoto, a conceptual artist and art

teacher at a professional high school, has been pursuing one theme, "Confirmation by Doing," over the past four years. "It is a confirmation of space, not by abstract measurements like one meter or two meters, but by physical measurements like one foot-pace or the height of one's body." His tapes are a record of "exploring and confirming the space we live in by walking its perimeter with one's own feet, or by such everyday acts as digging a hole."



Keigo Yamamoto, *Confirmation by Doing No 4*, 1971

Other members of VIDEO HIROBA include Shuya Abe, Kohei Ando, Dabudabo, Daigoseishingeka, Seiichi Fujii, Ichiro Hagiwara, Makio Hasegawa, Kinji Hayashi, Miyabi Ichikawa, Hiroyuki Ito, Tetsuo Matsushita, Isso Miura, Rikuro Miyai, Shigeki Nagai, Michitaka Nakahara, Takashi Nakajima, Sachie Nishikawa, Makoto Okamoto, Satomi Suehiro, Keiichi Tan-aami, and Morihiro Wada.