

# NEW VIDEO: JAPAN





# **NEW VIDEO: JAPAN**

A Video Exhibition Co-Organized by  
The American Federation of Arts and  
The Museum of Modern Art, New York

Guest Curator: Barbara London, The Museum of Modern Art

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This video exhibition and its accompanying publications are supported by grants from the Japan-United States Art Program of the Asian Cultural Council, the Japan-United States Friendship Commission, and Sony Magnetic Products Company. *New Video; Japan* was originally presented in New York as part of "Close-up of Japan, New York 1985-6," supported by a grant from Mitsui Group. Additional support for the catalog has been provided by the J.M. Kaplan Fund and the DeWitt Wallace Fund through the AFA's Revolving Fund for Publications.

All videotapes are 3/4", sound, and on loan from the artist unless otherwise noted.

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Front Cover: DENO. Videotape by Katsuya Taka, 1985.  
Photo: Kira Perov.

Back Cover: CONVERSATION STYLES: BALANCE.  
Videotape by Teiji Furuhashi. 1984.  
Photo: Teiji Furuhashi.

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**C O N T E N T S**

<b>A C K N O W L E D G M E N T S</b>	5
Mary Lea Bandy and Wilder Green	
<b>N E W V I D E O : J A P A N</b>	7
Barbara London	
<b>P R O G R A M S</b>	13
<b>P R O G R A M N O T E S</b>	
<b>Shoichiro Azuma</b>	14
<b>Masaki Fujihata</b>	15
<b>Teiji Furuhashi</b>	16
<b>Daizaburo Harada and Haruhiko Shono</b>	17
<b>Mako Idemitsu</b>	18
<b>Mao Kawaguchi and Ayumi Shino</b>	19
<b>Nobuhiro Kawanaka</b>	20
<b>Kumiko Kushiyama</b>	21
<b>Akira Matsumoto</b>	22
<b>Tetsuo Mizuno</b>	23
<b>Osamu Nagata</b>	24
<b>Ko Nakajima</b>	25
<b>Kunio Noda</b>	26
<b>Jun Okazaki and Emi Segawa</b>	27
<b>Noriyuki Okuda</b>	28
<b>Makoto Saitoh</b>	29
<b>Katsuya Taka</b>	30
<b>Shuntaro Tanikawa and Shuji Terayama</b>	31
<b>Hironori Terai</b>	32
<b>Naoko Tosa</b>	33
<b>Morihiro Wada</b>	34
<b>Keigo Yamamoto</b>	35

**T H E A M E R I C A N F E D E R A T I O N O F A R T S**  
**F I L M P R O G R A M**

The American Federation of Arts is a national, non-profit, museum service organization, founded in 1909 to broaden the knowledge and appreciation of the arts of the past and present. Its primary activities are the organization of art, film and video exhibitions that travel throughout the United States and abroad.

The AFA Film Program is guided and advised by a National Film Advisory Committee composed of museum and media arts center directors, curators, educators, filmmakers and trustees. Film exhibitions organized from the broad areas of "films as art" (animation, experimental narrative, lyrical documentary, abstract film) and "films on art" (documentaries on the lives and works of artists and on historical and contemporary art movements) circulate widely to museums, universities, media arts centers, neighborhood cultural centers and libraries, accompanied by catalogs and program notes, press materials, stills and posters. In 1983, the AFA began traveling art video exhibitions in addition to film exhibitions. Currently-touring video exhibitions include *Revising Romance: New Feminist Video* and the *1985 Whitney Biennial Video Exhibition*. The AFA Film Program is also a primary source of high-quality prints by film and video artists for media study collections.

The American Federation of Arts Film Program is partially supported with public funds from the National Endowment for the Arts and the New York State Council on the Arts, and by the AFA Friends of Film and the Brown Foundation.

**T H E M U S E U M O F M O D E R N A R T**  
**V I D E O P R O G R A M**

The Museum's involvement with video began in 1968, when two videotapes by Nam June Paik were shown in the exhibition *The Machine as Seen at the End of the Mechanical Age*. An ongoing video exhibition program was begun in 1974, followed shortly by the "Video Viewpoints" lecture series. The Museum has been developing a video collection, which to date includes over 600 titles by independent and broadcast producers.

The Museum's Video Program is supported by the Sony Corporation of America, and receives public funds from the New York State Council on the Arts and the National Endowment for the Arts.

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## A C K N O W L E D G M E N T S

*New Video: Japan*, a touring exhibition of twenty-three works by artists at the forefront of Japanese video, has been jointly organized by The Museum of Modern Art and The American Federation of Arts. It is a sequel to the first survey exhibition of Japanese video in the United States, *Video from Tokyo to Fukui and Kyoto*, which was organized by The Museum of Modern Art in 1979 and traveled under the auspices of the International Program of the Museum to fifteen sites in the United States, Asia and Europe. *New Video: Japan* also builds on the success of a related traveling exhibition, *Japanese Experimental Film 1960-1980*, which was organized by The American Federation of Arts in 1980 and has since traveled under AFA auspices to over forty museums and universities nationally and internationally. Special thanks are due to the following colleagues and associates whose enthusiastic and continuous support has been critical to the success of the project: Margot Ernst, Peter Grilli of Japan House, Richard Lanier of the Asian Cultural Council, Donald Richie, Yasuo Tone, and Bill Viola.

The AFA and the Museum are pleased to be able to offer this comprehensive exhibition of Japanese video to a wide-ranging audience. Following its premiere in New York at the Museum from January 16 to March 2, 1986, *New Video: Japan* will travel extensively throughout the United States and abroad under AFA auspices.

Many individuals and institutions have made valuable contributions toward the development of this video exhibition. First, we would like to express our thanks to Barbara London, Assistant Curator, Video, the Department of Film, The Museum of Modern Art. As curator of *New Video: Japan*, Ms. London brings over a decade of involvement with the exhibition and acquisition of international experimental video. She has been responsible for the selection of titles, as well as for the text, program notes and biographical data in

this catalog. On the AFA staff, we wish to thank Sam McElfresh, who served as coordinator of this project and who worked tirelessly to bring the exhibition to completion; Sharon Doane for her work on the catalog; Tom Smith for organizing the program's tour; and Fred Riedel for coordinating video loans. We also wish to acknowledge the following for their valuable assistance on various aspects of the project: Junko Imai, Sony Corporation, Tokyo; Norio Imai; Misao Kusumoto, North Fort, Osaka; Akira Matsumoto; Keiko Murata; Fujiko Nakaya and Keiko Sei, SCAN Gallery, Tokyo; Warren Obluck, American Embassy, Tokyo; Itsuo Sakane; Ryuichi Sakamoto; Yutaka Shigenobu, TV Man Union, Tokyo; Eshin Shishido, Osaka Contemporary Art Center, Osaka; Katsue Tomiyama, Norio Nishijima and Takashi Nakajima, Image Forum, Tokyo; Tomomitsu Tonouchi and Miki Momozawa, VIC Center, Tokyo; Shozo Tsuramoto; Sachiko Usui, American Cultural Center, Kyoto; Junko Wong; and Shigeo Yamada, Fukui Audio Visual Library, Fukui. The exhibition catalogue benefited from the skillful photography of Kira Perov and from the handsome design of Steven Schoenfelder.

We are most grateful to "Close-up of Japan, New York 1985-6"/Mitsui Group, the Japan-United States Arts Program of the Asian Cultural Council, Sony Magnetic Products Company, and the Japan-United States Friendship Commission for their generous support of the project, and to the many museums, universities and media arts centers that will be presenting the exhibition in the coming years.

Mary Lea Bandy  
Director, Department of Film, The Museum of  
Modern Art

Wilder Green,  
Director, The American Federation of Arts

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# NEW VIDEO: JAPAN

Barbara London

Japan is a country of contrasts, where a landmark Buddhist temple, Mister Donut coffee shop, and home video store coexist on the same block, and where the art of wearing a kimono is almost forgotten by a young generation that prefers French designer and punk clothes. The 1980s middle class likes the latest consumer items, enabling the manufacture of home video equipment, for which Japan has become so well known in the last twenty years, to thrive in a receptive local market. Video has become integral to contemporary Japanese life, and reflects the traditions set by theater, radio, film, and photography, and the internationalization of popular culture.

Video has been called a "bonsai" reality: in the same way that a carefully pruned miniature tree is a metaphor for nature, a video production is an electronically manipulated representation of reality, one that is consistent with today's hectic pace. The consumer video camera is used like a still camera, as a personal recording tool, and the video letter is a developing consumer genre: families send tapes of themselves to relatives in other cities. There are amateur video "reporters" clubs, whose members' documentary-style footage of action-breaking news occasionally is broadcast. As broadcast television, video is the dominant mass medium, and the Japanese use the same formats found elsewhere around the world: news reports, talk shows, and dramatic miniseries. The approach and style, however, are different: in the United States television personalities try to appear natural, at ease; in Japan mannered personalities and stylized lighting create an overall effect that is intentionally artificial.

A relatively young medium, video has artistic and commercial potentials that have not yet been fully explored. Because advances in electronics occur so quickly, the technology tends to be ahead of most users. In Japan, federal support to preserve the legendary, traditional arts and the national "living treasures" takes precedence over support

for contemporary art, including video. In the United States, by contrast, for nearly twenty years federal and state agencies and private foundations have funded video. Corporate sponsorship is limited in Japan partly because it carries with it no tax advantages. The exception is JVC — Victor Company of Japan — which in 1984 initiated an annual \$2,000 scholarship for videomakers.

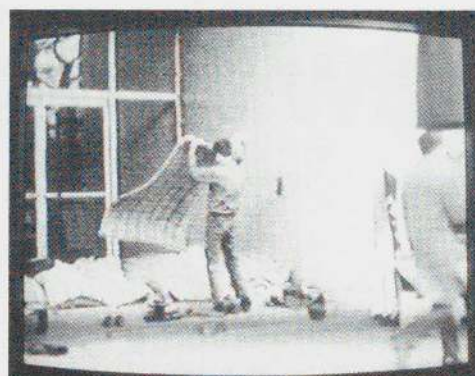
For nearly fifteen years independent video in Japan has been a relevant art form, but one operating on the fringes of the cultural scene. Neither bought and sold like a Sengai drawing, nor regularly broadcast like the weather, video by artists has not fit within accepted art or television marketing systems. Distinguished by their access to equipment and their intention, Japanese videomakers generally have sought to produce their personal statements through equipment intended for the amateur market; more recently a few artists have been actively seeking showings of their work in the commercial world of broadcast television. Artists began using video in Japan when the Sony Corporation released the first portable camera and recording equipment to the home market in the mid-sixties. The model for experimentation with unusual media had been provided in the 1950s by the prophetic Osaka Gutai group, artists whose "anti-art" performance works were well known in Japan and in the West. In the 1960s, artists with backgrounds in painting, sculpture, and printmaking were learning how to handle video equipment and discovering the medium's potentials. They made their initial experimental projects in both "fine arts" and political-activist directions, and worked collectively. This group effort offered a pragmatic approach and a traditional one, in a culture based on a strongly hierarchical social structure in which individual will is often subordinate to group decision-making. Video Hiroba, an informal group of artists with backgrounds in other media, obtained a camera and deck from Sony in 1972. Encour-



*Video Communications/Do-It-Yourself Kit.* The first Japanese video show held at the Sony Building, Tokyo, 1972. Organized by Michael Goldberg and Video Hiroba. Nobuhiro Kawanaka explaining video delay. Photo: Michael Goldberg.

aged by artists like Canadian Michael Goldberg, they used their equipment to focus on social issues, such as mercury poisoning in the city of Minamata. Video Earth, a loosely connected group formed around film animator Ko Nakajima in 1973, was interested in the potential of community cable television, as well as the video documentary. The initial videomakers quickly became video *sensei*, that is, knowledgeable masters in the traditional Japanese system. These artists, who had access to information through contact with outsiders and travel abroad, became teachers of video in art schools, commercial producers, and directors of video organizations they founded. Younger artists then apprenticed to them to learn the *kata* — the gestures or skills considered fundamental to any technical craft, whether videomaking, ceramics, or flute playing. Only when they had assimilated the *kata* could independent creativity begin.

By the early 1970s independent video had gained more momentum abroad, as evidenced by the proliferation in the United States, Canada, and Europe of production centers, museum exhibition programs, distribution services, and alternative galleries that featured independent video. In Japan collaborative projects with foreign artists were initially shown at places such as the American Cultural Center in Tokyo and Kyoto. Gradually Japanese artists set up modest screening situations for their own work in contemporary art and experimental film, and special new video venues. In Tokyo in the mid 1970s Fujiko Nakaya founded SCAN, a small gallery and independent video-distribution service adjacent to her home. In this period the Japan Underground Film Center,

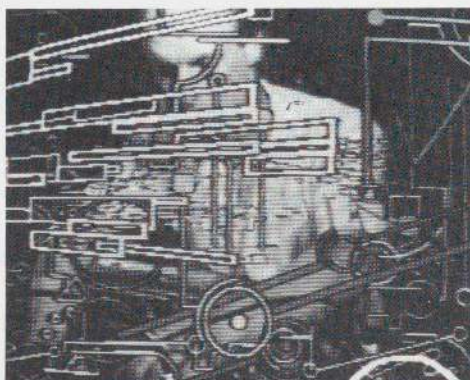


*FRIENDS OF MINAMATA VICTIMS.* Videotape by Hakudo Kobayashi and Fujiko Nakaya. 1972. Photo: Barbara London

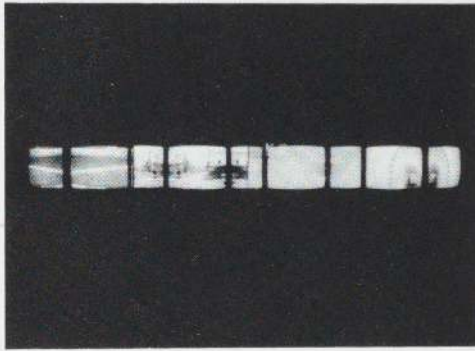
begun by Katsue Tomiyama and Nobuhiro Kawanaka, expanded to become not only a film but also a video distribution center, with modest production classes, "underground" screenings, and in 1980 a critical magazine, *Image Forum*. The private Hara Museum began to acquire video sculptures and tapes, and has continued to hold annual video exhibitions. Other programs were



Performance by Yayoi Kusama at SCAN, Tokyo, 1984. Photo: Shigeo Anzai.



*OBLIQUE STRATEGIST.* Videotape by Edin Velez. 1984. Aired by National Broadcast Television (NHK), on "TDTV New Image," 1985. Photo: Edin Velez.



Installation by Katsuhiro Yamaguchi at "Portopia," Kobe, 1981.

presented in the Seibu Department Store's Studio 200 theater, and in rental galleries such as Maki. In Osaka video is presented in annual, open-call screenings at the Contemporary Art Center, and regularly at North Fort, a new alternative gallery. The local prefectural museums have shown some interest in video as a relevant contemporary form, and occasionally independent work is broadcast.

The popular art competition celebrating the amateur artist has a long history in Japan, and dates back more than a thousand years to the imperial *tanka* poetry competition and to juried flower-arrangement shows. Recently home-video festivals have proliferated. To encourage the use of video in the consumer market, in 1978 hardware manufacturers began sponsoring video festivals, granting amateur winners prizes of cash and equipment. The JVC (Victor) festival is the only one to accept artist's video, giving both artists and amateurs equal consideration. JVC entrants can carry out simple post-production at nominal rates in corporate showroom-centers. Both the Matsushita and Sony Corporation festivals encourage "citizens" entries.

Given the fascination in Japan with new technology and its applications, it is not surprising that national expositions promoting industrial electronics occur regularly. One of the first was at Osaka's "Expo '70," when the Pepsi Pavillion featured electronic collaborations between artists and corporate engineers, coordinated by Billy Klüver of New York's Experiments in Art and Technology. In 1981 independent video gained national exposure when the city of Kobe celebrated the opening of its modernized, expanded harbor with the "Portopia" fair. With encourage-

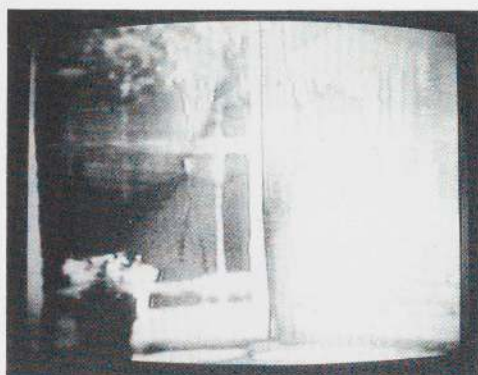


TV EVOLUTION. 1985. Live music and video performance conceived by Akira Asada for Sony Corporation JumboTRON at Tsukuba.

Part 2, *TV War*. Music by Ryuichi Sakamoto; video by Daizaburo Harada and Haruhiko Shono.

ment from writer Sakyo Komatsu and artist Katsuhiro Yamaguchi, the fair included video installations and an international anthology of independently produced videotapes, performances, and a "new technology" symposium. Recently at "Expo '85" in Tsukuba (Japan's "science city"; located forty miles outside of Tokyo, it is the site of fifty-three research and educational institutions), corporations tried to show that technology is "society friendly." A performance combining live and pre-recorded video and music by musician Ryuichi Sakamoto and young artists Daizaburo Harada, Haruhiko Shono, Kit Fitzgerald, and Paul Garrin took place just before "Expo '85" closed, on Sony Corporation's luminous 82 x 131-foot outdoor video screen. The event was coordinated by Sony and TV Man Union, a Tokyo production company interested in bringing independent video into greater public awareness.

Graphic artists and designers have approached the video medium in this initial period. In the early 1970s, when such pioneers as Akira Kurosaki, film animator Toshio Matsumoto, and kinetic sculptor Katsuhiro Yamaguchi began using video, they drew from their design background, exploring the medium's inherently shallow depth of field and planning their work for the two-dimensionality of the monitor screen. Often using image-processing devices, they also celebrated the artificiality of electronically-generated color. Kurosaki and Matsumoto now teach video in Kyoto, Yamaguchi at Tsukuba University, and they have influenced many younger video artists, whose projects range from the lyrical to the analytical. Some of their younger students have



SUMMER DREAM. Videotape by Akira Kurosaki, 1978. Photo: Barbara London.



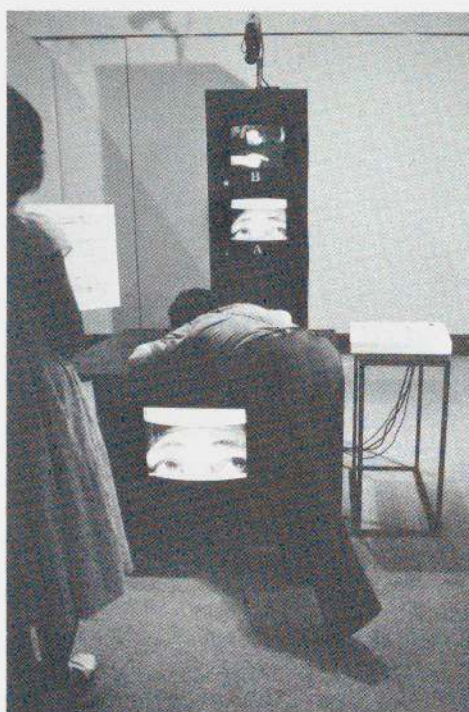
MONA LISA. Videotape by Toshio Matsumoto, 1973. Photo: Barbara London.



OOI AND ENVIRONS. Videotape by Katsuhiro Yamaguchi, 1977. Photo: Barbara London.

become associated with commercial production companies. An example is Masaki Fujihata, who directed his whimsical and sophisticated *MAITREYA* while working for the Sedic computer design group. Others have maintained an association with the computer departments of universities, where extensive research is being done in electronic animation.

As early as 1972 Fukui artist Keigo Yamamoto began using video to explore the basic Japanese



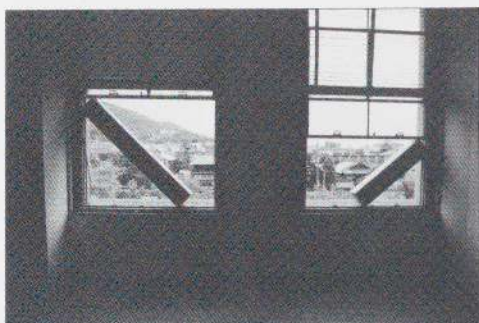
*Kehai No. 2*. Video performance by Keigo Yamamoto at The Museum of Modern Art, Toyama, 1983. Photo: Keigo Yamamoto.

concepts of *ma*, the interval or space that exists between people and objects, and *ki*, the energy that emanates from the spirit. His formal video studies paralleled the concurrent Tokyo "Monaha" group's conceptual, performance-installation projects based upon primary actions and simple, natural materials. Continuing to use a "live" video camera and monitor as an electronic mirror, Yamamoto reduces human action to fundamental gesture.

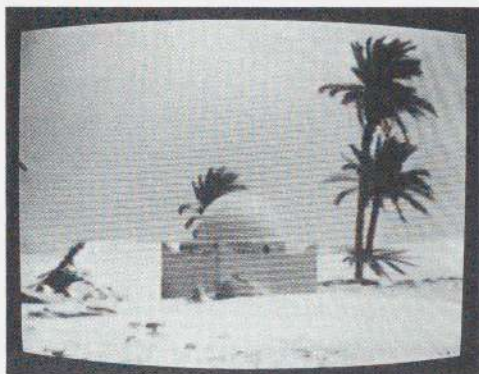
Japanese videomakers today are concerned with technique, whether they are using consumer or industrial equipment. While Western artists in the 1970s explored editing processes, in the current decade videomakers in Japan are only beginning to avail themselves of them. Many work with abstracted or fragmented moments drawn from reality and produce synthetic reconstructions; this formal approach derives from experimental Japanese film, which was heavily influenced by the work of structuralists Peter Kubelka and Michael Snow, who visited Japan during the 1960s. Video artists also have responded strongly to the work of American artist Bill Viola, who has been a regular visitor to Japan and lived in Tokyo in 1980 and 1981. His command of the technology, formal interest in visual perception, and poetic content based on a numinous approach to



Installation by U Fan Lee, Mona-ha group member, at National Museum of Modern Art, Tokyo, 1970. Photo: Shigeo Anzai.



Installation by Kishio Suga, Mona-ha group member, at National Museum of Modern Art, Tokyo, 1970. Photo: Shigeo Anzai.



CHOTT EL-DJERID. Videotape by Bill Viola. 1979. Photo: Kira Perov.



*A Fog, Sound and Light Festival.* Audio by Bill Viola, fog environment by Fujiko Nakaya at Kawaji Onsen, 1980. Photo: Kira Perov.

timeless nature — which grew out of his interest in Eastern philosophy — struck responsive chords and inspired many artists.

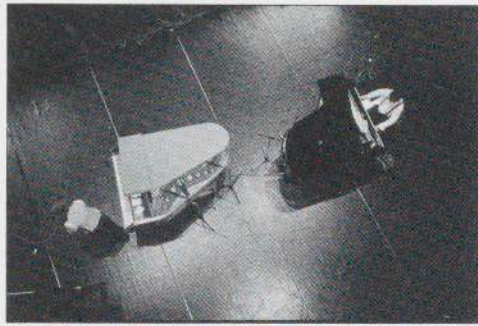
Plot structure has not been the priority in the arts in Japan that it has been in other countries, where videomakers have created many autobiographical and fictive tales. Because of the expense of subtitling such works, most are unknown in Japan. As a result, there is correspondingly less narrative in Japan. An exception is Mako Idemitsu, who during the 1960s and early 1970s lived in both New York and California. Returning to Japan, she began creating inventive narratives in which video monitors occupy a prominent position in her characters' homes. On these screens, preoccupied faces heighten the tension in the works. Her "Great Mother" series takes as its subject the changing role of women in Japan today, and examines mothers and their relationships with their children. Another storytelling form, the video documentary, is primarily a conventional television genre in Japan and has been explored minimally by artists. Independent documentary works are issue-oriented, calling attention to social situations needing help, like Akira Mat-



ANOTHER DAY OF A HOUSEWIFE. Videotape by Mako Idemitsu. 1977-78. Photo: Barbara London.

sumoto's A LAKESIDE EVENT, and to traditions disappearing with older generations, like Shoichiro Azuma's KUNIYAMA-SHINJI.

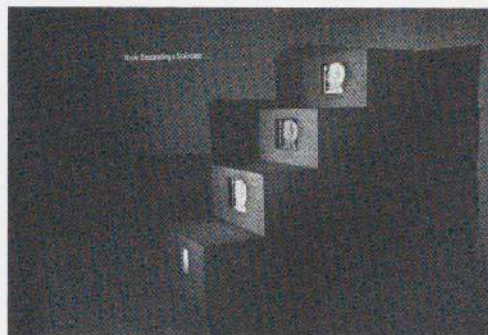
Western artists who over the years have had greater opportunities to work with professional equipment, especially within public television, have also been involved with the mass media in terms of content and form, as well as distribution. Even though Korean-born Nam June Paik's media meditations and Laurie Anderson's performance work addressing the popular vernacular of electronic communications have been known for some



Performance by Nam June Paik and Joseph Beuys. Sogetsu Hall, Tokyo, 1984. Photo: Shigeo Anzai.



*Mister Heartbreak*. Performance by Laurie Anderson. Nihon Seimen Kan, Tokyo, 1984. Photo: Shigeo Anzai.



*Nude Descending a Staircase*. Video sculpture by Shigeo Kubota. 1975-76. Collection, The Museum of Modern Art, New York. Photo: Peter Moore.

Interior design by Arata Isozaki. Palladium Discotheque, New York, 1985. Photo: Shigeo Anzai.

time, similar projects are just beginning to be made in Japan. Among these are Daizaburo Harada and Haruhiko Shono's collaborations drawn from video games and music videos, and Katsuya Taka's video collages whose source is home movies and television. Through the efforts of Mao Kawaguchi, short work by these and other artists is now compiled on half-inch cassette magazines called "Video Cocktail" for distribution to a general audience.

In Japan, a country among the most advanced technologically in the world, where nearly every-

one is considered an artist and art is part of everyone's life, the capacity for video's growth is enormous. Today, when projects produced in distant cities are known close to the moment of creation through exposure in art magazines, international festivals, and museum exhibitions, artists are catalysts enriching culture internationally. As reflected by the videotapes in this anthology exhibition, the future for Japanese video will be fruitful and rewarding.

New York, October, 1985

**P R O G R A M S**

**PROGRAM I**

99 minutes

Shuntaro Tanikawa and Shuji Terayama  
VIDEO LETTER  
1982-83, 75 minutes

Mako Idemitsu  
GREAT MOTHER PART II:  
YUMIKO  
1983-84, 24 minutes, 30 seconds

**PROGRAM II**

95 minutes

Jun Okazaki and Emi Segawa  
FASTER THAN THE WIND  
1983, 20 minutes

Shoichiro Azuma  
KUNIYAMA-SHINJI  
1985, 27 minutes

Akira Matsumoto  
A LAKESIDE EVENT — 1981,  
THE HANDICAPPED PEOPLE'S  
YEAR  
1981, 30 minutes

Noriyuki Okuda  
OBSOLETE THEATER  
1982, 18 minutes

**PROGRAM III**

56 minutes

Masaki Fujihata  
MAITREYA  
1984, 3 minutes

Ko Nakajima  
MT. FUJI  
1985, 20 minutes

Mao Kawaguchi and Ayumi Shino  
5.29 AYUMI SHINO  
1984, 3 minutes

Daizaburo Harada and Haruhiko Shono  
HARD SCRATCH  
1984-85, 5 minutes  
T.V. ARMY  
1985, 3 minutes

Teiji Furuhashi  
CONVERSATION STYLES:  
DUMB TALK, BALANCE  
1984, 6 minutes

Katsuya Taka  
DENŌ  
1985, 2 minutes

Kumiko Kushiya  
HOUSE IN OIKOSHI  
1984, 5 minutes

Naoko Tosa  
AN EXPRESSION  
1985, 9 minutes

**PROGRAM IV**

78 minutes

Hironori Terai  
ORDINARY LIFE  
1985, 11 minutes, 41 seconds

Tetsuo Mizuno  
...!? ET ?  
1984, 8 minutes, 15 seconds

Kunio Noda  
SCALE  
1983, 5 minutes, 30 seconds

Makoto Saitoh  
A-R-K  
1984, 5 minutes

Keigo Yamamoto  
HUMAN BODY ENERGY NO. 3  
1984, 4 minutes, 40 seconds

Nobuhiro Kawanaka  
SPINNING TIME  
1983, 10 minutes

Osamu Nagata  
MINAMI (SOUTH WIND)  
1984, 9 minutes

Morihiro Wada  
THE RECOGNITION  
CONSTRUCTION XIII  
1984, 26 minutes



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**S H O I C H I R O A Z U M A**

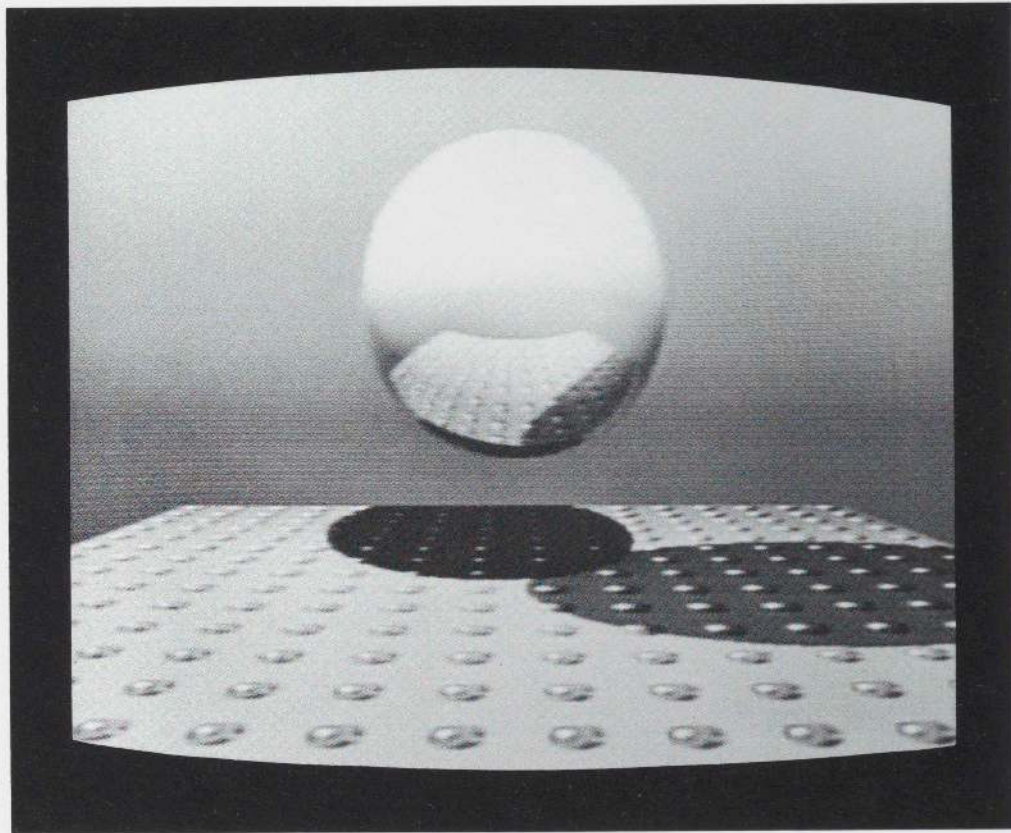
Born in Fukui Prefecture, 1957. Graduated from the Japan Academy of Visual Arts, 1977. Azuma works with the Fukui City Audio-Visual Library producing films and videotapes, and has worked in commercial television production. In 1984 he produced the traditional Japanese puppet show (Ningyo-Jyoruri) **A MASK WHICH SURPRISED A BRIDE.**

**KUNYAMA-SHINJI**

1985, 27 minutes. Produced by the Fukui City Audio-Visual Library.

Documenting the preparations surrounding the New Year's celebration in an old village in northern Japan, this work reflects how difficult it is to preserve old traditions, especially when younger generations have moved far away.





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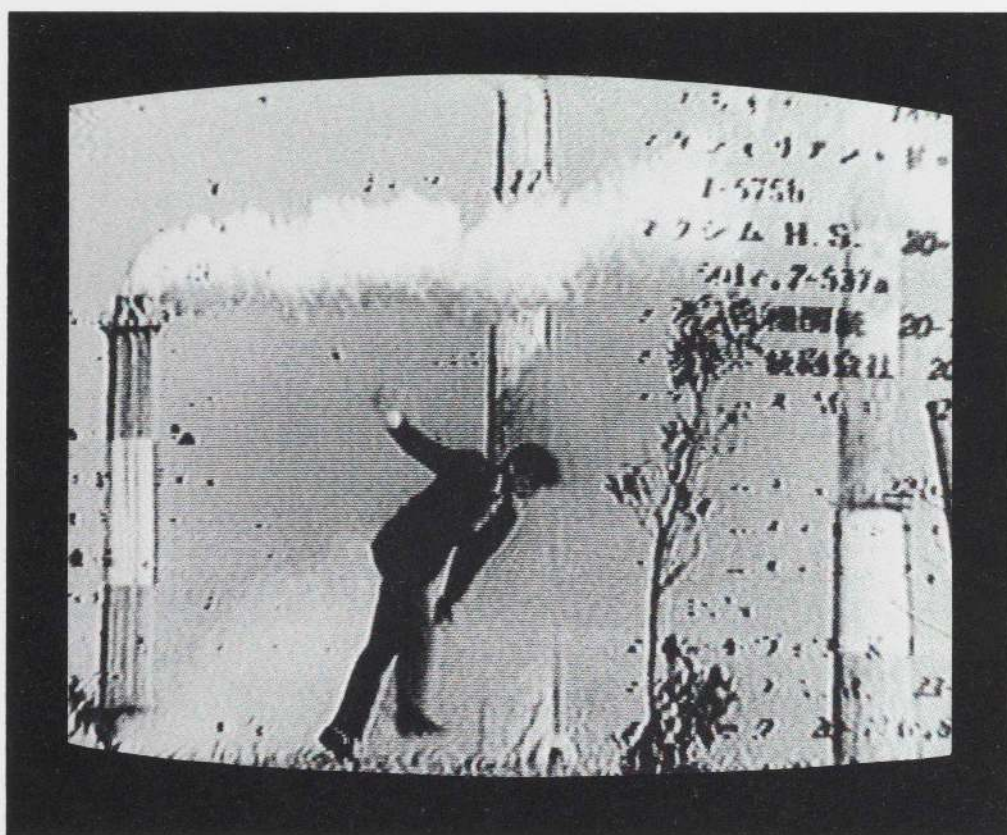
**M A S A K I F U J I H A T A**

Born in Tokyo, 1956. Received a bachelor's degree, 1978 and a master's degree, 1980 from the Tokyo University of Arts. His work has been shown in *Pia Animation Festival*, Tokyo, 1980 and 1981; *Siggraph '83 Art Show*, Detroit 1983; *Video Culture Canada*, Toronto, 1983; *Nicograph Film Show*, Tokyo, 1983; *Monte Carlo Festival*, 1984.

**MAITREYA**

1984, 3 minutes. Software by Moritaka Arai and Masataka Ohta. Sound by Haruomi Honsono. Produced by Toyohiko Higashi, Sedic, Inc.

This polished, whimsical work begins with a Buddhist text. Cartoon-like automaton figures appear and begin making suggestive gestures. Suddenly they begin multiplying and dividing at an astronomical rate.

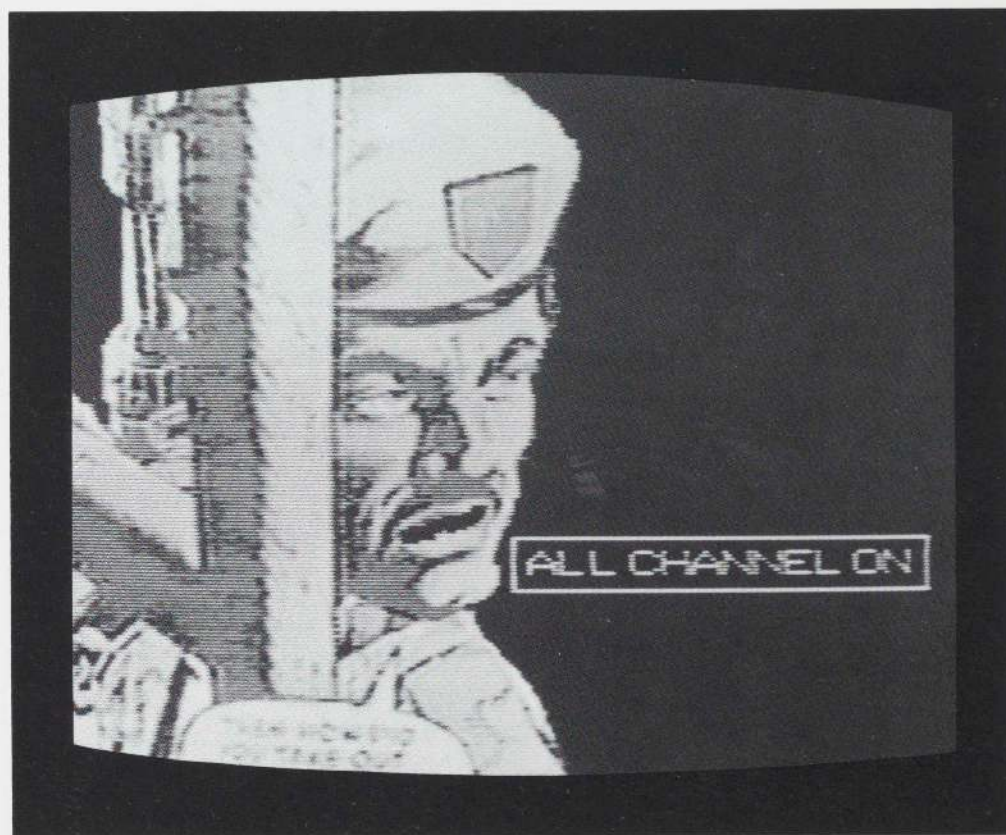


**T E I J I F U R U H A S H I**

Born in Kyoto, 1962. A student at the Kyoto University of Arts, he works with video and performance art, and directs the Dumb Type Theater Group. His works have been exhibited in Kyoto, Osaka, Shiga, and Tokyo, and include *THE WHOLE CITY IS TALKING ABOUT IT*, 1984; *COFFEE OR TEA*, 1984; and *LISTENING HOUR*, 1985. He received an award in the *Tokyo International Video Biennale*, in 1985.

CONVERSATION STYLES: DUMB TALK, BALANCE  
1984, 6 minutes.

In these short performance works, stylized actions are seen in simple urban settings.



**D A I Z A B U R O H A R A D A**  
**A N D**  
**H A R U H I K O S H O N O**

Born in Fukuoka, 1956. Studied at Tsukuba University. Harada formed Radical T.V. with Haruhiko Shono in 1984. His video work includes *LIGHT EAT MAN*, 1980; *MUSIC*, 1981; and *ELECTRIC VOICE*, 1, 2, AND 3, 1982. He has performed live with Radical T.V. at *Neo-Fin-de-Siècle Live-Trip to the Moon*, Tokyo, 1985; the *Tokyo International Video Biennale*, 1985; and *T.V. Evolution Project - T.V. War at JumboTRON*, Tsukuba, 1985. Video works with Radical T.V. include *WE ARE RADICAL T.V.*, 1985; *EARTH*, 1985; and *T.V. WAR*, 1985.

Born in Nagasaki, 1960. Studied at Tsukuba University Shono has exhibited work in Fukuoka, in *Six-Person Exhibition*, 1982, and *Place of Multiplication*, 1982. In 1983 he began to work as the assistant of Daizaburo Harada. In 1984 they formed the partnership Radical T.V. Video works with Radical T.V. include *WE ARE RADICAL T.V.*, 1985; *EARTH*, 1985; and *T.V. WAR*, 1985.

*HARD SCRATCH* 1985, 5 minutes.

*T.V. ARMY* 1985, 3 minutes.

*HARD SCRATCH* is a promotional video for the "G.I. Joe Robot Band," whose miniature members include Joe, Richard, and Mark. Mascots of Radical T.V., the three dolls' computer-animated movements are set to an electronic sound track.

In *T.V. ARMY*, the artists feel that media images of atomic bombs are so cliched today they look like simple firecrackers. To them, the only true depiction of war is in comic books: "We now feel only the beauty of the particles of light on tv screens. War is like bubblegum."



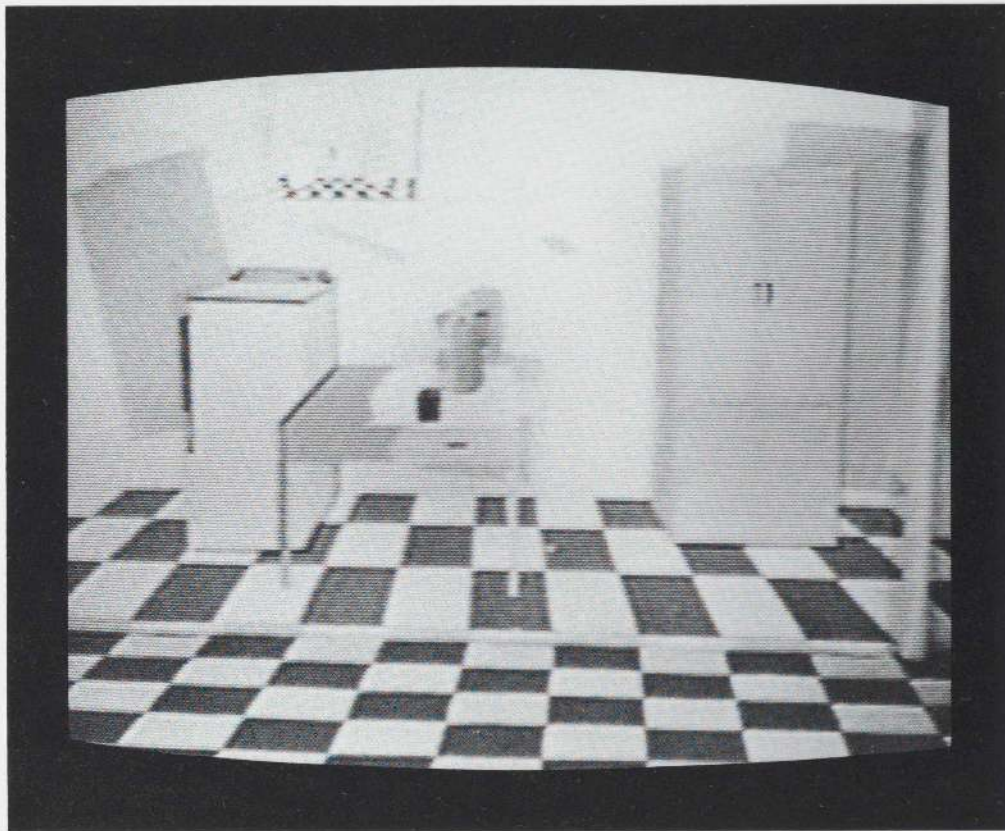
**M A K O I D E M I T S U**

Born in Tokyo, 1940. She graduated from Waseda University, Tokyo, 1962, and studied at New York's Columbia University, 1963-64. Her work has been shown in the *First 100 Feet Film Festival*, Tokyo, 1974; *Japan Avant-Garde Film Exhibition*, Centre Georges Pompidou, Paris, 1979; *Video from Tokyo to Fukui and Kyoto*, The Museum of Modern Art, New York, 1979; the first and second *Experimental Films Festival*, Tokyo, 1981 and 1982; and *First International Video Biennale*, Vienna, 1985. Her videotapes include *ANOTHER DAY OF A HOUSEWIFE*, 1977-78; *SHADOWS, I AND II*, 1980-82; *ANIMUS, I AND II*, 1982; *GREAT MOTHER SERIES*, 1983-present.

**GREAT MOTHER PART II: YUMIKO**

1983-84, 24 minutes, 30 seconds. With Hiroko Narasaki, Masako Ooigawa, Masayuki Oono. Written by Mizuho Jouta and Mako Idemitsu. Camera: Michael Goldberg. Music by Tetsuo Furudate.

This narrative video centers around a cool, professional mother and her young, naive daughter who gets into trouble with a man whom she then marries. Interacting face-to-face, the two women also appear as silent presences in each other's homes on prominently placed monitor screens.



**M A O K A W A G U C H I**  
**A N D**  
**A Y U M Í S H Í N O**

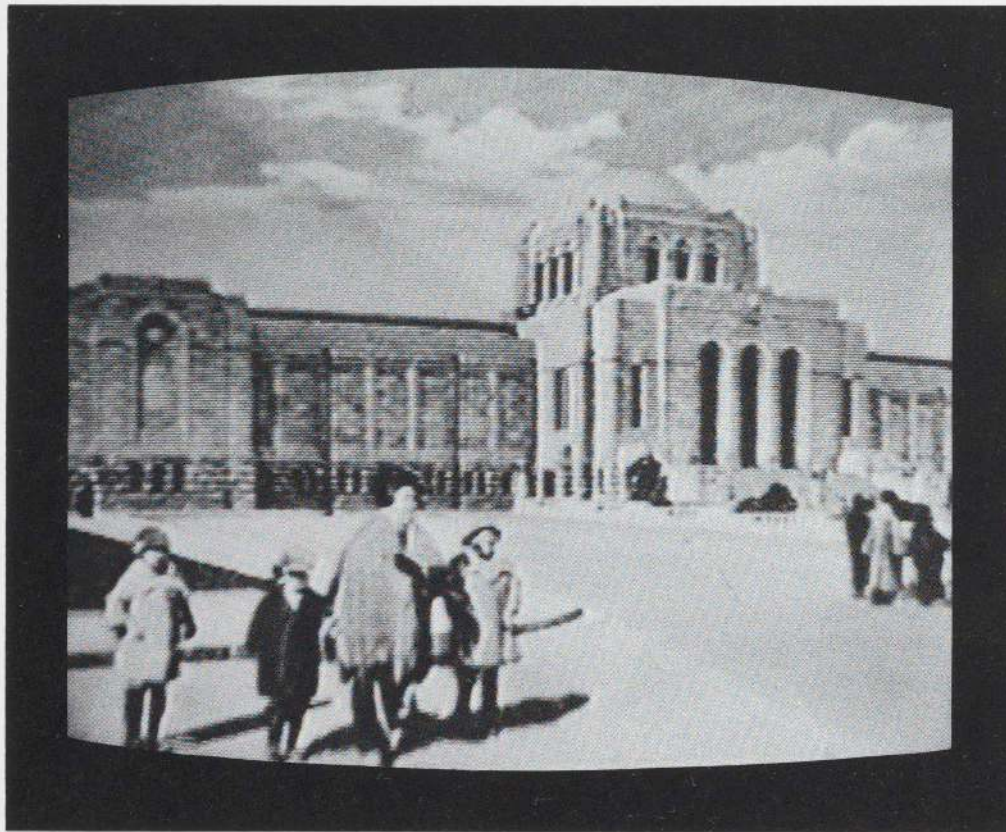
Born in Tokyo, 1951. Kawaguchi produced his first 16mm film, *STERILIZED DREAM*, in 1969. His first videotape work, *BEAUTIFUL ALUMINUM*, was completed in 1972. Founding member of Kuru-Kuru, formed in 1983. He has participated in several group shows, including the *Video Independent*, Osaka, 1980; and *New Wave in Video Art*, Tokyo, 1984. His work has been exhibited in Australia and The Netherlands.

Born in Tokyo, 1959. Shino graduated from the Tama University of Art, Tokyo, 1982. Founding member of the group Kuru-Kuru, formed in 1983. Since 1983 she has worked as a coordinator and stylist for television commercials and magazine stills. She was awarded an Encouragement Prize at the *Tokyo Video Biennale*, 1985.

5.29 AYUMÍ SHÍNO

1984, 3 minutes. Computer Graphics: M. Kurashima. Music: K. Gotuo.

Interior spaces are designed as graphic layouts, so that the viewer cannot distinguish between what is two- and three-dimensionally rendered. The ambiguity between artificiality and reality is heightened by an audio track that consists of electronic and natural sounds.



**N O B U H I R O   K A W A N A K A**

Born in Tokyo, 1941. Co-founder of Image Forum (formerly Japan Underground Film Center), Tokyo, 1969. He teaches at the Tokyo University of Art and Design and at Image Forum. His work has been shown in Japan, Europe, Canada, and the United States, including *Video From Tokyo to Fukui and Kyoto*, The Museum of Modern Art, New York, 1979. Video works include *KICK THE WORLD*, 1974 and *POST CARDS*, 1980.

**SPINNING TIME**

1983, 10 minutes.

This formal study is based on a series of prewar post cards of urban Tokyo. The artist merges these images of the past with the same settings as they appear today in an evocative, lyrical way.



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**K U M I K O K U S H I Y A M A**

Born in Nagasaki, 1959. Graduated from Tsukuba University, 1984. Her work has been shown in SCAN, Tokyo, 1981, 1982, and 1984; *Hong Kong International Video Art Festival*, 1983; *Gifu Independents' Show*, Gifu Prefectural Museum, 1984; and *Fifteenth Tokyo Biennale*, 1984.

HOUSE IN OIKOSHI  
1984, 5 minutes.

In this impressionistic work, the artist captures the feeling of an interior space. Her intention is to make the artificial appear more beautiful than reality.



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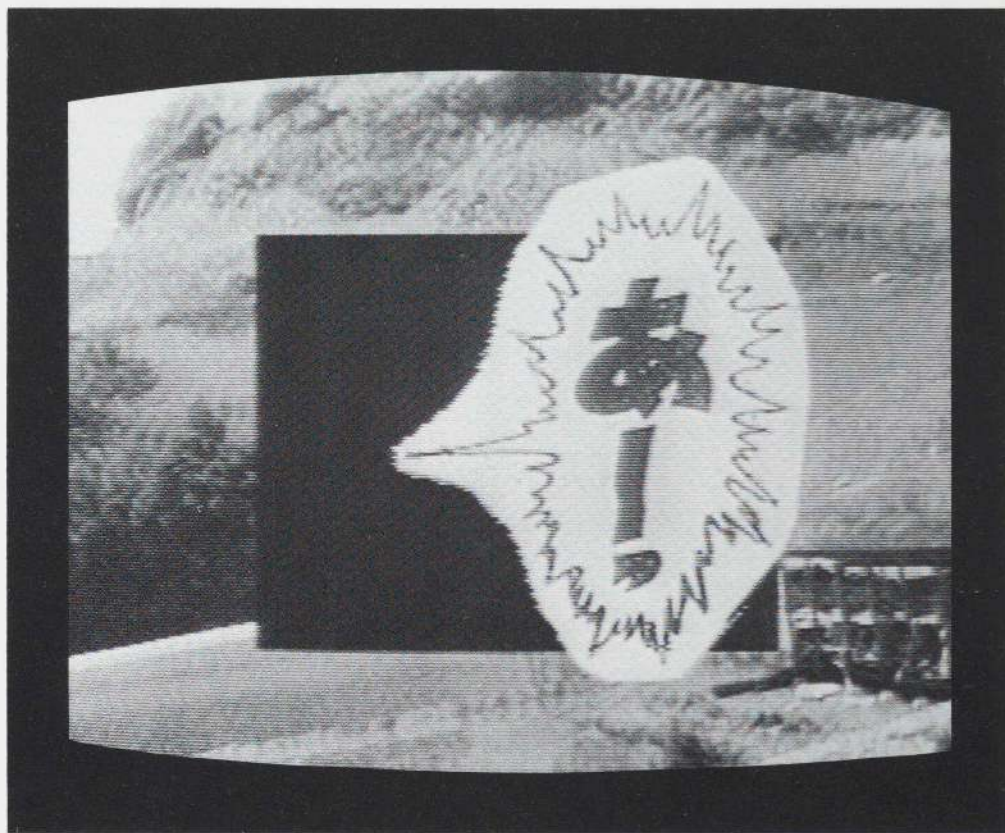
**A K I R A M A T S U M O T O**

Born in Osaka, 1952. A freelance video director, he has taught video at the Osaka School of Photography, and in 1981 helped establish the Freelance Director's Community. His work has been shown in the *First International Film and Video Exhibition*, Nagoya, 1978; *Video/Film/Photography Japan*, Stedelijk Museum, Amsterdam, 1983; and *Video Independents*, Osaka Contemporary Art Center, 1985.

**A LAKESIDE EVENT — 1981, THE HANDICAPPED PEOPLE'S YEAR**  
1981, 30 minutes.

A group of severely handicapped young people are taken on an outing to a lakeside camp. The tape sensitively shows how the experience instills new feelings of self-reliance in these spirited individuals.





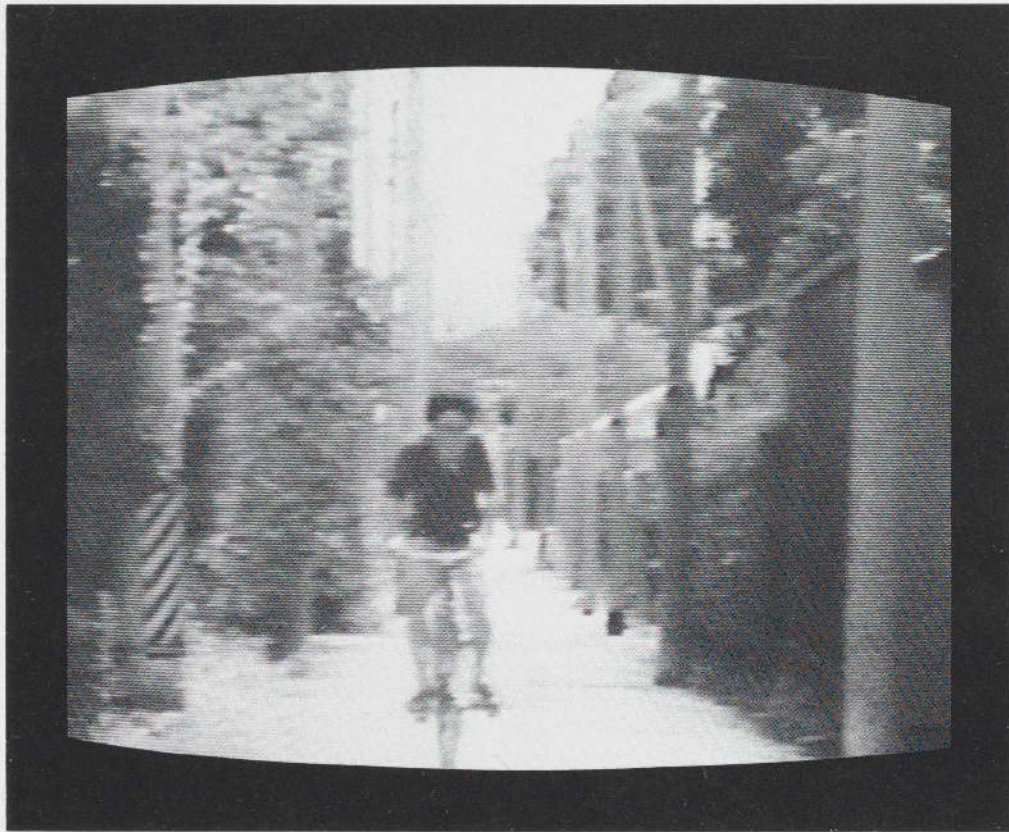
T E T S U O M I Z U N O

Born in Nagoya, 1948. He received a bachelor's and a master's degree in visual design from Kyoto Technical University, 1974. He is a lecturer at the Kyoto College of Art. His work has been shown in *Image Arts*, Fukuoka, 1978; the *Fourteenth Tokyo Biennale*, 1982; and the twelfth and thirteenth *International Festival of New Cinema and Video*, Montreal, 1983 and 1984.

...!? ET?

1984, 8 minutes, 15 seconds.

The artist whimsically plays with figure-ground relationships, first showing a landscape framed by black, then reversing the format and putting a black square inside the landscape. The artist inserts nonsensical, exclamatory pictograms, and on top sets a pencil, cup, and roll of tape. He playfully dusts all of the images with a photographer's airbrush.

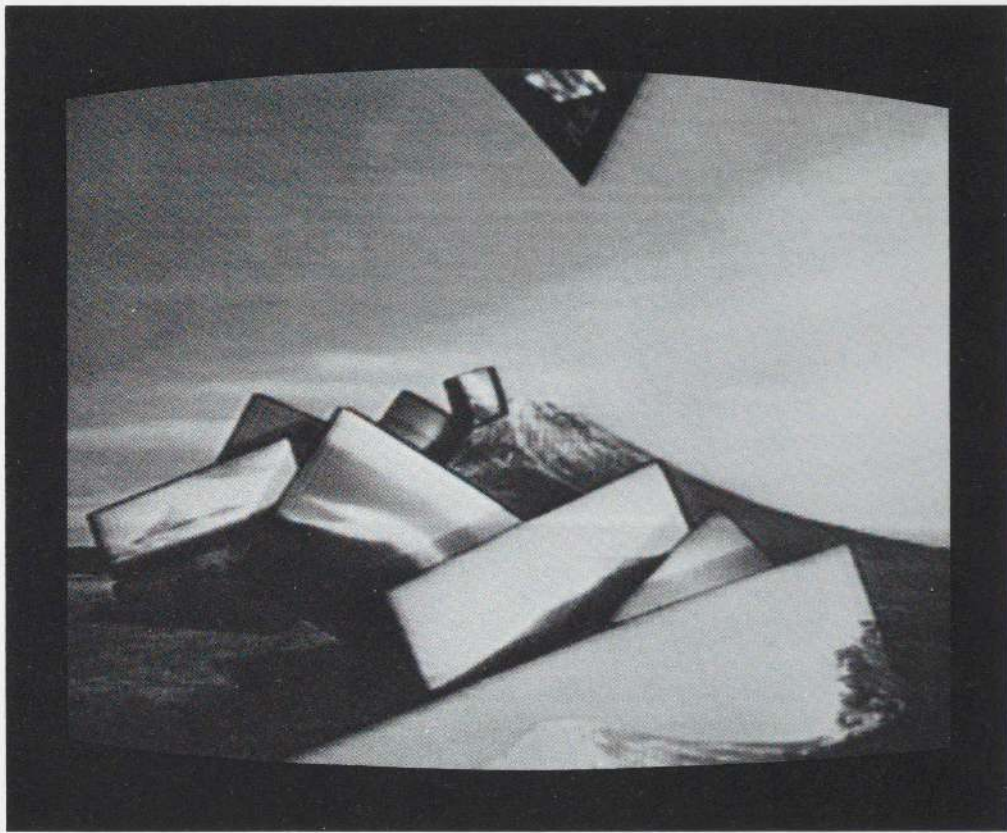


O S A M U N A G A T A

Born in Aichi Prefecture, 1950. His work has been shown in SCAN, Tokyo, 1983, 1984, and 1985; *Ottawa International Festival*, 1984; and *Video '84*, Montreal, 1984. His video works include *ON THE WIND*, 1983; *ON THE TUBE*, 1985; and *DRY LAND*, 1985.

MINAMI (SOUTH WIND)  
1984, 9 minutes.

The artist evokes a mood "as if carbon dioxide had melted away from a block of dry ice." Taped from a single vantage point (looking down a quiet neighborhood street), the action consists of an occasional car quickly passing by, cyclists and pedestrians appearing, disappearing, then reappearing. Through editing, time is rhythmically rearranged.



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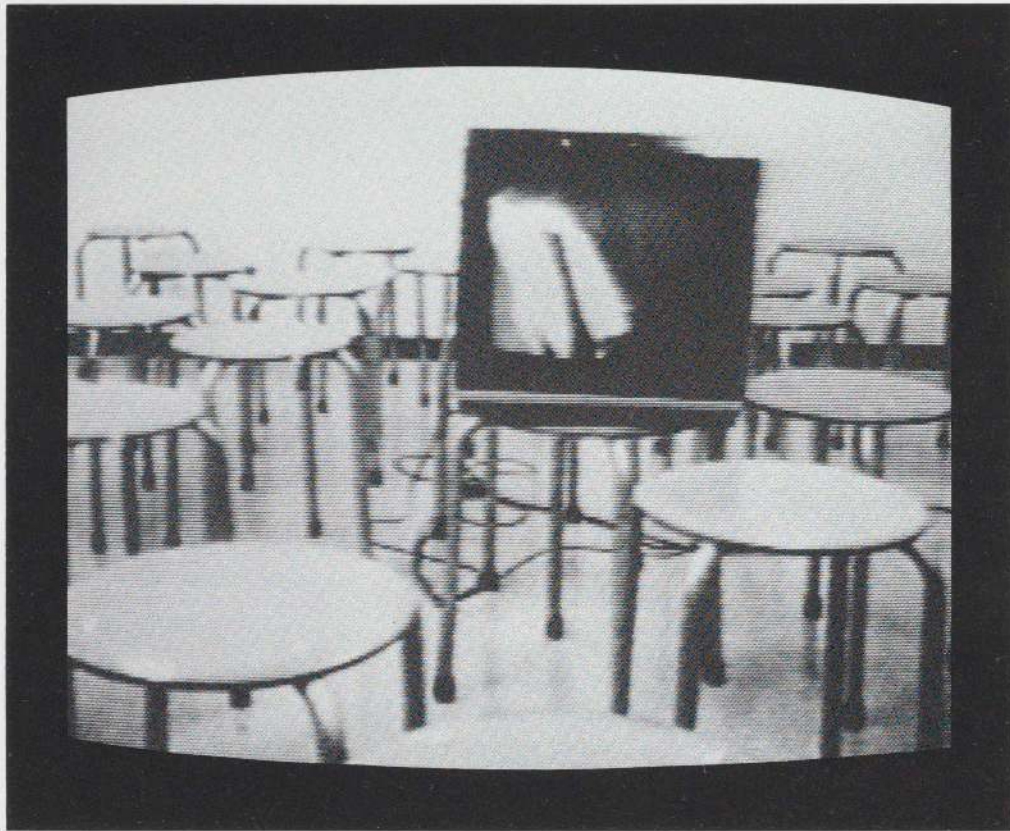
K O N A K A J I M A

Born in Tokyo, 1941. Graduated from Asagaya Academy of Design and Fine Arts, 1958, and Tama Art University, 1964. Founder of the collective "Video Earth," 1973, and developer of a frame-by-frame adapter for consumer video. His work has been shown extensively in Japan, Europe, Canada, and the United States, including *Video From Tokyo to Fukui and Kyoto*, The Museum of Modern Art, New York, 1979. His video productions include *BIOLOGICAL CYCLE*, 1974; *WHAT IS PHOTOGRAPHY*, 1976; *CHINA*, 1980.

MT. FUJI

1985, 20 minutes. Photographer: Kozan Saito. Music: Tsutomu Yamashita. Produced by Shigeru Nakano, Nikkatsu Video Co.

Drawing from a vast collection of photographs Kozan Saito took of Mt. Fuji, Ko Nakajima constructs a soothing electronic ode to this celebrated site.



**K U N I O N O D A**

Born in Fukui Prefecture, 1962. Currently a student at the Tama Art University, Tokyo. He has exhibited at SCAN Gallery, Tokyo, 1984; and in the *Thirteenth International Festival of New Cinema and Video*, Montreal, 1984.

**SCALE**

1983, 5 minutes, 30 seconds.

The artist places a monitor — on which a single chord on an upright piano is played — in different environments. Through editing, the chord-playing monitor quickly moves across a row of stools, around a classroom, to a hallway floor, and lastly to the front of the upright piano where the artist stands playing.



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J U N O K A Z A K I  
A N D  
E M I S E G A W A

Born in Osaka, 1956. Okazaki is a performance artist and videomaker. His multimedia performances include EKTOPLASMA, Kobe, 1981; DANCE PERFORMANCE VIDEO ART, Rome, 1982; ALICE IN RAYLAND, Seoul, 1984; and HOLOGRAPHIC SHAMAN, Osaka, 1985.

Born in Nara, 1959; died in Osaka, 1982. Segawa studied music and art and was an active member of "TV Moi," a video communication and information group. Her videotapes include SPACES OF KAMAGASAKI, 1980 and YOUR BACK IS BENT, GRANDMOTHER, 1981.

FASTER THAN THE WIND  
1983, 20 minutes.

This is an impressionistic documentary of a two-month dance-caravan tour of Indonesia and Bali by "Byakko-sha," the White Snake *buto* dance group from Kyoto. The purpose of the dancers' and the videomakers' journey was to come into closer contact with the Asian spirit of their Japanese heritage.



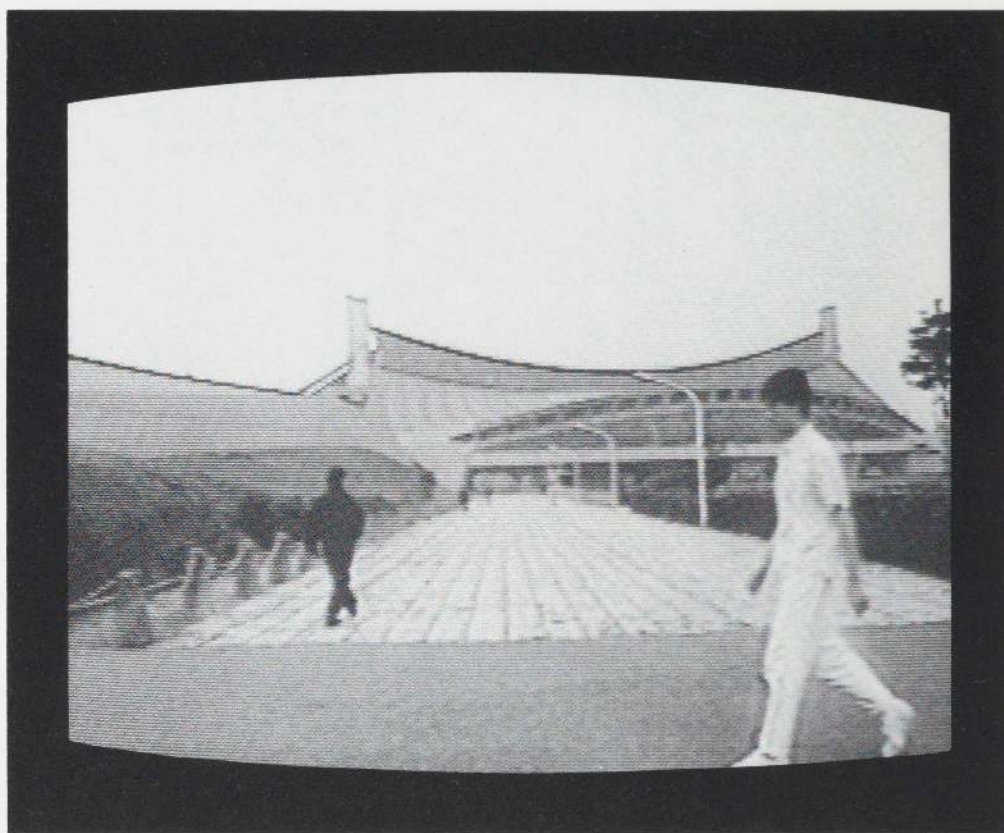
**N O R I Y U K I O K U D A**

Born in Ishikawa Prefecture, 1940. Participated in the Osaka Contemporary Center's *Video Independents* exhibitions, 1980, 1982, 1985, and received a prize at the *Second Hyogo Kobe Video Contest*, 1982.

**OBSOLETE THEATER**

1982, 18 minutes.

The effects of modern urbanization are the subject of this documentary. An old neighborhood theater in Osaka devoted to melodramas, faced with dwindling audiences and higher rents, is about to close.



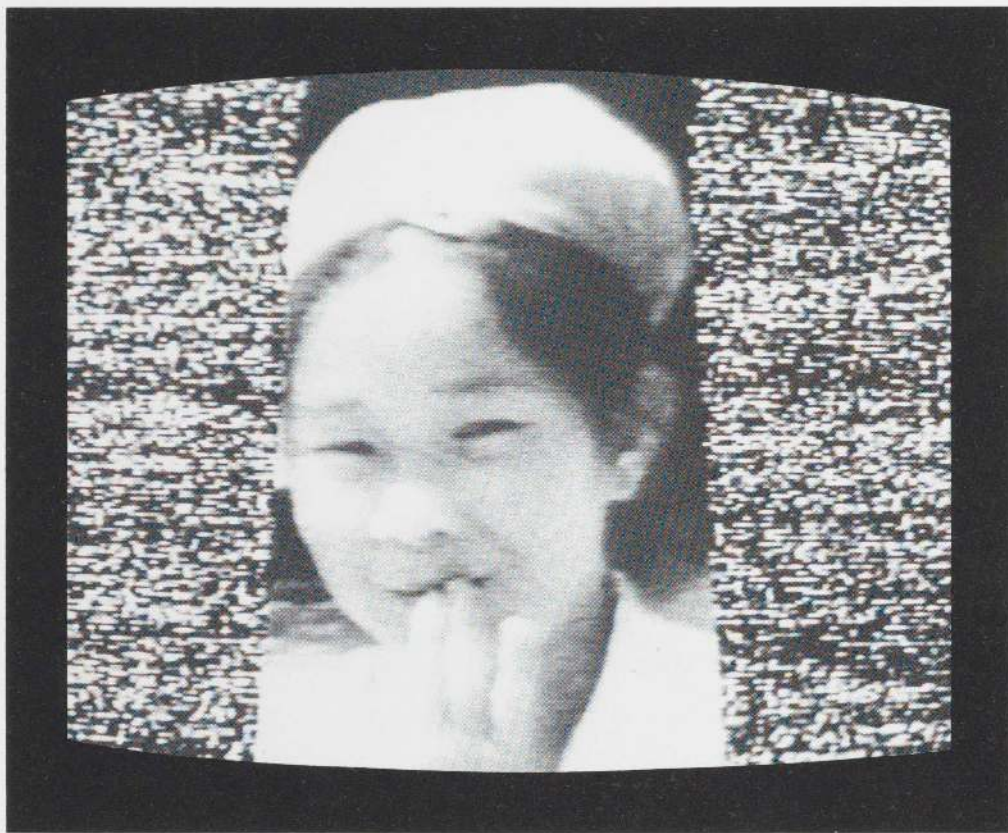
**M A K O T O S A I T O H**

Born in Sendai, 1961. He is a student at the Tama Art University, Tokyo. His work has been exhibited in Tokyo at SCAN, Image Forum, Lafôret Museum Harajuku, as well as in the *Hong Kong International Video Art Festival*, 1983; the *Berlin Film Festival*, 1984; *Video '84*, Montreal, 1984; *New Generation of Video Art in Japan*, the Museum of Modern Art, Hokkaido, 1985; *Tokyo International Video Biennale*, 1985; *Japanese Avant-Garde of the Future*, Genoa, 1985.

A-R-K

1984, 5 minutes.

A person is seen walking through several different urban areas. Despite location and time changes, the walker's gait remains constant.



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**K A T S U Y A T A K A**

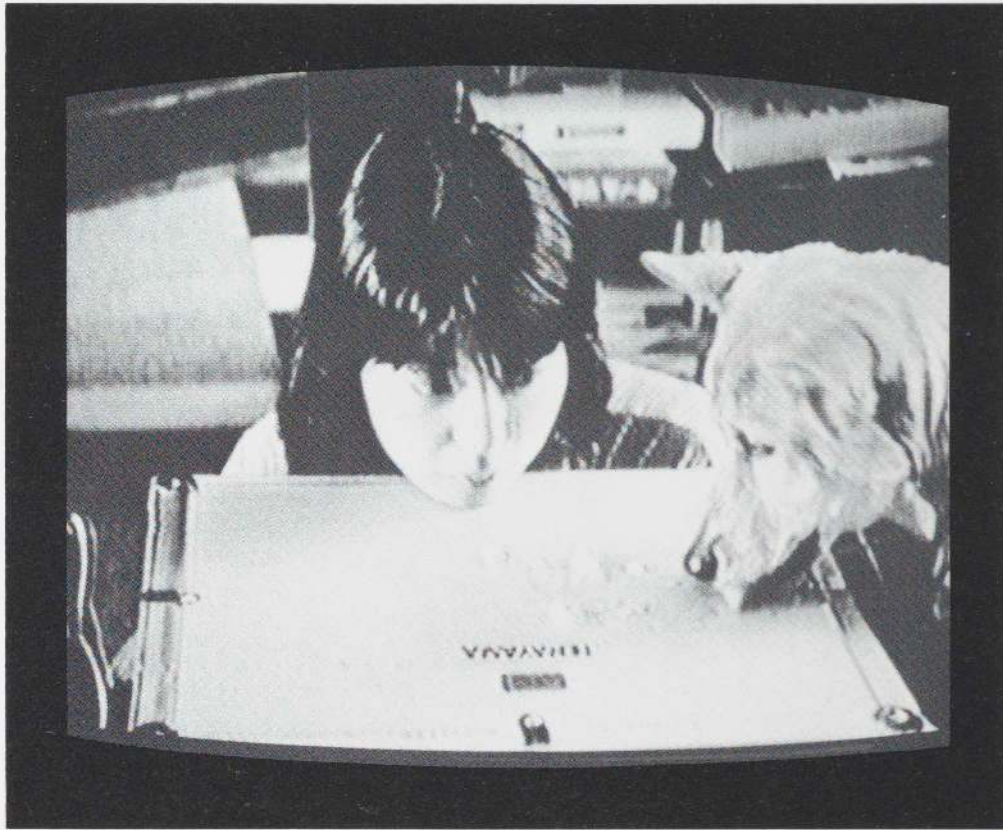
Born in Osaka, 1963. Formerly a student at the Osaka College of Photography, he works as a cameraman, video engineer, and editor for broadcast, commercials, and promotional tapes for industries. He is a film and videomaker as well as a performance artist. A selection of his 16mm films includes *ES*, 1982 and *TO THE TAKO*, 1983. His video works include *JANTA*, 1984; *THE LAST FEEL*, 1985; and *AN AFTERNOON OF A DISTANT MONTH*, 1985.

**DENO**

1985, 2 minutes.

The artist has woven together differently textured, fragmented images: confetti-like television snow, clips extracted from news shows, Super-8 movies of a child with a butterfly, and giggling little girls. The accompanying sound track alternates between static and appropriated music.





**S H U N T A R O T A N I K A W A**  
**A N D**  
**S H U J I T E R A Y A M A**

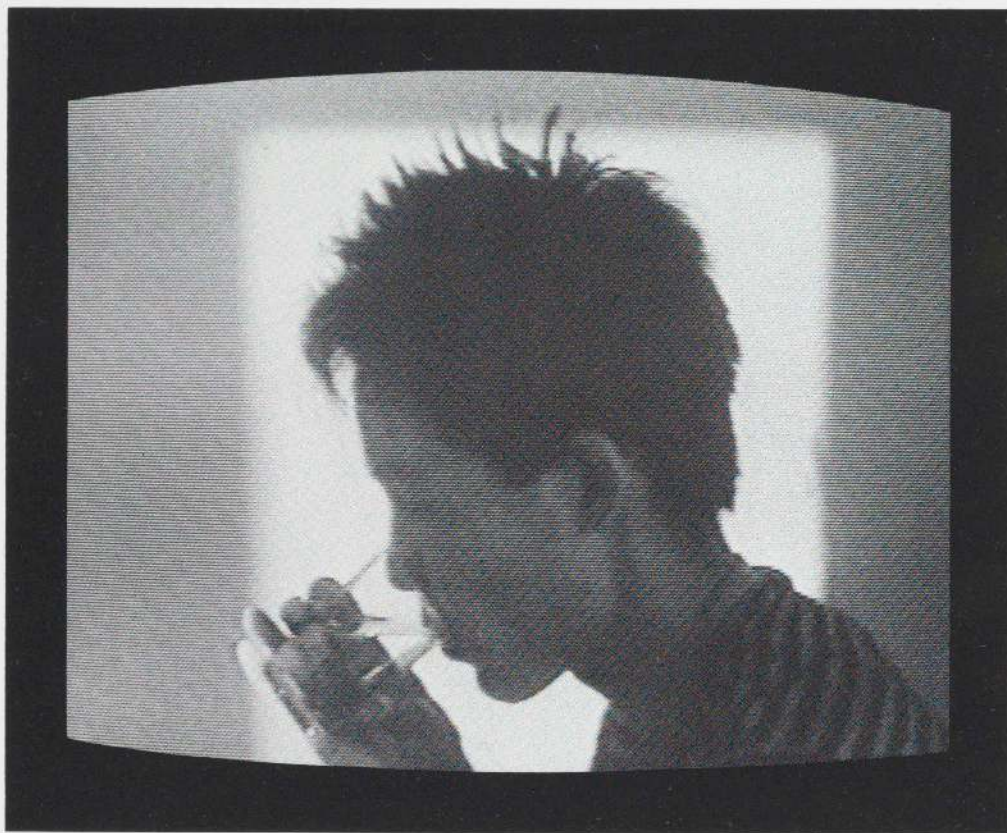
Born in Tokyo, 1931. Tanikawa published his first book of poetry in 1952 and has since written, among other works, the comedy play *PLAY IS OVER*, 1960; the script for the film *TOKYO OLYMPIAD*, 1964; and the television documentary *LOUVRE MUSEUM*, 1978. His short films include *INTERMISSION*, 1977; and *A REST*, 1979. He has participated in the *International Poetry Festival*, Tokyo, 1977. An anthology of his poems, *COLLECTED POEMS OF SHUNTARO TANIKAWA*, has appeared in seven editions.

Born in Aomori, 1935; died in Tokyo, 1983. Terayama became involved in film and theater in 1959, when he organized the Jazz Film Experimental Theater production of *JEUNE*. He has since written and directed several plays and published a collection of essays on film entitled *SHOOT THE PROJECTIONIST*. His film works include *THROW AWAY YOUR BOOKS, LET'S GO INTO THE STREETS*, 1971; *WAR OF JAN-KEN-PON*, 1970; and *THE MACHINE TO READ A BOOK*, 1977.

**VIDEO LETTER**

1982-83, 75 minutes.

This extended video exchange between two celebrated artists — filmmakers/poets Shuntaro Tanikawa and Shuji Terayama — marked their introduction to the medium. Following the initial exchanges, the artists transcend self-consciousness to offer poignant insights into their selves and their medium.



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H I R O N O R I T E R A I

Born in Kagoshima Prefecture, 1961. A student at Tama Art University, Tokyo, his work has been shown in Tokyo and Fukuoka, as well as in the *Hong Kong International Video Art Festival*, 1983; the *Berlin Film Festival*, 1984; and *Video '84*, Montreal, 1984.

ORDINARY LIFE

1985, 11 minutes, 41 seconds.

The tape moves through several different personal settings — a studio/home, a park with pond — discovering the silent, solitary figures that inhabit these spaces.



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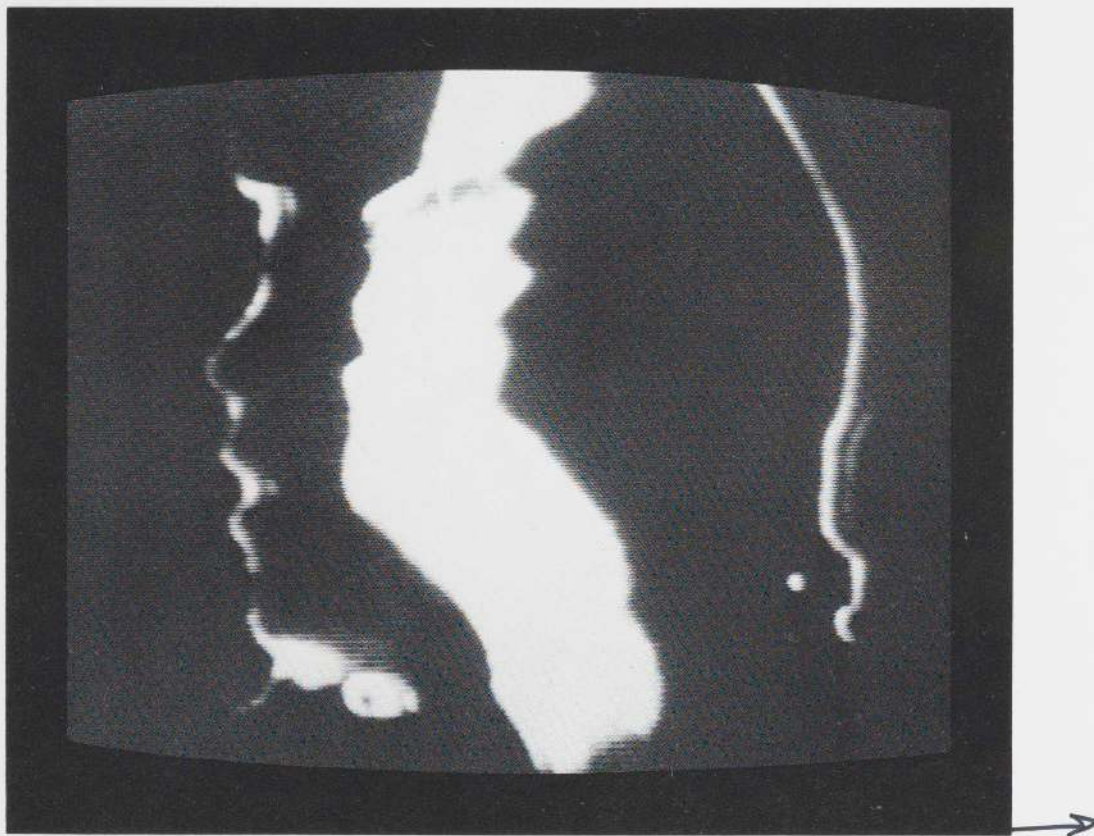
**N A O K O T O S A**

Born in Fukuoka City, 1961. Graduated from Kyushu Plastic Arts Junior College, 1982. She worked in computer graphics at Hoei Sangyo Ltd., 1983-85, and is currently employed with Gakken Computer Graphics Center. Her work includes PULSE, 1983; ARCHITECTURE, 1984; and TRIP, 1985.

**AN EXPRESSION**

1985, 9 minutes. Music by Tatsuo Kondoh.

A surreal mood is established by rhythmically alternating abstract and realistic images. Using computer-processing devices, the artist creates a lyrical composition.

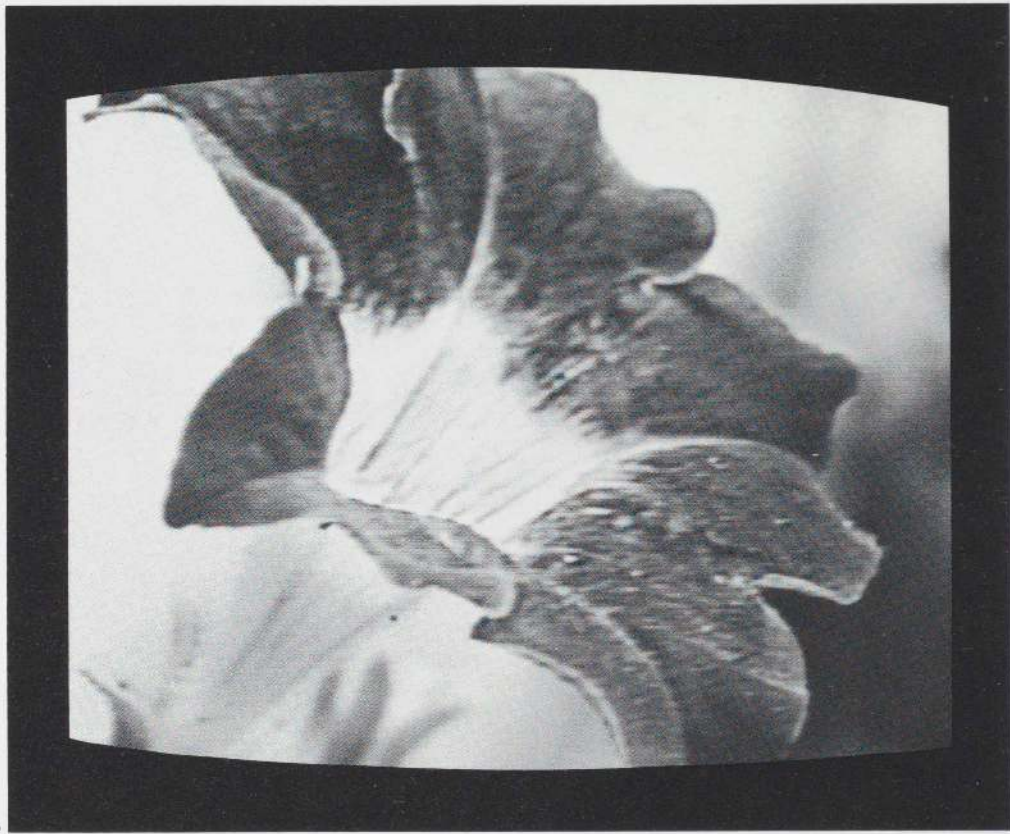


**M O R I H I R O W A D A**

Born in Aichi Prefecture, 1947. Graduated from Tama Art University, Tokyo, 1973. He received a JVC Scholarship in 1985. His work has been included in the *Tokyo-New York Video Express Show*, Tokyo, 1974; *Exhibition of Today's Artists*, Yokohama, 1979; and the *Twenty-first Video Scholarship Report*, Tokyo, 1985.

THE RECOGNITION CONSTRUCTION XIII  
1984, 26 minutes.

This work consists of a repeated series of images which lose clarity with each recurrence. The cycle includes a woman walking down a sunny street away from the camera, a man traversing the same route but approaching the camera, and colorful objects: a green Volkswagen, a blue telephone, red flowers, industrial pipes, and a park bench.



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**K E I G O Y A M A M O T O**

Born in Fukui Prefecture, 1936. Graduated from Fukui University, 1958. His videotapes and installations have been shown in Japan and abroad. His group exhibitions include *Trends in Contemporary Japanese Art*, Kyoto, 1968; *Japan Art Festival '74*, Vancouver, 1974; *Twelfth Tokyo Biennale*, 1978; *Video from Tokyo to Fukui and Kyoto*, The Museum of Modern Art, New York, 1979; and *Video '84*, Montreal, 1984. His videotapes include FOOT NO. 3, 1977; BREATH NO. 5, 1981; and BODY MESSAGE, 1985.

HUMAN BODY ENERGY NO. 3  
1984, 4 minutes, 40 seconds.

In this work, Keigo Yamamoto concentrates on *ki*, the spiritual energy or tension that exists between two people communicating with each other. He does this by reducing the two figures to reverberating outlines, which over time reveal aspects of their character through highlighted gestures.

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# NEW VIDEO: JAPAN

Jan. 16–Mar. 2, 1986 at The Museum of Modern Art

## PROGRAM I

99 minutes

Shuntaro Tanikawa and  
Shuji Terayama  
VIDEO LETTER  
1982-83, 75 minutes

Mako Idemitsu  
GREAT MOTHER PART II:  
YUMIKO  
1983-84, 24 minutes, 30 seconds

## PROGRAM II

95 minutes

Jun Okazaki and Emi Segawa  
FASTER THAN THE WIND  
1983, 20 minutes

Shoichiro Azuma  
KUNIYAMA-SHINJI  
1985, 27 minutes

Akira Matsumoto  
A LAKESIDE EVENT — 1981,  
THE HANDICAPPED  
PEOPLE'S YEAR  
1981, 30 minutes

Noriyuki Okuda  
OBSOLETE THEATER  
1982, 18 minutes

## PROGRAM III

51 minutes

Masaki Fujihata  
MAITREYA  
1984, 3 minutes

Ko Nakajima  
MT. FUJI  
1985, 20 minutes

Mao Kawaguchi and Ayumi Shino  
5.29 AYUMI SHINO  
1984, 3 minutes

Daizaburo Harada and  
Haruhiko Shono  
HARD SCRATCH  
1984-85, 5 minutes  
T.V. ARMY  
1985, 3 minutes

Teiji Furuhashi  
CONVERSATION STYLES:  
DUMB TALK, BALANCE  
1984, 6 minutes

Katsuya Taka  
DENO  
1985, 2 minutes

Kumiko Kushiyama  
HOUSE IN OIKOSHI  
1984, 5 minutes

Naoko Tosa  
AN EXPRESSION  
1985, 9 minutes

## PROGRAM IV

78 minutes

Hironori Terai  
ORDINARY LIFE  
1985, 11 minutes, 41 seconds

Tetsuo Mizuno  
...!? ET?  
1984, 8 minutes, 15 seconds

Kunio Noda  
SCALE  
1983, 5 minutes, 30 seconds

Makoto Saitoh  
A-R-K  
1984, 5 minutes

Keigo Yamamoto  
HUMAN BODY ENERGY NO. 3  
1984, 4 minutes, 40 seconds

Nobuhiro Kawanaka  
SPINNING TIME  
1983, 10 minutes

Osamu Nagata  
MINAMI (SOUTH WIND)  
1984, 9 minutes

Morihiro Wada  
THE RECOGNITION  
CONSTRUCTION XIII  
1984, 26 minutes



Close-up of Japan NEW YORK 1985-6

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