

PROZOR JAPANSKOG VIDEA
JAPAN VIDEO WINDOW

Galerija DUPLEX/10m2
31.07. – 14.08.2009. Sarajevo



Udruženje za savremenu umjetnost

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THE WINDOW THROUGH WHICH WE ARE LOOKING OUT / Silvija Dervišefendić, Pierre Courtin

■ MAI YAMASHITA & NAOTO KOBAYASHI

■ MEIRO KOIZUMI

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PROZOR KROZ KOJI GLEDAMO Savremena japanska video umjetnost je za širu svjetsku publiku još uvijek nepoznata, tačnije publika nije u toku s trenutnim dešavanjima, iako japanska provokativna video aktivnost je dobro poznata u istoriji umjetnosti. Razlog tome nije pomanjkanje interesa za ovaj medij, već rijetke prilike za prikazivanje video radova mladih japanskih vizuelnih umjetnika širom svijeta. JAPAN VIDEO WINDOW (Prozor japanskog videa) je početni projekat DADADA Udruženja za savremenu umjetnost u Sarajevu, u saradnji s Japanskom fondacijom, Kyoto Aeroport, Ambasadom Republike Francuske i Japanskom ambasadom u Sarajevu, te MIACAom, Arhiva za savremenu umjetnost u Japanu. Cilj projekta je promocija savremene japanske umjetnosti, usmjeravanje veće pažnje ka novom identitetu videa, njegova veza s drugim umjetničkim medijima te umjetnička, društvena, kulturna i politička odgovornost. Unutar projekta u sarajevskoj galeriji DUPLEX/10m2 bit će priređena video izložba mladih japanskih vizuelnih umjetnika, predavanje i video radionica koje će držati gost iz Japana Yoshiaki Inatsugi. Projekat je nastavak saradnje nastale prvom kulturnom razmjenom prije tri godine kada je nekoliko bosanskih umjetnika izlagalo na Video Salonu u Shigi. Na izložbi u Sarajevu će se predstaviti Mai Yamashita, Naoto Kobayashi, Meiro Koizumi, Yuki Okumura, Chikara Matsumoto i Daisuke Nagaoka. Danas je skoro nemoguće pogledati izložbu savremene umjetnosti bez izloženih video radova. Da bi se razumjela tendencija japanske savremene video umjetnosti i cijenili radovi, potrebno je prihvatanje mogućnosti videa kao umjetničkog medija. Video definiše pokušaje definicije i to zbog vlastitog eklekticizma. Veze s televizijom su prisutne zbog upotrebe tehnika koje su prikladne za video umjetnike - direktno adresiranje na posmatrača zbog činjenice da je značenje u jeziku uvijek negdje između. Upotrebom različitih tehnika, odabrani umjetnici za sarajevsku izložbu istražuju novu perspektivu videa, elaboriraju o radikalnim formama videa s tendencijom da uključe posmatračevo iskustvo iz procesa opažanja. Video umjetnost u Japanu je oduvijek miješala umjetnički pristup sa tradicionalnom kulturom, kulturnim nasljeđem i religijom radi nove forme u kojoj prošlost, sadašnjost i budućnost harmonično koegzistiraju. U poetičnoj kompleksnosti videa prepoznat je snažan uticaj klasičnih medija i drugih umjetničkih žanrova, posebno književnosti (haiku poezija). Nadalje, filozofija, spiritualizam u svakodnevnom životu podjednako kao i budistički koncept, gdje su sve stvari u kosmosu isprepletene, povećavaju svijest o problemu komunikacije. Pretpostavkom o uskoj povezanosti, umjetnici počinju graditi video pripovijest stvarajući umjetni svijet u kojem umjetnost redefinira vrijednosti ljudskog postojanja. Tokom sedamdesetih i osamdesetih godina, japanski umjetnici istražuju formalnu dimenziju sistema aktivnog odgovora i njegovog uticaja na društvene i političke in-

strumente, ali u isto vrijeme nastavljaju eksperimentisati s tehnološkim i komunikacijskim mogućnostima videa. Vizuelni eksperimenti u njihovim radovima su pokrenuti pod uticajem zapadnjačke konceptualne umjetnosti, ali su različitog fokusa. Video aktivizam se nije razlikovao od drugih medija. Nadalje, najvjerovatnije kao rezultat ovih okolnosti, najčešće pominjani apstraktni radovi, koji su se ticali specijalnih vizuelnih efekata, zadovoljavali su se upotrebom novih softvera tako prepoznajući važnost jasnog pozicioniranja vlastitog značaja.

U svojim radovima Meiro Koizumi istražuje pojam "ja" i drugih, krajnju liniju između privatnog i javnog, gdje sve što je snimljeno može javno da se prikaže, lako može biti izmanipulisano ili iskorišteno u različite svrhe. Umjetnik je zaintrigiran ljudskim ponašanjem uopšte, te odnosom između unutrašnjeg svijeta percepcije i vanjskog svijeta ljudske prirode, njegove interakcije s drugima, kao i sa društvom, te vlastitim razvojem. Koizumi koristi video da bi ilustrovao autoritet ili kontrolu elektronskih medija nad običnim ljudima, njihovu volju da podijele lično iskustvo, kao u radu Human Opera XXX (Ljudska opera XXX), ne razmišljajući o mogućim posljedicama. Umjetnik koristi ispovijest i prepričavanje da bi ukazao na vanvremenske probleme u vezi s trenutnom memorijom i trajnim problemom stranca u društvu. U Art of Awakening (Umjetnost buđenja), Koizumi formira poseban osjećaj kod postratara i njegovo stanje uma u pokušaju da ga uznemiri i natjera ga da reaguje kao odgovor na pokazane prizore. Chikara Matsumoto i Daisuke Nagaoka se bave animacijom u svojim radovima. Njihovi radovi su označeni promjenom pristupa ka klasičnim medijima, crtežom kao glavnim izrazom. Može se vidjeti fluidna granica između procesa produkcije i krajnjeg produkta - video rada. Unutar Dreaming (Sanjati) ili rada Utopia (Utopija), Daisuke se poigrava sa pokretima stalno ponavljajući akcije pri čemu stvara neku vrstu ritma, slikovnog uzorka. Matsumotin Climbing Universe (Uspinjući univerzum) nije samo studija rukom nacrtanih prikaza, već sinteza slike i zvuka u kojoj muzika grupe Orang-o-rounge zvučno podupire vizuelni sadržaj videa. Ovi radovi otkrivaju dugu video tradiciju od kraja šezdesetih godina, kada su japanski umjetnici počeli inkorporirati video i tehnologiju u psihodelične i animirane filmove. Slično prethodnim radovima, Mai Yamashita i Naoto Kobayashi kombiniraju proces nastajanja djela s konceptom samog rada. Ovo je drugačija studija, oni ne ispituju uzrok niti značenje procesa stvaranja. Ipak, u videu Candy (Slatkiš) njihova namjera je da zadrže odsječak vremena, pretvore ga u trenutke i pokažu ih kao hronološko vrijeme. It's a small world (Ovo je mali svijet) sličnog je koncepta: sjeckanje cjeline na manje dijelove i pravljenje nove cjeline. U oba video rada, umjetnici propituju perspektivu gledanja uključenu u proces posmatranja i razumijevanja. U radovima Yuki Okumura Can't Get You Out of My

Head (Ne mogu te izbaciti iz svoje glave) i Rainbow Release (Raznobojno otpuštanje) odvijaju se dvije paralelne priče. Umjetnik istražuje dva različita svijeta: onaj koji se odvija pred našim očima i drugi, skriveni, što sadrži simboličko značenje i mistične konotacije. Okumura pokušava da otkrije samorefleksivnost vidljivih i nevidljivih činova u očima posmatrača i njegovog suda. Naslov projekta, kao i naslov izložbe, upotrijebljen je u cilju pokazivanja simboličkog značenja riječi prozor. Prozor predstavlja prolaz između dvije kulture, to je neka vrsta umjetničke razmjene između udaljenih svjetova. Međutim, otvaranjem prozora granice različitosti više ne postoje. Tehnološkim razvojem i kulturnom globalizacijom danas, bliži smo Japanu nego ikad. Ova izložba promovira ne samo japansku savremenu video umjetnost, već i sadašnje značajne mlade japanske vizuelne umjetnike. Gledanje ovih video radova pomoći će nam da saznamo više o video umjetnosti Japana, a možda i da promijenimo naše predrasude o japanskoj kulturi.

Silvija Dervišefendić
Pierre Courtin

THE WINDOW THROUGH WHICH WE ARE LOOKING OUT Contemporary Japanese video art is, to the world wide audience, still unknown; or rather the public is not updated with the current accomplishments of it (forgetting for a moment extreme provocative Japanese video activity, which is well-known in the art industry). This lack of awareness is unlikely to be due to lack of interest in this particular medium, but more likely due to the rare opportunities for the display of video works by young Japanese visual artists world wide. JAPAN VIDEO WINDOW is an initial project of DADADA Association for Contemporary Art Sarajevo, run in cooperation with Japan Foundation, Kyoto Aeroport, French Embassy and Japan Embassy in Sarajevo, and MIACA Moving Image Archive of Contemporary Art Japan. The aim of this project is to promote contemporary Japanese art; engender more attention to the new identity of video medium and its association with other media, and its artistic, social, as well as cultural and political responsibility. This project will include video exhibitions of young Japanese visual artists, while lectures and video workshops will be run by professor/artist Yoshiaki Inatsugi and will take place in the gallery for contemporary art; DUPLEX/10m2 Sarajevo. JAPAN VIDEO WINDOW is a continuation of the existing partnership made by the first cultural exchange three years ago, when several Bosnian artists exhibited their works at Video Salon 2006 in Shiga. The present show in Sarajevo exhibits several Japanese video artists, exemplifying different expression and video aesthetic, and includes Mai Yamashita, Naoto Kobayashi, Meiro Koizumi, Yuki Okumura, Chikara Matsumoto and Daisuke Nagaoka. Today it's almost impossible to see contemporary art exhibitions that don't include video art. In order to understand the tendency of Japanese contemporary video art and appreciate its works, it is important to acknowledge the possibilities of video as an artistic medium. Video art defies attempts at definition because of its essential eclecticism. It has also been associated with television, which uses many techniques that have been appropriated by video artists - addressing viewers directly with the fact that meaning in language is always mediated. By using different techniques, selected Japanese artists in Sarajevo explore a new perspective in video art, elaborating on radical forms of video with the tendency to include the viewer's experience from the observation process. Video art in Japan has always blended artistic approach with traditional culture, cultural heritage and religion to produce its new form in which the past, present and future harmoniously coexist. The poetic complexities of video have been identified as having a strong influence from traditional media and other artistic genres, especially literature such as haiku poetry. Moreover, philosophy - the spiritual presence in an ordinary life - as well as Buddhist concepts, where all things in the

universe are interconnected, increase awareness of communication issues. With the assumption of interconnection, artists start to build video narrative, creating an artificial world, where art redefines values of human existence. During the 1970s and 1980s, Japanese artists explored both the formal dimensions of the live-feedback system and its impact on social and political instruments, but at the same time continued to experiment with the technological and communicative capabilities of video. Visual experiments in their works were initiated by the influence of western conceptual art, but with a different focus. Video activism became indistinguishable from other media. Furthermore, most likely as a result of this circumstance, most reference abstract works that deal specifically with special visual effects, and satisfy themselves with the use of new software, recognizing the importance of a clear delineation of its significance. In his works, Meiro Koizumi explores notions of the self and others, of the limit between the private and the public, where everything that has been recorded can be shown in public, and can easily be manipulated and used for different purposes. He is intrigued by human behavior in general; the relation between the internal world of perception and the external world of human nature; its interaction with others, but also with society and its development. Koizumi uses video to illustrate authority or the control of electronic media on ordinary people, their willingness to share their personal experience (such as in *Human Opera XXX*) and not thinking of possible consequences. The artist employs confession and story-telling to open up timeless issues having to do with the temporary memories and the persistent problem of the outsider in society. In *Art of Awakening*, Koizumi generates specific viewer's feelings and state of mind, trying to disturb him/her and make them react as a response to displayed images. Chikara Matsumoto and Daisuke Nagaoka deal with animation in their video. Their works are marked by a changed approach to classical medium; drawing as a main expression. One can see a fluid border between production process and final product - video work. Within *Dreaming or Utopia*, Daisuke plays with his motions, constantly repeating actions creating some kind of rhythm, an imageless pattern. Matsumoto's *Climbing Universe* is not only a study of hand-drawn images, but also image and sound synthesis in which music by organ-o-rounge is soundless support to visual content of video. These works reveal a long video tradition from the late 1960s, when Japanese artists began incorporating video imagery and technology into psychedelic and animated films. Similar to previous works, Mai Yamashita and Naoto Kobayashi combine production process with the concept of work itself. It is also a study, but a different one; they do not examine the cause nor the meaning of the process of the creation. Nevertheless, in *Candy* their tension is

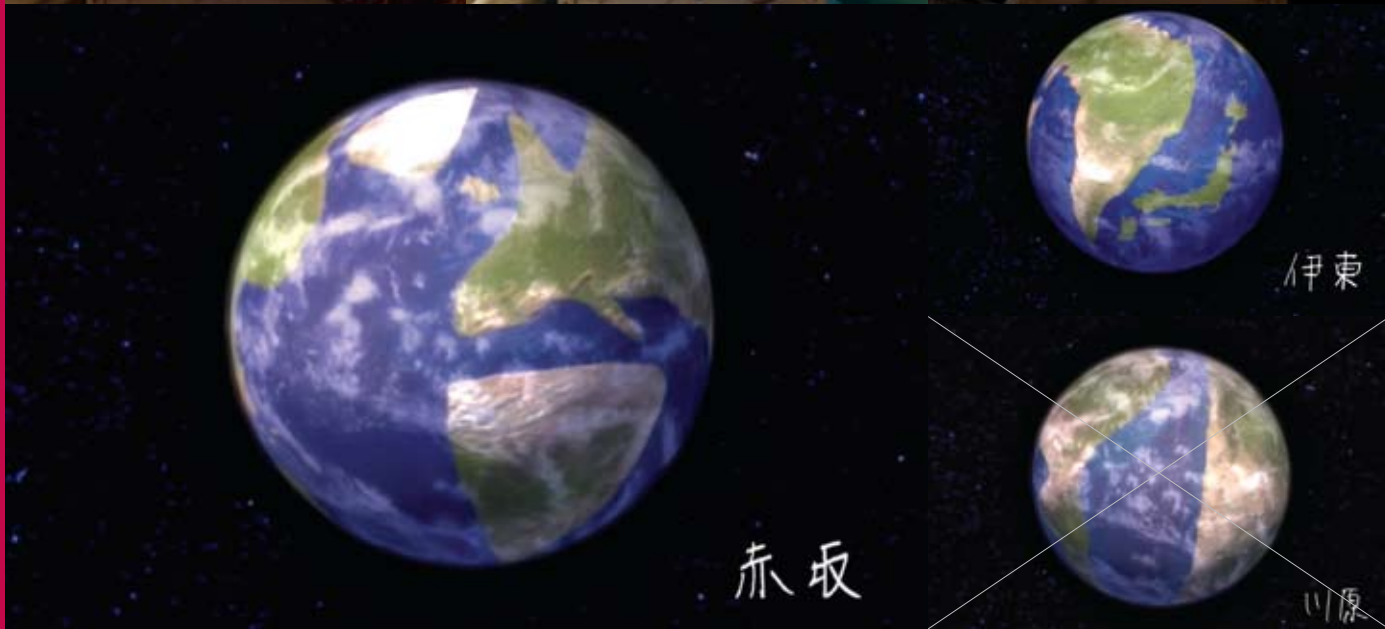
to capture a segment of time, transform it into moments and show them as a chronological timeline. It's a small world brings similar concepts; cutting the large unit into small pieces and making a new one. In both videos, the artists question their perspective, what is involved in the observation process and its meaning.

In Yuki Okumura's works, *Can't Get You Out of My Head* and *Rainbow Release* are two parallel stories in the present. He explores two different worlds: the one we can see directly that happens in front of us; and the second one, the secret one which contains symbolic meaning and mystical connotations. The artist tries to discover the effects of self-reflexiveness, of visible and invisible acts on consumers' eyes and judgement. The title of the project, as well as the title of the exhibition, is used to show the symbolic meaning of the word window. It represents passage between two cultures, it is a kind of artistic exchange between two distant worlds – but in fact when one opens the window that “frontier” of diversity doesn't exist anymore. Through technological development and cultural globalization, today we are closed to Japan more than ever. This exhibition introduces us not only to Japanese contemporary video art, but also to today's significant young Japanese visual artists. Observing these video works will help us know more about Japanese contemporary video art, and might help us to change our prejudice to Japanese culture.

Silvija Dervišefendić

Pierre Courtin

MAI YAMASHITA & NAOTO KOBAYASHI



SLATKIŠ / CANDY / 2005

Projekat započinje kada Yamashita i Kobayashi stvaraju ogromni slatkiš dimenzija nogometne lopte. Od tada je počinju lizati dan za danom u narednih šest mjeseci u namjeri da stvore običan slatkiš kakav se može pronaći u trgovini. Video rad, sa snimljenim profilima umjetnika, prati ovaj proces. Dok oni ližu, krajolik u pozadini mijenja se od zime do ljeta.

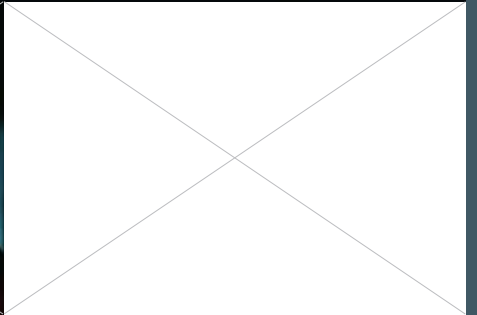
The project began on the day that Yamashita and Kobayashi created a giant candy the size of a football (18cm in diameter). From that day they kept licking the candy day after day for about six months, with the aim of creating an ordinary candy, the kind you can buy on the market. The video work, shot with the artists in profile, records this process. While they were licking, the landscape in the background changed from snowy winter to summer.

OVO JE MALI SVIJET / IT'S A SMALL WORLD / 2004

“Ovo je mali svijet” je 3D animacija planete Zemlje koja se okreće. Rad je nastao kao rezultat radionice u kojoj je učestvovalo nekoliko japanskih učenika jedne srednje škole. Yamashita i Kobayashi su zamolili učenike da nacrtaju mapu svijeta iz njihove perspektive, a mapu su prebacili na sferičnu formu stvarne planete pomoću 3D računarskog programa. Njihov pokušaj otkriva da se izgled Zemlje mijenja zavisno od posmatrača. (Potpisi učenika se pojavljuju u donjem desnom uglu ekrana.)

“It's a small world” is a 3D animation of a spinning Earth, which was created as the result of a workshop with some Japanese junior high school students. Yamashita and Kobayashi asked the students to draw maps of the world based on their individual perceptions, and converted the maps to spherical figures of the realistic Earth by means of a 3D computer programme. Their attempt reveals that even this Earth we live in looks totally different through each person's eyes. (The characters appearing on the lower right part of the screen are the individual students' signatures.)

MEIRO KOIZUMI



UMJETNOST BUĐENJA / ART OF AWAKENING / 2005

Video kao medij je nerazdvojivo nasilan i okrutan, jer lako može upasti u nečiju privatnost i pretvoriti je u nešto spektakularno za posmatračeve oči. Koristim ovo etičko pitanje kao početnu tačku ovog projekta, a pokušaje da bih stvorio načelno estetički trenutak, gdje su takvo etičko pitanje preuzeli drhtavi efekti umjetnosti.

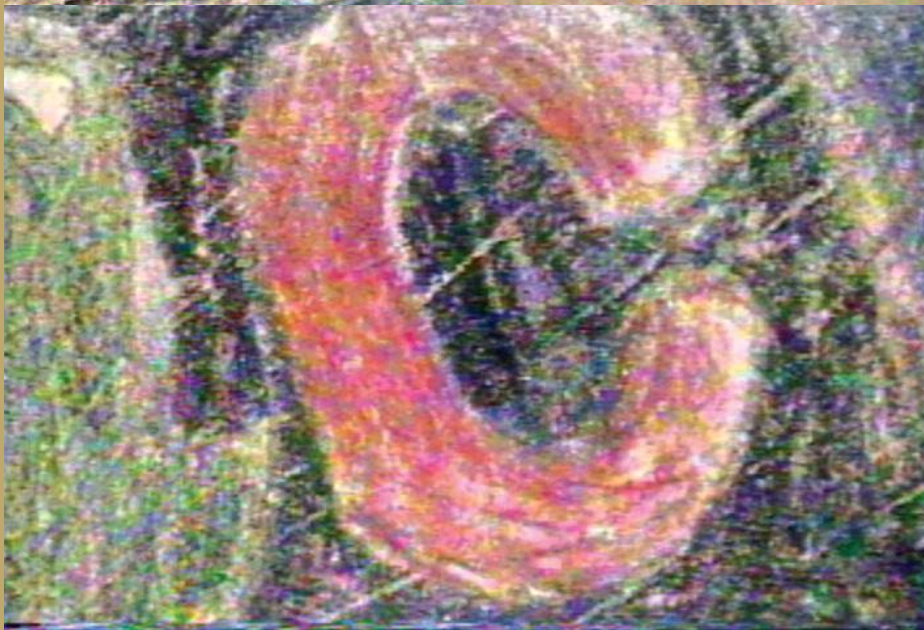
Video, as a media, is inherently violent and cruel as it can easily break into someone's privacy and turn it into something spectacular for the consumer's eyes. I use this ethical question as a starting point of this project, and try to create an ultimate aesthetic moment where such ethical questions are overtaken by the shivering effect of Art.

LJUDSKA OPERA XXX / HUMAN OPERA XXX / 2005

Video kao medij je nerazdvojivo nasilan i okrutan, jer lako može upasti u nečiju privatnost i pretvoriti je u nešto spektakularno za posmatračeve oči. Koristim ovo etičko pitanje kao početnu tačku ovog projekta, a pokušaje da bih stvorio načelno estetički trenutak, gdje su takvo etičko pitanje preuzeli drhtavi efekti umjetnosti.

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CHIKARA MATSUMOTO

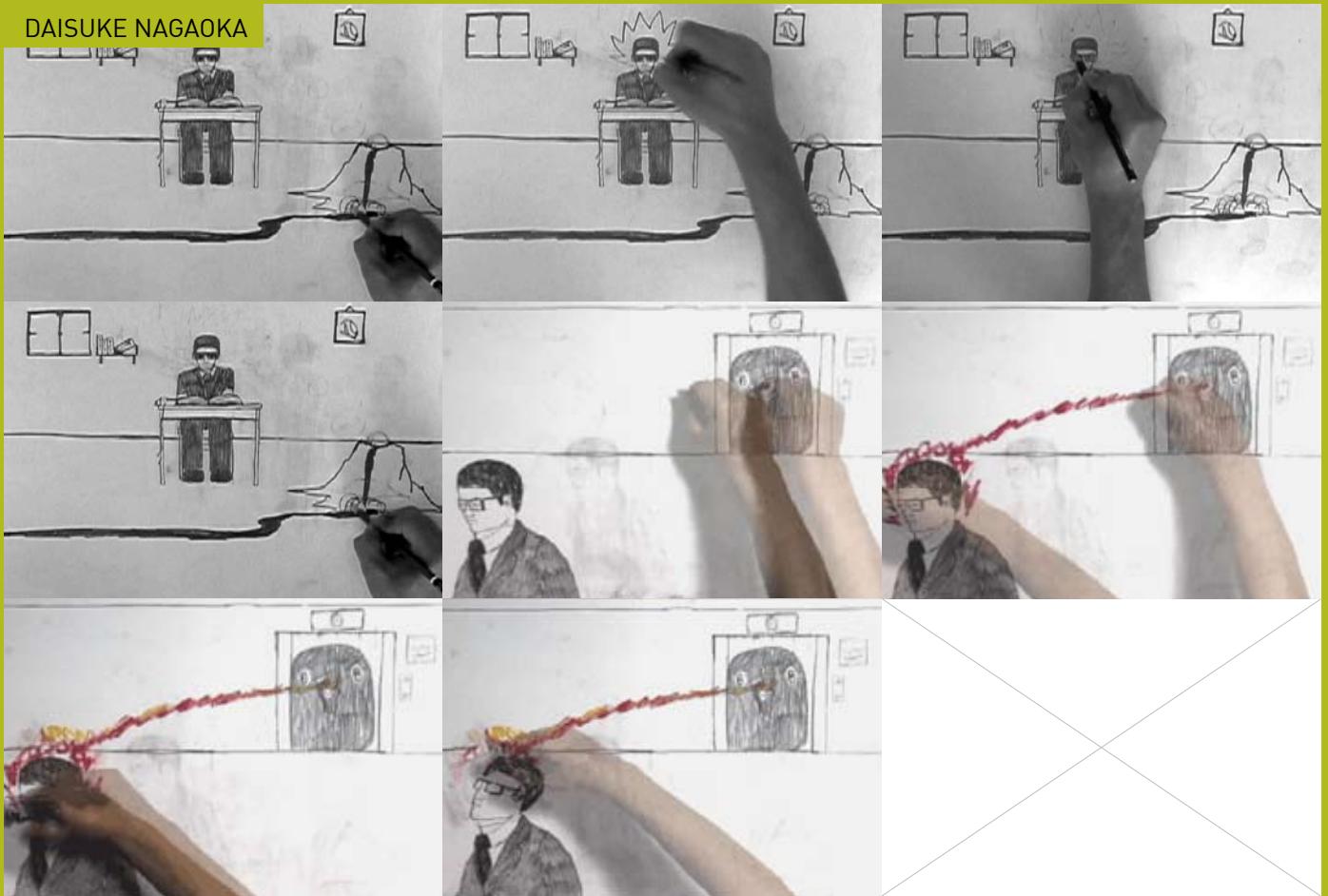


USPINJUĆI SVEMIR / CLIMBING UNIVERSE / 2006

On stvara niskotehničke animacije koristeći se ručno nacrtanim ćelijama i videom. Matsumotov rad istražuje izraz videa preko rukom nacrtanih sličica. Muzika grupe Organ-o-rounge doprinosi mističnoj harmoniji rada.

He produces low-tech animation by using hand-drawn cells and video. Matsumoto's work explores the expressions of video through hand-drawn images. Music by organ-o-rounge adds a mysterious harmony to the work.

DAISUKE NAGAOKA



SANJATI / DREAMING / 2006

Ponovljenim kružnim pokretima moje olovke formativni slojevi moga rada i aktivnosti počinju se pojavljivati na papiru. Ponekad ove škrabotine postaju slike i počinju da se kreću. Na isti način kao što termit podiže dom velik kao visoka katedrala, tako i ja jednog dana mogu naći određene metafore kao odgovor na moje nakupljene akcije. Izražavanje ove metafore može se pokazati kao oblik žive materije, ili blistav pogled koji se proteže u beskraj poput filma ceste.

It is on the paper and in the repeated circling motions of my pen that the formative layers of my work and actions begin to emerge. Or, sometimes these scribbles become an image and start moving. In the same way that termites create a home as grand as a cathedral, so do I find metaphors in response to my accumulated actions. The expression of this metaphor may at times emerge as the form of a living thing, or a gleaming vista, stretching out into an endless expanse like a road movie.

UTOPIJA / UTOPIA / 2004

Ja nalazim neku vrstu mehanizma u metafori. U dokazu nakupljenih i ponovljenih akcija moguće je projicirati model za naše duhovne aktivnosti ili dati vizuelni izraz našim srcima. Izražavajući te neopipljive elemente na taj način, značenje stvorenog izražavanja postaje dosljedno vozilo za vožnju, vodeći nas na putovanje u unutrašnji svijet, koji postoji baš kao i onaj koji mi poznajemo, stvarajući privid i bogatu priču.

I find some kind of mechanism in a metaphor. In the evidence of accumulated and repeated actions it is possible to project a form for our spiritual activities, or give visual expression to our hearts. In expressing these intangible elements in this way, the means of expression that are created become a literal vehicle that take us on a journey to an inner world that exists just like the world we know, creating illusion and rich narrative.

YUKI OKUMURA



NE MOGU TE IZBACITI IZ SVOJE GLAVE / CAN'T GET YOU OUT OF MY HEAD / 2007

Video dokumentira jedan dan u mom životu u Dublinu za vrijeme specijalizacije pri Irskom muzeju moderne umjetnosti kasne 2007. godine. Na kraju rada otkrije se da je postojala druga (nevidljiva) pripovijest koja se objelodanjuje paralelno sa onim što je posmatrač vidio.

This video documents a day of my life in Dublin during my participation in a residency program at the Irish Museum of Modern Art in late 2007. At the end of the piece, it is revealed that there has actually been another (invisible) narrative unfolding in parallel with what the viewer has seen.

RAZNOBOJNO OTPUŠTANJE / RAINBOW RELEASE / 2006

Jednom kad se usta zatvore, unutrašnjost postaje nevidljivi prostor, gdje se bilo što može desiti... sve dok se "priča" nastavlja bez urušavanja. U ovom videu, raznobojne žvakaće gume služe kao potvrda ove tvrdnje.

Once you shut your mouth, the inner mouth becomes an invisible space, where anything can occur... as long as a "story" continues. In this video, the rainbow-colored chewing gum serves to prove this assertion.

Popis izloženih radova / List of exhibited works

MAI YAMASHITA & NAOTO KOBAYASHI

SLATKIŠ / CANDY, 2005

jednokanalni video / single channel video

19'22", DVD/loop/PAL, color, silent

OVO JE MALI SVIJET / IT'S A SMALL WORLD, 2004

jednokanalni video / single channel video

3'30", DVD/loop/PAL, color

MEIRO KOIZUMI

LJUDSKA OPERA XXX / HUMAN OPERA XXX, 2007

jednokanalni video / single channel video,

15', DVD/loop/PAL, color

UMJETNOST BUĐENJA / ART OF AWAKENING, 2005

jednokanalni video / single channel video

9', DVD/loop/PAL, color

CHIKARA MATSUMOTO

USPINJUĆI SVEMIR / CLIMBING UNIVERSE, 2006

video animacija / animation video,

5' 23", DVD/loop/PAL, color

Ljubaznošću / Courtesy: Take Ninagawa Tokyo

DAISUKE NAGAOKA

SANJATI / DREAMING, 2006

video animacija / animation video,

10', DVD/loop/PAL, color

muzika / music: Toru Nishiura

UTOPIJA / UTOPIA, 2004

video animacija / animation video,

7' 47", DVD/loop/PAL, color

muzika / music: XOEXAB

YUKI OKUMURA

NE MOGU TE IZBACITI IZ SVOJE GLAVE /
CAN'T GET YOU OUT OF MY HEAD, 2007

video, 4'50",

DVD/loop/PAL, color

RAZNOBOJNO OTPUŠTANJE / RAINBOW RELEASE, 2006

video, 2'30",

DVD/loop/PAL, color

Biografije / Biographies

MAI YAMASHITA & NAOTO KOBAYASHI

Žive i rade u Chibi, Japan. Live and work in Chiba, Japan.

OBRAZOVANJE / EDUCATION

Mai Yamashita

- 2009 PhD Tokyo University of the Arts
- 2005 The Berlin University of the Arts, Class Stan Douglas, Guest student
- 2004 M.A. Tokyo National University of Fine Arts and Music
- 2001 B.A. Tokyo National University of Fine Arts and Music 1976 Born in Chiba, Japan

Naoto Kobayashi

- 2005 The Berlin University of the Arts, Class Stan Douglas, Guest student
- 2002 M.A. Tokyo National University of Fine Arts and Music
- 1999 B.A. The University of Tsukuba, School of Art and Design
- 1974 Born in Chiba, Japan

IZBOR SAMOSTALNIH IZLOŽBI / SELECTED SOLO EXHIBITIONS

- 2009 "The Small Mountain", Takuro Someya Contemporary Art, Chiba, Japan
- "Playing with time", NOW IDEa by Utrecht, Tokyo
- 2008 "INUZORI", Rasche Ripken Berlin, Germany
- 2007 "1000 Waves", Kunsthalle Lingen, Germany
- "infinity", Mai Yamashita+Naoto Kobayashi, ZAIM Annex 304, Yokohama, Japan
- "Yamashita Kobayahshi Repeast Playback@Maruya", Naoshima, Japan

IZBOR IZLOŽBI I JAVNIH PRIKAZIVANJA / SELECTED EXHIBITIONS & SCREENINGS (*)

- 2009 "Destroy Everything You Touch", Espai'd Art de Gandia, Spain
- "Once, there was the sea", Creative Space 9001, Kanagawa, Japan
- 2008 "Yokohama Art & Home Collection", Kanagawa, Japan
- "The Doctoral Program Final Exhibition", The University Art Museum, Tokyo University of the Arts, Japan
- "Re-imagining Asia", Haus der Kulturen der Welt, Berlin
- "When I wish upon a star + Infinity", STUK Kunstencentrum, Leuven, Belgium

- "BACKLIGHT 08", 8th International Photographic Triennial, Photographic Centre Nyky aika, Tampere, Finland etc.
 "IASmedia Screening 2008- Contemporary Art Video Screening program by IASmedia", Insa Art Space, Korea*
 "Sound & Vision Vol.3 RefLect", ZAIM, Yokohama, Japan*
 "Ohayo JAPAN", Japan Festival Leipzig, LIA - Leipzig International Art Programme, Leipzig, Germany
 "VIDEOZOMER", Petersburg Project Space, Amsterdam
 "Art Amsterdam", Rasche Ripken Berlin, Amsterdam
 "Visions in the Nunnery 2008", The Nunnery Gallery, London
 "Theory of Everything", CASZ with tank.tv, Amsterdam
 2007 "I Am Future Melancholic", Tate Modern, London*
 "I Am Future Melancholic", GoGallery, Milan, Italy
 "Compendium 07 by MIACA JAPAN", H-I-T, Göteborg, Sweden*
 "Crawford Open 2007", Crawford Art Gallery, Cork, Ireland
 "Works by Emerging Video Artists", Cheekwood Museum of Art, Nashville, TN, US
 "Theory of Everything", DongFang The Cinema of the Far East, Napoli*
 "Museumsnacht", Stadtgalerie Kiel, Germany
 "Videonale 11", Insa Art Space of the Arts Council Korea, Seoul, Korea
 "Videonale 11", Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
 "Videonale 11", Kunstmuseum Bonn, Germany
 "Madrid Abierto 2007", Canal Metro, Madrid
 "Japanese Video Art Screening", Henie-Onstad Kunstsenter, Høvikodden, Norway
 "Nightcomers", 10th Istanbul Biennial, Turkey*
 "MIACA@LUX", LUX, London*
 "Future Landscape", Cambridge Film Festival, Arts Picturehouse, Cambridge, UK*
 "Evolution 2007", The Linacre Studio, Leeds, UK*
 "Saison Video 2007 #31", Musée des Beaux-Arts et la Dentelle, Calais, France*
 2006 "ARS 06-Sense of the Real", The Museum of Contemporary Art KIASMA, Helsinki
 "LichtRouten Lüdenscheid", Lüdenscheid, Germany
 "Small mischiefs, Pump House Gallery, London
 "Indblik, Herning Kunstmuseum, Denmark*
 "O.V. L by REC", MIACA, ZAIM, Yokohama, Japan

"Staring into Space", Trafó-House of Contemporary Arts, Budapest *
 "Fair Play 2006", play - gallery for still and motion pictures, Berlin *
 "Trans_vision", V&A Friday Late, the Victoria & Albert Museum, London *
 "Pixapins", PHOTIESPAÑA 2006, Madrid, Spain *
 "Theory of Everything", LocationOne, NY/Workstation Arts Center, Beijing/www.tank.tv / and others*
 "The Peninsula", Singapore History Museum, Singapore *
 "To Be Continued...", "Double Trouble", tank.tv, www.tank.tv
 "ArtSway Open 06", ArtSway, Hampshire, UK
 "Shrewsbury Open 2006-Unnatural Selection", Shrewsbury Museum & Art Gallery, UK
 2005 "EMERGENCY 2", Aspex Gallery, Portsmouth, UK
 "Rosa!:the Exposed Colour Pink", The University Art Museum, Tokyo
 2004 "The World is Mine", Hiromi Yoshii Five, Tokyo
 2003 "Green Space 2_licht/schatten", Haus am Horn, Weimar, Germany
 2002 "Philip Morris K.K. Art Award 2002 -The First Move", Tokyo International Forum
 IZBOR FESTIVAL / SELECTED FESTIVALS
 2008 Near Sighted, Far Out: Video Art Festival #003, Harvestworks Digital Media Arts Center, NY
 VIDEOAKT international videoart show, Glogauair, Berlin
 2007 FILE 2007, OI FUTURO CULTURAL CENTER, Rio de Janeiro, Brazil
 23rd Hamburg International Short Film Festival, Germany
 36th International Film Festival Rotterdam, the Netherlands
 10th Japan Media Art Festival, Tokyo Metropolitan Museum of Photography, Japan
 12th ifva festival, Hong Kong Arts Centre, Hong Kong
 2006 transmediale.06, Akademie der Künste, Gallery ZERO, Berlin
 The 11th Rencontres Internationales Paris/Berlin, Centre Pompidou etc., Paris
 Ars Electronica Animation Festival, Linz, Austria
 EMAF:European Media Art Festival, Osnabrück, Germany
 Media Forum, Moscow International Film Festival, Moscow
 2005 Kassel Documentary Film and Video Festival, Kassel, Germany
 LOOP :THE PLACE FOR VIDEO ART LOVERS, Barcelona

NAGRADE I GRANTOVI / PRIZES AND GRANTS

- 2009-11 The Japanese Government Overseas Study Programme for Artists, Japan (Yamashita)
- 2007 The Japanese Government Overseas Study Programme for Artists, Japan (Kobayashi)
Special Prize of VAD International Video and Digital Arts Festival, Girona, Spain
- 2006 The Asahi Shimbun Foundation, Stipend, Japan
The Nomura Cultural Foundation, Stipend, Japan
Honorable Mention of transmediale.06, Berlin
Special Prize of VAD International Video and Digital Arts Festival, Girona, Spain
2nd Prize of Gstaad Film Festival 2006, Gstaad, Switzerland
- BORAVCI / RESIDENCIES
- 2009 Künstlerhäuser Worpswede, Worpswede, Germany (scheduled)
Leipzig International Art Programme, Leipzig, Germany (scheduled)
- 2007 Schleswig-Holsteinisches Künstlerhaus, Eckernförde, Germany
- 2006 Künstler Atelier AKKU Uster, Uster, Switzerland

MEIRO KOIZUMI

Rođen u Japanu 1976. godine. Born 1976 in Japan.

OBRAZOVANJE / EDUCATION

1999/2002 London Institute Chelsea College of Art and Design - BA Fine Art, London UK

SAMOSTALNE IZLOŽBE / SOLO EXHIBITION

- 2009 "MAM Project 009", Mori Art Museum, Tokyo, Japan
- 2008 Meiro Koizumi, Nicole Klagsbrun Gallery, New York
- 2007 "XXX:Trilogy", Dicksmith Gallery, London
- 2006 Meiro Koizumi, Annet Gelink Gallery/The Bakery, Amsterdam
- 2005 Meiro Koizumi, Mary Mary, Glasgow Meiro Koizumi, Galeria Luisa Strina, Sao Paulo
- 2004 "Powerlessly Hardcore", The Dicksmith Gallery, London
- 2003 "Video Art Screening Tokyo Vol. 2 - A Very Beautiful Woman", The Glasshouse, Tokyo
- GRUPNE IZLOŽBE I VIDEO PRIKAZIVANJA / GROUP EXHIBITION AND VIDEO SCREENINGS
- 2009 "Re:Membering", Alternative Space Loop, Seoul
"Bivouac", Vox Populi, Philadelphia, USA

- 2008 "Life Stories", Gallery TPW, Toronto, Canada
 "Artificial Nature", Shanghai MOCA, Shanghai, China 3rd Nanjing Triennial
 "Reflective Asia", Nanjing Museum, China
 "Brotherhood of Subterranea", Kunstbanker, Nurnberg, Germany
 Ben Laroua/Didiar Pascal –Rehab! with Meiro Koizumi and Christian Jankowski,
 Stedelijk Museum Bureau Amsterdam, Amsterdam
- 2007 Art summer university, (four days art event with talks and screenings), Tate Modern, London
 "Japanese Video Art Screening", Heine Onstad Kunstsenter, Norway
 Tussle in Shorthand, Punch Gallery, Seattle, USA
 "De Ontdekking van de Traagheid", KW14, 's-Hertogenbosch, The Netherlands
 Idiot Joy Showland, IFC, NYC
- 2006 "War and Nature", Virgile de Voldere Gallery, New York
 "Galleries Show", Extra City, Antwerp
 "Work", Kunstfort, Vijfhuizen, The Netherlands
 "Filmproject", Sign +, Groningen, The Netherlands
 "Sexy Politics", Alpha M project 2005 / vol8, Art Space Kimura ASK, Tokyo
- 2005 "Panorama", Impakt Festival 2005, Utrecht
 "Hotspots", Essl Collection, Vienna
 "videoDictionary", La Casa Encendida, Madrid
 "Relocated Identities/ Part I – Overexposure", Public Space with a Roof, Amsterdam
 "Move on Asia", Tokyo Wonder Site, Tokyo
- 2004 "Episode", Cheong-Ju Art Center Gallery, Korea
 "No Pre / No Con", Galeria Moriarty, Madrid
 "Move on Asia", SBS 1st Floor Atrium, Seoul
 "All Tomorrow's Déjà Vu", Island Art Film and Video Festival 04, London; Video
 Mundi, at Chicago Cultural Center, Chicago
 "Mediarena", Govett Brewster Art Gallery, New Zealand
 "Out the Window", Japan Foundation Forum, Tokyo; Project Space Zip, Seoul
- 2003 Group VS Show, The Dicksmith Gallery, London
 "Please Don't Make Me Cry", Emily Tsingou Gallery, London

- 2002 "New Contemporaries 2002", Liverpool Biennale, Liverpool; Barbican Centre, London
- 2001 "Beck's Futures 2", Student Film and Video Award, ICA, London; Bluecoat Gallery, Liverpool; Sotheby's, New York
GRANTOVI / GRANTS
- 2005 Japanese Government Overseas Study Programme for Artists, Agency for Cultural Affairs
NAGRADE / AWARDS
- 2001 Beck's Futures 2, Student Film and Video Award – 1st Prize
BORAVCI / RESIDENCIES
- 2010 (scheduled) Art scope, Daimler Foundation, Berlin
- 2005-2006 Rijksakademie van beeldende kunsten / Dutch Ministry of Education, Culture and Science, Amsterdam, Netherlands
- 2003 Arcus Project, Ibaraki, Japan

CHIKARA MATSUMOTO

Rođen 1967. godine u Tokiju, Japan, gdje živi i radi. Born in 1967, Tokyo, Japan. Lives and works in Tokyo.

OBRAZOVANJE / EDUCATION

- 1995 BA, Graphic Design, Tama Art University, Tokyo
IZBOR SAMOSTALNIH IZLOŽBI / SELECTED SOLO EXHIBITIONS
- 2008 "Chikara Exhibition," graf media gm, Osaka
- 2005 "Somewhere upon the Stars," Take Ninagawa, Tokyo
- 2002 "Animation Work and Three Roll Painting Viewers," Tokyo Wonder Site, Tokyo
IZBOR GRUPNIH IZLOŽBI / SELECTED GROUP EXHIBITIONS
- 2007 "Out of the Ordinary," gallery Centre A, Vancouver
"JAPANESE VIDEO ART," the Henie Onstad Art Centre, Norway
"Out of the Ordinary," MOCA The Museum of Contemporary Art, LA
"Not only A but also B," curated by Atsuko Ninagawa, Transformer, Washington DC
- 2006 "Whispers Behind the Wall," curated by Atsuko Ninagawa, Mehr (Midtown), New York
- 2004 "How far to utopia," Rockwell, London
"TOKYO STYLE in STOCKHOLM," Lydmar Hotel, Stockholm, Sweden
"EIJANAIKA! YES FUTURE!," the Collection Lambert, Avignon
"Akimahen!," the Maison Folie de Wazemmes, Lille
"The 7th Taro Okamoto Memorial Award for Contemporary Art," Taro Okamoto Museum of Art, Kanagawa

- 2003 "International Conference on AIDS in the Asia-Pacific region, [7thICAAP]" Kobe Art Village Center, Hyogo
 "DESIGNER'S WEEK 2003 CONTAINER EXHIBITION," Tokyo Wonder Site, Tokyo
 "Haijima Internatinal Video Festival," HOMEBASE, Tokyo
 "You in Red," Virgin Cinemas Roppongi Hills, Mori Art Museum, Tokyo
- 2002 "Young Video Artists Initiative-2: Junge Japanissche Kunstler in Show des Mori Art Museum Tokyo," Galerie Station im Kunstlerhaus Mousonturm Frankfurt am Main, Frankfurt
 "Young Video Artists Initiative-Junge Video-Kunst aus Japan," Museum fur Ostasiatische Kunst, Berlin
 "Young Video Artists Initiative Group Show #2," Mori Art Museum, Tokyo
 "Encounting the Beauty," On the title animation movie for weekly TV program on NHK channel
- 2001 "ART DAY for KIDS, 11Proposals for children from artists," Watari Museum, Tokyo

DAISUKE NAGAOKA

Roden 1973. godine u Yamagati, Japan. Živi i radi u Tokiju.

Born 1973 in Yamagata, Japan. Lives and works in Tokyo.

OBRAZOVANJE / EDUCATION

- 2003 MA in Fine Art, Colleges of Wimbledon, University of the Arts London

IZBOR SAMOSTALNIH IZLOŽBI / SELECTED SOLO EXHIBITIONS

- 2009 "Ring Wondering", Gallery Tokyo, Tokyo
- 2008 "Ambiguous Garden", Gallery Tokyo, Tokyo
- 2007 TOKYO WONDER SITE HONGO, Tokyo

- 2006 triton "drawing exhibition" Kobe

IZBOR GRUPNIH IZLOŽBI / SELECTED GROUP EXHIBITIONS

- 2008 "Bunkamura Art Show 2008 Fear to Familiar", Bunkamura Gallery
 "Force & Beauty", Yukiko Kawase, Paris
 "Untitled", Gallery Tokyo, Tokyo
- 2007 "JARDIN SECRET", Yukiko Kawase, Paris
 "Dark Matter", Okay Mountain, Austin
- 2006 H.P. france bijoux window gallery "organ-o-raung", Tokyo
 graf "tenants-ten" Osaka
 "cine-file" Paris

- “Move on Asia “Clash and Network, Single Channel Video Art Festival, Australia, China, Indonesia, Japan, Korea, Singapore
 AWESOME Inter National Art Festival 2006, Perth
- 2005 takefloor “3 jou Rock Works on Paper” Tokyo
 “Fuckin’ brilliant!!”, TOKYO WONDER SITE SHIBUYA, Tokyo
 GAW exhibition 5th Tokyo
 “How far to utopia ”, TOKYO WONDER SITE SHIBUYA, Tokyo
 “wonder seed+ “, TOKYO WONDER SITE HONGO, Tokyo
 PRIKAZIVANJE / SCREENING
- 2008 Video’Appart, Paris
- 2007 “Compendium”, International Istanbul Short Film Festival
 The 12th Biennial of Moving Images, Geneva
 “VERTICAL”, Barcelona
 “LUX, MIACA@LUX”, London

YUKI OKUMURA

Roden 1978. godine u Aomori, Japan.

Born 1978 in Aomori, Japan.

OBRAZOVANJE / EDUCATION

1997-2002 Tama Art University, Tokyo

2000 Queensland College of Art, Brisbane, Australia

2002-2004 Tokyo National University of Fine Arts and Music, Tokyo

SAMOSTALNE IZLOŽBE / SOLO EXHIBITIONS

2008 “I Me Mine”, Misako & Rosen, Tokyo

2007 “Pop”, Gallery Soap, Kitakyushu, Fukuoka

“Half the World Away”, Process Room, Irish Museum of Modern Art, Dublin

2006 “Loophole”, Studio J, Osaka “Can’t Get You Out Of My Head”, Chelmsmore Annex #18, New York

2005 “Be Here Now”, Tochigi Prefectural Museum of Fine Arts Conference Room, Utsunomiya, Tochigi

- 2000 "Transfer", HIROMI YOSHII Five, Tokyo
 "Pieces", QCA Gallery, Queens Collage of Art, Brisbane
 GRUPNE IZLOŽBE / GROUP EXHIBITIONS
- 2009 "Secret Life Yuki Okumura x Chiagn Chung-Lun", Galerie Grand Siecle, Taipei, Taiwan
- 2008 "The 6th City on the Move Art Festival- City of eye ", Museum of Contemporary Art Taipei, Taiwan
 "Busan Biennale 2008- Sea Art Festival", Korea
- 2007 "Loop", Taipei Artist Village, Taipei, , Taipei
 "Yuki Okumura/ Will Rogan everyday", MISAKO & ROSEN, Tokyo
 "Peach flower, Apricot flower", Sungsan Art Hall, Changwon, Korea
 "Yuki Okumura/Wang Ya-hui: On and On and On", Laboratoire Village Nomade, La Corbiere
- 2006 "Trans-boundary Experiences: Contemporary Art from China, Korea and Japan," Spool MFG, New York
 "IRP Exhibition Summer 2006," Location One, New York
 "Peekskill Project 2006," Peekskill Coffee Shop, New York
 "Everyday Life is a Microcosm," Cornell University Department of Art's Experimental Studio, Ithaca, New York
 "Theory of Everything," Workstation Arts Center, Beijing / Tank.tv, London
- 2005 "The World is Mine", HIROMI YOSHII Five, Tokyo
- 2004 "Time of My Life - Art with Youthful Spirit", Tokyo Opera City Art Gallery, Tokyo
 "Episode : 2nd Asia Art Now", Cheong-ju Art Center Gallery, Cheong-ju, Korea
- 2003 "Present A '03-where, you", Chinretsukan Gallery,Tokyo National University of Fine Arts and Music, Tokyo
 "Tokyo - Munchen", Akademie der Bildenden Kunste Munchen, Munich
- 2002 "Projecting the Body:the opaque interface", Fukugan Gallery, Osaka
 "Emotional Site", Sagacho Shokuryo Building, Tokyo
- 2001 "The First Steps:Emerging Artist from Japan", Grey Art Gallery, New York
- 2000 "Philip Morris Art Award 2000", Ebisu Garden Hall, Tokyo
 PRIKAZIVANJE / SCREENING
- 2007 "MAM SCREEN", Roppong Hills, Tokyo
 "Indblik" Henie Onstad Kunstsenter, Hovikkoden, Norway
 "Transmutations", Musee des Beaux-Arts et de la Dentelle de Calais, Calais, France
- 2006 "Theory of Everything", Workstation Arts Center, Beijing, (Traveling to: Location One, New York, Einstein Auditorium, New York University, New York, Asian Cultural Council, New York)

"Indblik", Herning Art Museum, Herning, Denmark

"Sonar", Centro de Cultura Contemporanea de Barcelona, Barcelona

"Cinema Scope", Scope Hamptons 2006, East Hampton Studios, New York

"Nomad Theatre vol.1: Another World," Uplink Factory, Tokyo

NAGRADE / AWARDS

2000 "Philip Morris Art Award 2000," Grand Prix

BORAVCI / RESIDENCIES

2007 Residency program at Taipei Artist Village, Taipei, for 3 months

Residency program at Laboratoire Village Nomade, La Corbiere, Switzerland, for 1 month (with supports of EU-Japan Fest Japan Committee)

Residency program at Irish Museum of Modern Art, Dublin, for 3 months (with supports of Nomura Cultural Foundation and EU-Japan Fest Japan Committee)

2006 ACC Residency program at Location One, (six months), New York

IMPRESSUM

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