

And Again {I wait for collision}

Black_Box, KINGS Artist-Run

31st May – 22 Jun 2019

Maiko Jinushi

Reiji Saito

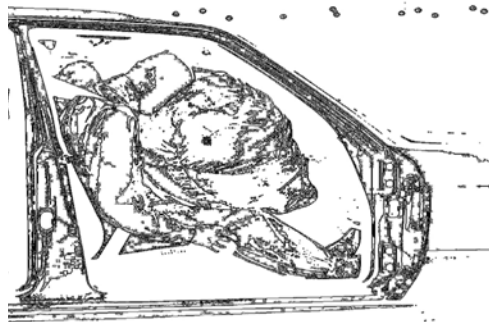
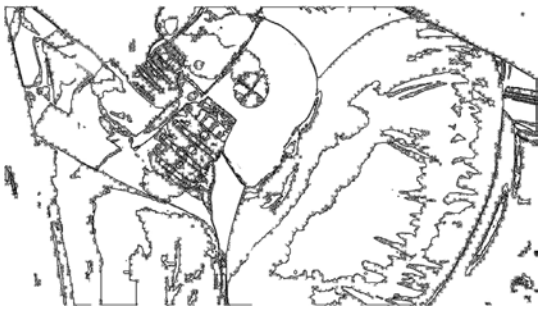
Sayaka Kuramochi

Shohei Fujimoto

Shota Yamauchi

Curated by Trent Crawford

On a hot summer evening in the city of Alamogordo, New Mexico residents of the town arrive at the Starlite Drive-In Theatre. The Starlite, being the usual meeting place for the residents after a long working week, was packed on a Friday evening. Fords, Chevrolets piled up beside each other like sardines; stayed in anticipation of cinema and some otherworldly expansion of time and place. The earth underfoot is still hot from the day and the dusk is slowly coming onto the horizon. Children purchase their candy and settle into the back seat of the cars. Adults sort through their snacks and drink beer. Everyone is waiting for the sun to creep behind Black Top Mountain and for the light of the projector to cast itself onto the steel screen. Ears are filled with the preliminary transmission of the local radio station. The song 'Tiger Rag' crackles through the speakers. Glancing up past the setting sun, Dorothy the daughter of the town's local mechanic, spots something in the distance. "Daddy, look!" – she yells out as her eyes widen and follow two dots tumbling down towards the ground. Climbing over to the front seat and pressing her face against the windscreen, she watches a vast material extruding from these two objects as they fall. The material, illuminated by the last rays of the setting sun, slows their descent. Dorothy looks around and notices as others gradually become aware of these falling entities. That evening, the Starlite Drive-In Theatre marked the sight of collision – witness to 'the first alien invasion of Alamogordo.'



The vision of the crash test dummies landing in Alamogordo's local drive-in theatre was a cinematic one. In retired US AirForce Colonel, Wayne O. Mattson's account he describes the premature release of classified test dummies due to the local radio station, KALG, playing the song 'Tiger Rag' which carried the same harmonic overtones as the dummy parachutes' release signal. This incidental alien invasion formed the prevision for the exhibition *And Again {I wait for collision}* – a visual metaphor for anticipating cinema and one's desire to achieve 'impact' through viewing.

Foreword – Sofia Karina Skobeleva

In a quiet intimate space of KINGS Artist-Run, *And Again {I wait for collision}* is hidden on the top floor of an old Victorian building on King Street in Melbourne, Australia. Once in the gallery, the space is organised in a maze-like way, with displays hidden around every corner offering a new opportunity for collision. Screens today are everywhere; life is a continuous record. Everything that we experience impacts us in one way or another. The artists in the show are attempting to translate an element of that impact through the digital medium. The anticipation of that experience is what draws us to the screen – the desire to be moved, entertained, simulated or agitated. Video is the closest we have gotten to real life and in my opinion, the medium remains one of the most (ironically) impactful in art.

Upon my visit, the first work I saw was *Contemporary Eye* by Shohei Fujimoto that explores contemporary movement of the eye. In a space about one meter wide the work has an unsparing impact on one's physicality due to an uncompromised proximity between the viewer and the screen. Cutting sounds and white strobe flashes absolved my present in that moment. The transition into the work by Shota Yamauchi came as quite a relief. Based on a tale by The Brothers Grimm, *Requiem* is a narrative-heavy story of the artists in search of a better place to be. In contrast, the work affected a more traditional experience with the screen – one of relativity and association with the characters and their dilemma.

Around the corner in the second gallery, Sayaka Kuramochi's work explores impact through attaching a "bug-producing" device that sends minor electric shockwaves to the hands of the recorders – thus, altering their Akashic Records. The evidence of that interference is displayed next to the screen where the "buggy" records of a cook, an artist and a euphoniumist are displayed. On the opposite wall the recording of a live performance by Maiko Jinushi and John Brennan displayed in the second gallery is a work that attempts to establish a common language between desire, emotion and sound improvisation. Explicit and aggressive at times, the sound and movement transmit a sense of unease, contagious to the viewers. The space is shared with a work by Reiji Saito, showing a meditative documentation of the every-day. Reiji taps into the 'soft' contact – one that travels gently to affect an experience of regret and nostalgia for the past lived and unrecorded.

In addition to the works in the show lies a timber bench, engraved with laser-cut images of the crash test dummies. The bench designed by the show's curator Trent Crawford acts as a visual metaphor for the visitors of the show. *And Again {I wait for collision}* offers an immersive experience of contemporary Japanese video art. Transcending borders, cultures and geography, the exhibition carefully explores the subject of universal human captivation with the screen.

Maiko Jinushi

Sound of Desires (2018)¹ is a 69-minute video recording of a collaborative public performance by Jinushi and John Brennan, a percussionist, drummer and sound artist, presented at Western Front, Vancouver, Canada as part of Live International Performance Art Biennale 2017.

In the video Jinushi, who assumes the role of a director and interviewer, offers Brennan to respond to four kinds of desires – sexual, enlightened, unethical and unrealised. She begins by prompting him to respond to the sound of desires. Brennan’s improvisation extends his sense of it to the viewers, who observe the performance from three different angles. Jinushi’s dialogue sets the atmosphere and the environment to which Brennan responds through improvisation with sound. His free expression collides with the viewer who is observing his thoughtful responses, candid reaction and movement through the screen.

Jinushi begins by explaining what drew her to explore desires: an article that said a lot of young Japanese people stopped having sex and are disinterested or despised of sexual conduct. Jinushi asks Brennan to imagine what his life would be like if he had never had sex before?

Born in Kanagawa, Japan in 1984. Jinushi obtained her MFA in Painting from Tama Art University. Her practice has evolved from traditional writing and drawing to the creation of a ‘new type of literature’ that comprehensively combines video, installations and performance.

Jinushi’s recent exhibitions have been showed in Tokyo Photographic Art Museum (Tokyo), HAGIWARA PROJECTS (Tokyo), Ike no Soko (New York), Western Front (Vancouver), Matadero Madrid (Madrid), Chiang Mai University Art Center (Chiang Mai), and Art Centre Ongoing (Tokyo). Jinushi is currently participating in residency program at Jan van Eyck Academie (Maastricht) in 2019.

Sayaka Kuramochi

Akashic Bug (2016)² is a 24:32 minute video work that documents the artist’s creation of three separate Akashic Records. In 1999, everybody talked about the ‘Akashic record’ — a compendium of all human events, thoughts, words, emotions, and intent ever to have occurred in the past, present, or future. They are believed to exist in a non-physical plane of existence, an etheric plane. The existence of such energetic records has been known by many people in different cultures. For example, the Record is referred to as “The Book of Life” in the Bible.

In Japan the belief in the Record was tied to a prediction by French astrologer and seer, Michel Nostradamus who predicted that in the 7th month of the year 1999, “from the sky shall come a great King of terror.” This event prompted Kuramochi to consider the possibility of disrupting the Record by something occurring outside of individual control and how it might affect everyone’s subconscious.

Akashic Bug documents the artist’s creation of three separate Akashic Records. The camera observes the artist’s hands as they type out the daily movement of a painter, a cook, and a euphoniumist. The hands are wired with a “bug-producing device,” electrical signals flowing from the device forcefully alter the muscle’s behaviour. The current changes the movement of the hand causing the text to become “buggy”, diverted from its intended course. *Akashic Bug* attempts to rewrite the future in Akashic Records, using a device that disrupts human intention and thus alters the etheric plane.

Sayaka has exhibited extensively around Kanagawa. She currently lives and practices in Berlin.

In 2011 Kuramochi graduated from the Joshibi University of Art and Design and in 2013 she graduated from Tama Art University where she was supervised by Prof. Seiko Mikami and Prof. Akihiro Kubota. Her work was part of Super Open Studio event held annually in Sagami-hara City, Kanagawa.

Shohei Fujimoto

Contemporary Eye (2019)³ is a 1:40 minute work that attempts to visualise the ‘behaviour of the eye’ in the present age. In visual processing, information violently enters through the retina to then be mechanically interpreted by the brain. When there is a large amount of visual stimulations, our processing abilities become overwhelmed. Causing one to wonder, could such an event trigger a state of sensory overload to the point where our processing of visual information becomes paralysed?

Our eyes are looking for impact every day while being surrounded by visual information, (like a cocoon). ‘*Contemporary Eye*’ reflects an interaction between the eyes and visual information in 3D space using simple geometry of spheres and lines.

The soundscape featured in this work has been constructed from data produced by thousands of Instagram videos posted under #voice hashtag. This audio data has been extracted and synthesised to represent the ‘voice of visual information.’

Shohei Fujimoto is Japanese media artist based in Tokyo who explores space and perception through working with light and sound. Fujimoto graduated from Institute of Advanced Media Arts and Sciences and Tama Art University Information Design Department.

Shohei’s solo exhibition include: Dance of Urgency (frei_raum Q21, Vienna, Austria 2019), INTERVALS (Nizhny Novgorod, Russia 2019), BLACK New York 2019 (Avant Gardner, New York 2019), Berlin Atonal 2018 (Kraftwerk Berlin, Germany 2018), TADAEX 2016 (Mohsen Gallery, Tehran, Iran 2016).

Shohei’s background is in computer sciences and his work reflects the intricate mathematical skill utilised in creation of his work. His work has been compared M.C. Escher, as he creates highly organised works that nonetheless possesses an organic quality.

Shota Yamauchi

‘*Requiem*’ (2018)⁴ is a four-channel video installation and a tongue-in-cheek adaptation of the German folk tale by Brothers Grimm ‘Town Musicians of Bremen’. Disguised as tale characters using FaceRig software – a donkey, a cat, a dog and a rooster – serve as an allegory to the artists living today. Grimm’s tale has been adopted in various cultures as opera, cartoons, musicals and films.

The story has a universal aspect to it – outcasts wishing to find a better place to live. The original tale featured the animals looking for a place where they can become musicians, because “something better than death we can find anywhere”. Yamauchi’s work presents the viewer with the eternal dilemma of a Struggling Artist – to stay or to seek Bremen.

Shota Yamauchi is a multimedia based in Yokohama, Japan. Yamauchi studied new media at Graduate School of Film and New Media in Tokyo University of Art.

Yamauchi has exhibited his works in Detour at Tokyo Wonder Site – Emerging 2017 (Tokyo Wonder Site Hongo, Tokyo), In a Gamescape: Landscape, Reality, Storytelling, and Identity in Video Games (NTT InterCommunication Center, Tokyo), Roppongi Crossing 2019: Connections (Mori Art Museum, Tokyo, 2017) and others.

Reiji Saito

'#22 #21 #20 #18-6 #19 (2016-2019)⁵ is a collection of videos that are compiled from fragments of recordings Saito continuously documents and revisits of his daily life. I interviewed Reiji online to learn more about his work.

Q: Tell me about what inspired you to work with camera and to document? Trent told me that you keep detailed diaries about your days...What draws you to documentation? Is it the desire to travel back in time or maybe just the desire to be more aware of your present?

昔から作品のためにではなく身の回りを記録しています。

そこには明確な目的はなく、ただ失われてしまうことへの恐怖心とそれに対する抵抗があります。

繰り返し見返したいという欲望はありますが、記録せずにいられない強迫観念に比べれば重要ではありません。

毎日紙に記している記録は年々細かさを増して、それに多くの時間と労力を奪われていきます。そのせいで見返す時間をつくることができないでいます。

Even if I was not making art, I would have recorded exactly as I am doing now. But I began to explore the way to view my documentations as an artist. Although my obsession makes me record, as a substitute for memory it is not always enough, and it is never realistic. I feel that my records are kind of corpses, so I need to rebirth(replay) them. What I am seeking is for a mere documentation to become a living memory. I have a desire to revisit my past repeatedly, but it is less important than my obsession – I can't help but record everything.

The everyday documentation on paper is getting more and more detailed year by year, and it is taking a lot of time and labour from me. Because of that, I don't have time to look back over it.

It is unbearable for me that everything that happens disappears over time, even memories will be lost. There is no productive purpose, I just can't help but record. I'm not sure if I can read it back later. It is more like a log book than a diary. I'm trying to write most of what I have experienced in detail, in small letters on paper.

Q: Is your work merely about documentation or is there something about your positioning – you in your body experiencing the environment? Is your daily life impacted by the spaces and people you are trying to document? Are you trying to discover or communicate something in your work?

僕の日常は穏やかで平坦で、特別な価値などないと思っています。もちろんかけがえのない大切なものがたくさんありますが、それは僕の生だからです。作品として他者に提示して共有するつもりはありません。だから殊更、作品の中では特別な物事を扱わないようにしています。僕にとっては物語に対する興味より身体感覚の方がより重要です。

単なる記録が記憶になればいい。しかし何も発見できなかったとしても、これから何十年も同じように紡ぎ続けることがただ必要なのです。

I think my everyday life is nothing special. Of course, there are a lot of important things that are irreplaceable for me. It is not my intention to present it or share it with others in my work. This is the reason why I try not to use any special images in my videos. To me the physical sensation is more important than narrative in my work.

It would be good if a mere record could turn into memory. However, even if I can't achieve that, I just need to keep working the same way for years to come.

Q: Does the camera you use have a particular significance for you? Is the medium important?

カメラが身体の一部のようであればと願いつつもそれには期待すらしていません。カメラはいつでも邪魔で煩わしく、それが与える映像は全く十分ではない。

10年以上前は油絵を描いていましたが物質性に耐えられず諦めました。その次はフィルムの写真。今はそれらははるかに物質性の薄い映像を使っています。映像と同じように音も重要な素材です。最近は文字を書く比重が大きいです。悲しいことに今は詩や小説を書く技術がありません。

I wish the camera was part of my body. The camera is always annoying, and the pictures it gives me is not enough at all.

About 10 years ago I painted but I couldn't stand its materiality, and I felt frustrated. After that I tried film

photography, but the result was same. Now I am using materials that are much less tangible than those. Also, sound is as important a material as the video. Recently I have been writing a lot but unfortunately, I don't have enough skills to write poetry or novels for now.

Reiji Saito is video artist based in Tokyo. He completed his BA at Musashino Art University in 2010. Saito has been exhibiting in various cities in Japan since 2013.

Q: Who or what inspires you? Are there some artists' works that you draw on?

多くの音楽家達です。生きる上での重要で信じがたい経験のほとんどは音楽によってもたらされました。映像をつくるための論理もほとんど音楽から得ました。軽薄なポップソングからハードコアな実験音楽まで。

Many musicians. Most of important incredible experiences in my life came from music. I also got the logic for making my videos from them. From cheap pop songs to hardcore experimental music. Specifically, I am influenced by noise music and improvisation music in terms of texture and composition. For example, Tori Kudo, Taku Sugimoto, Yoshihide Otomo, Merzbow, Arthur Russell... In a way I have made my works based on the rhythms, melodies, and rhyme mechanisms of music. Physicality is important for me.

And Again {I wait for collision} coincides with *What is Broken With your Autonomous-Clock?* an exhibition featuring the work of Fumiaki Nagao & Kazuki Yamanta, presented by Tokyo based gallery 4649 in (Ex)DUDSPACE, KINGS Artist-Run.

Catalog Text: Sofia Karina Skobeleva
Catalog design by: Matthew Justice



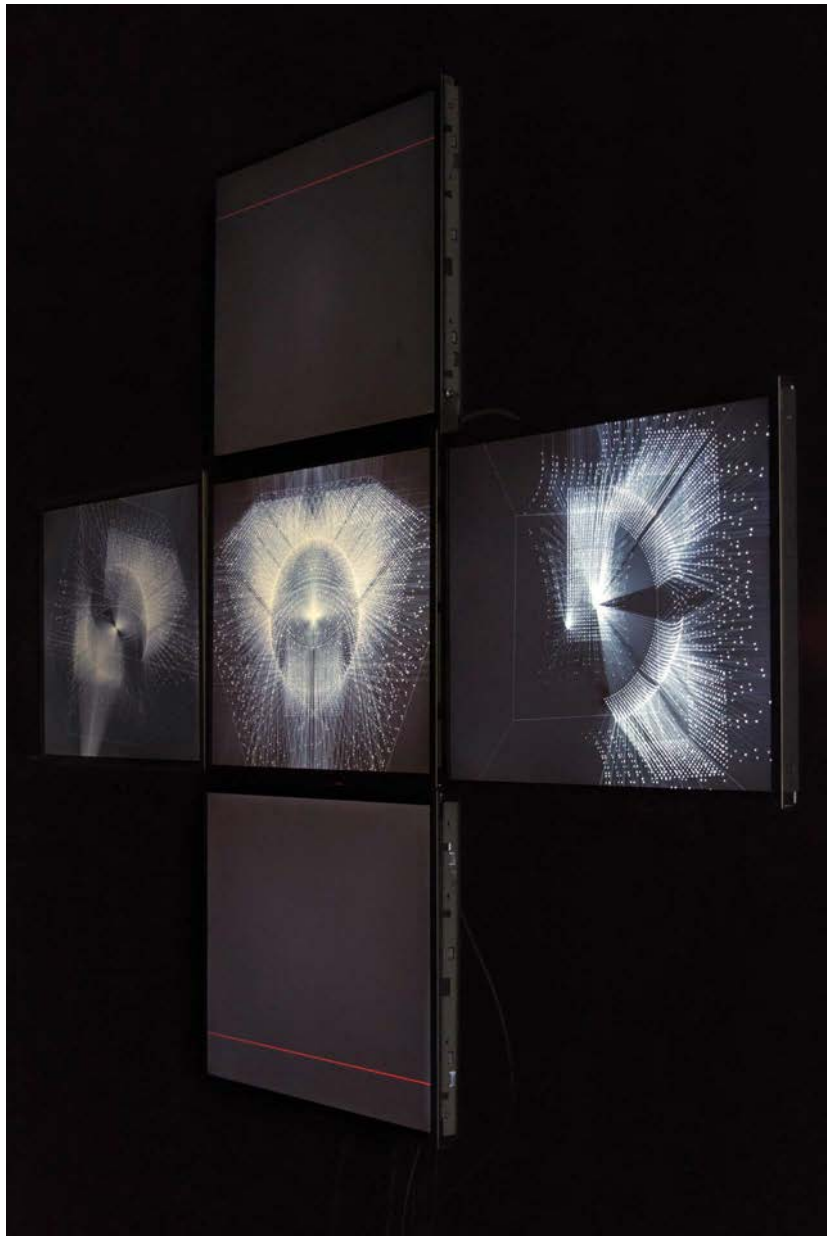




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Maiko
Reiji
Sayaka
Shohei
Shota

Jinushi
Saito
Kuramochi
Fujimoto
Yamauchi