

【OCAT上海馆 | 展览预告】重新聚焦媒介：东亚录像艺术的兴起

OCAT上海馆 2020-12-01

OCAT Shanghai 上海

2020.12.27
2021.03.21

重新聚焦媒介：东亚录像艺术的兴起
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メディア再考察：東アジアにおけるビデオ・アートの興隆
매체에 재조명: 동아시아 영상 예술의 부상

**Refocusing on the Medium:
the Rise of East Asia Video Art**

策展人 Curator
金旻 Kim Machan

艺术家 Artists
山口胜弘 Katsuhiko Yamaguchi
白南准 Nam June Paik
小野洋子 Yoko Ono
山本圭吾 Keigo Yamamoto
金丘林 Kim Kulim
饭村隆彦 Takahiko Iimura
久保田成子 Shigeko Kubota
朴铉基 Park Hyunki
金顺基 Soungui Kim
王功新 Wang Gongxin
鲍邁伦 Ellen Pau
陈劭雄 Chen Shaoxiang
耿建翌 Geng Jianyi
朱加 Zhu Jia
袁广鸣 Yuan Goang-Ming

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Image: Katsuhiko Yamaguchi, Lee Minjae (1977-1978), CCTV video installation, still from the 1980 compilation The Document: Works of Video Installations & Pure Sculpture by Katsuhiko Yamaguchi (about the artist being interviewed), Courtesy: ococat.com/ococat/eng/oc

Refocusing on the Medium: the Rise of East Asia Video Art

Curator: Kim Machan

Artists: Katsuhiko Yamaguchi, Nam June Paik, Yoko Ono, Keigo Yamamoto, Kim Kulim, Takahiko Imura, Shigeko Kubota, Park Hyunki, Soungui Kim, Wang Gongxin, Ellen Pau, Chen Shaoxiong, Geng Jianyi, Zhu Jia, Yuan Goang-Ming

Duration: 27 December 2020 to 21 March 2021

Venue: -1F Sunken Garden, Lane 9, Qufu Road, Jing'an District, Shanghai

Exhibition Organizer: OCAT Shanghai

Exhibition Co-organizer: OCT Land (Shanghai) Investment Ltd.

ABOUT THE EXHIBITION

OCAT Shanghai is pleased to present *Refocusing on the Medium: The Rise of East Asia Video Art*, the first exhibition to assemble key protagonists that initiated experiments with the medium of video originating from Japan, Korea and China, on view from 27 December 2020 to 21 March 2021. The exhibition proposes a re-examination of the artists approach to the video medium rising from East Asia and contributes to the global history of video art as a transnational contemporary art medium.

Since the SONY Portapak portable video recorder was invented in Japan in 1965, artists on every continent gained access and have contributed to the development of this global medium. Exhibitions exploring the histories of video art have featured across Asia in the past decade. The cumulative results have enhanced detail and depth to specific national histories laudably expanding an existing world history of video art. The exhibitions and accompanying research expose scholarly accounts of experimental practice and international exchange that provokes a more radical review of the way video art is considered.

This exhibition shows how the rise of East Asia video art developed as a hybrid global art

form characterized by conditions of video art's medium specificity in a context of post medium contemporary art practice. As a new technology and experimental artistic medium with distinct characteristics, video art arrived with no cultural traditions, no significant conventions or history – a new global contemporary art tool.

This view of the medium gives reason for a recalibration of thinking and reassessment of the contribution that artists from East Asia have made to this still contested history. **How did artists in East Asia take up the apparatus of video and experiment with this new global medium and can this change the way we might approach the history of video art?**

Beginning with Nam June Paik's entangled Korea, Japan, European and American global art networks, artists from East Asia took up the culturally non-specific medium to enter new points of exchange and equally complex trans-regional and transnational networks. In little more than twenty years the video medium was channelled by artists globally, specifically in Japan from 1968, Korea 1978, Taiwan 1983, Hong Kong 1985 and the mainland of China 1988. Within a brief period first hand experimentation was occurring across the industrialised and developing economies straddling continents and cultures, situating video art as the first global contemporary art medium.



Nam June Paik, *TV Buddha*, 1974(2002), Installation view, Nam June Paik Art Center's current exhibition *Nam June Paik TV Wave*, 2020. Image courtesy of Nam June Paik Art Center ©Nam June Paik Estate.

**TV Buddha* presented in *Refocusing on the Medium: the Rise of East Asia Video Art* is live broadcasted in cooperation with the Nam June Paik Art Center's current exhibition *Nam June Paik TV Wave*.

In partnership with the Nam June Paik Art Center in Korea, a live stream broadcast of the

iconic Nam June Paik video installation *TV Buddha*, (1974-2002) is projected in the entry foyer of the exhibition. The projection is a provocation to question the video medium within the context of the exhibition – the liveness of the medium, the distortion of time and space, the tension between illusion, reality and authentic experience, the conceptual strategies that subvert the medium, and the dynamics connecting local and global aspirations. Rarely seen outside of Japan, Katsuhiro Yamaguchi's CCTV interactive video installations dating from 1972 evidence his active contribution to emerging international contemporary art dialogues. In this exhibition *Las Meninas* (1974-75) that was presented at the 13th San Paolo Biennial in 1975, offers firsthand experience of the complex art experiment incorporating CCTV, six video monitors, and two full-size reproductions of the eponymous 17th century painting by Diego Velázquez making actual Michel Foucault's analysis of the painting in his book *The Order of Things* (1966).



Katsuhiro Yamaguchi, *Las Meninas*, 1974-1975, CCTV video installation. Image courtesy of Hiroyasu Yamaguchi.

*Still from the 1995 compilation "The Document Video of Video Installation & Video Sculpture by Katsahiro Yamaguchi" shows the artist being interviewed.

Other artists in the exhibition, such as Yoko Ono employs CCTV to transpose sublime spatial concepts in *Sky TV* (1966-2020). Park Hyunki works with elemental natural objects

juxtaposed with what was the latest technologies to pose philosophical questions of existence through two major works including the video installation *Untitled (TV Stone Tower)*, (1982). The CCTV video installation by Wang Gongxin, *Effective Space* (1995-2020) inverts and dislocates sculptural space, challenging conventional rules of perspective and perception. Works by Kim Sounghi use the characteristics of portability and the record and record over functions to scramble and deconstruct linear time in ways only video can. Art works have been selected because of the exemplary investigations into the unique possibilities, the medium specific qualities, of video in the context of a post medium contemporary art practice. Artists such as Kim Kulim, Takahiko Iimura, and Yuan Goang-Ming deconstruct screen space while forcing the reality of material objects and the illusion of the video medium together to destabilise certainty of representation and emphasise the present moment. Sculptural approaches both material and conceptual are dominant in the majority of the works, with particular attention to conceptual screen and monitor space in works by Keigo Yamamoto, Shigeko Kubota, Chen Shaoxiong, Zhu Jia, Geng Jianyi and Ellen Pau.



Park Hyunki, *Untitled (TV Stone Tower)*, 1975. Image courtesy of Estate of Park Hyunki and Gallery

Hyundai.

*Installation view from Lee Gallery, Daegu, 1979.



Wang Gongxin, *The Broken Bench* (detail), 1995-2020. Image courtesy of artist.

***Refocusing on the Medium: The Rise of East Asia Video Art* reconsiders the rise of the video art in a selection of early East Asia artists' works experimenting with the unique medium specific conditions of video art in the context of their post medium contemporary art practice.**

Text / Kim Machan

ABOUT THE CURATOR

Kim Machan is founding director of MAAP (Media Art Asia Pacific) developing curatorial projects in Australia and the Asia regions through this organization since 1998. In 2014-15 *LANDSEASKY: Revisiting Spatiality in Video Art* toured major museums and galleries in Shanghai, Guangzhou in China; Seoul, South Korea, Brisbane and Sydney. Machan has curated solo exhibitions of major artists including Zhang Peili, Wang Gongxin, Shilpa Gupta, Yeondoo Jung, Patty Chang and David Kelley. In 2016 she co-curated *Zhang*

Peili: From Painting to Video and is a contributor to the exhibition's publication of the same name, published by the Australian National University Press in 2019. She is currently writing a PhD exploring the rise of East Asian video art at the University of Queensland.

Special thanks to

MAAP (Media Art Asia Pacific)
The University of Queensland
Korea Arts Management Service
Asialink, University of Melbourne,
Australia Council for the Arts, Australian Government
Nam June Paik Art Centre
Shigeko Kubota Video Art Foundation

Thanks also go to

Microscope Gallery
Gallery Hyundai
Arario Gallery
Edouard Malingue Gallery
SPURS Gallery
ShanghART Gallery
Tina Keng Gallery

for their sincere support
