



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**

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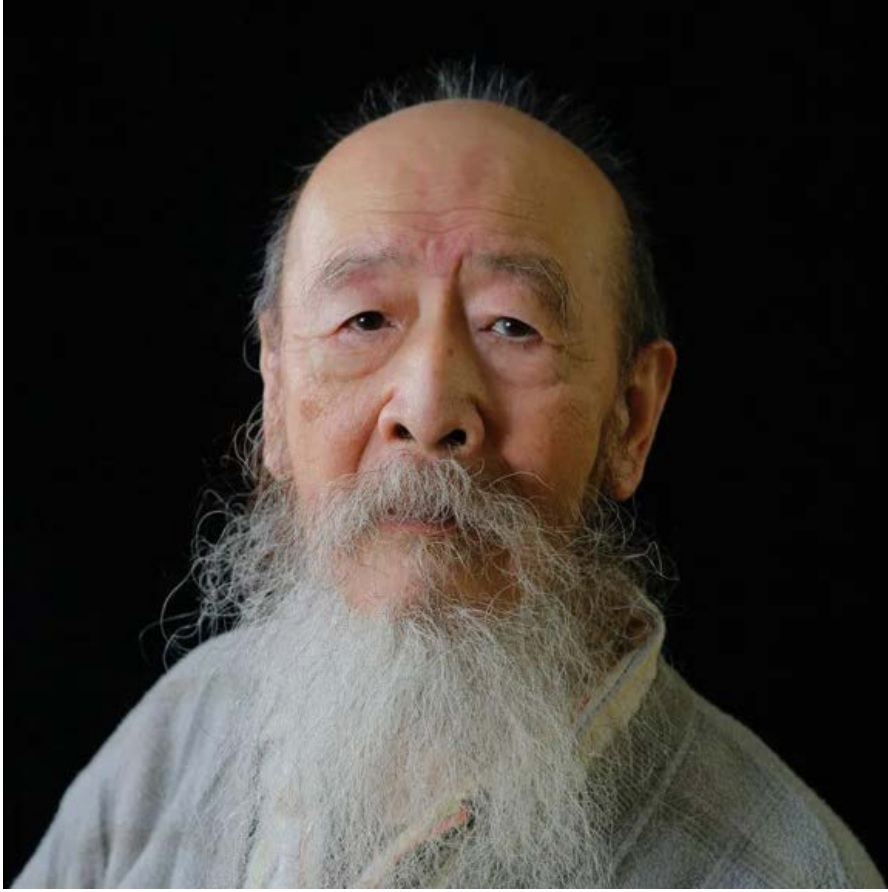
OCA1 上海馆 | 上海市静安区曲阜路9弄下沉庭院 (负一层)
 OCA1 Shanghai | 1F Sunken Garden, Lane 9, Qufu Road,
 Jing'an District, Shanghai

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|------------|---------------------|
| 策展人 | Curator |
| 金曼 | Kim Machan |
| 艺术家 | Artists |
| 山口胜弘 | Katsuhiro 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 Imura |
| 久保田成子 | Shigeko Kubota |
| 朴铉基 | Park Hyunki |
| 金顺基 | Soungui Kim |
| 王功新 | Wang Gongxin |
| 鲍葛伦 | Ellen Pau |
| 陈劭雄 | Chen Shaoxiong |
| 耿建翌 | Geng Jianyi |
| 朱加 | Zhu Jia |
| 袁广鸣 | Yuan Goang-Ming |



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The exhibition assembles key protagonists that initiated experiments with the medium of video originating from Japan, South Korea and China. They were born from 1928 to 1965, and were active on the eve of globalization and flourished in the new century with the rapid development of Internet technology. When we head toward the end of 2020, looking back on the early video art practice in East Asia, "contemporary" is now history.



Katsuhiko Yamaguchi

1928-2018, Tokyo, Japan

Born in Tokyo, Japan in 1928, Katsuhiko Yamaguchi created over 30 major video installations since 1974. A prolific artist and educator, he began his career establishing the pioneering art group Jikken Kôbô (Experimental Workshop) 1951-1958. Yamaguchi experimented in the field of 'art and technology' and 'electronic arts', and in 1971 founded the highly influential artist collective Video Hiroba. In 1977, he founded Sogô zôkei (Visual arts and mixed media) department in University of Tsukuba. He travelled to Europe and the United States for short tours, was a colleague of Yoko Ono and had contact with the fluxus art movement. His first sculptures in the 1950s, utilising transparent textured glass angled to provoke movement known as the 'Vitrine' series preceded his moving image experiments and installations. His interactive CCTV performances and installations experiments began in 1972 using the Sony Portapak in public places and galleries. In 1975 his work was awarded the leading prize at the San Paolo Biennale for his interactive CCTV video installation *Las Meninas* 1974-75. Katsuhiko Yamaguchi exhibited extensively throughout his career both nationally and internationally.

Image: Portrait of Katsuhiko Yamaguchi, 2015

Image courtesy of Saitô Sadamu



Born in Seoul, South Korea in 1932, Nam June Paik spent his middle school days in Seoul and Hong Kong, and his high-school days in Kamakura, Japan. He studied aesthetics in the University of Tokyo, with a graduation thesis on Arnold Schoenberg. Moving to Germany in 1956 and studying European philosophy and modern music, he came to work actively with contemporary avant-garde artists and began to carve out his artist-identity by doing radical performances which were completely different from artistic canons and conventions back then. Afterwards he pursued a novel path of art making by means of new media. His media art gained momentum by his first solo show *Exposition of Music-Electronic Television* in which he presented televisions with inner circuits modified and manipulated, as a work of art.

Paik is a pioneering media artist working with various technologies in creative and experimental ways. He saw the artist's role as consisting in thinking about the future and sought for better ways of global communication through art. Regarded as "one of the forerunners of a new breed of artists who are scientists, philosophers and engineers at the same time" and as "a very special and genuine genius and futurologist with foresight" Paik still lives on with us right here as "the most contemporary artist" today.

Image courtesy of Nam June Paik





Yoko Ono

b. 1933, Tokyo, Japan

Born in Tokyo, Japan in 1933, Yoko Ono is a multidisciplinary artist making significant contributions over a sixty-year career as a visual artist, poet, singer, songwriter and peace activist. She moved with her family to New York in 1953, later living in London, New York and Tokyo where she became a key figure in the international development of Fluxus and Conceptual art. Her early works were based on verbal or written instructions to the audience, for example *Painting to Be Stepped On* (1960–61). Such instructional approach also could be found in her performance *Cut Piece* (1964). In collaboration with her late husband, the Beatles legend John Lennon, *Bed-In* (1969) performed her commitment to world peace. Ono has exhibited widely across the world, including her first retrospective in Whitney Museum of American Art (1989), *Yes Yoko Ono* at the Japan Society Gallery in New York City (2000) which toured around the world, and a recent retrospective of her early art at the Museum of Modern Art in New York City (2015). She received a Golden Lion for Lifetime Achievement at the 2009 Venice Biennale.

Image courtesy of Matthew Placek ©Yoko Ono





Keigo Yamamoto

b. 1936, Fukui, Japan

Born in Fukui, Japan in 1936, Keigo Yamamoto is a Japanese media artist who started producing video art from 1968. As an original member of the video artists' collective Video Hiroba, he made significant contributions to the first wave of experimentation with video in Japan. He was a key figure leading the 'network art' movement in the 1970s, a new art that brought about encounters between different cultures in the fusion of computers, sound and telecommunication. His work in video art led him to establish the Fukui International Video Biennale in 1985 that continued until 1999. Yamamoto regularly exhibited in many significant international exhibitions and as an educator has nurtured younger generations of artists. From 1988, he was a professor at Musashino Art University, and later became a professor and the director of the Film and Media Research Center, at Kyoto Seika University in 2000. In 2014 he was awarded the Japan Media Arts Festival Achievement Award for his lifetime contribution to media arts and education in Japan.

Image courtesy of the artist and Japan Media Arts Festival Archive





Kim Kulim

b. 1936, Sangju, South Korea

Born in Sangju, South Korea in 1936, Kim Kulim lives and works in Seoul. Kim holds a significant status in Korean contemporary art history as a founder of Korean experimental art. Retaining a rebellious attitude towards existing values and customs, Kim has produced a wide scope of experimental works ranging from paintings, prints, sculptures, installations and performances to land art, video art and mail art. He has also been involved in experimental plays, films, music and dance. In 1969, he released *Relics of Mass Media*, considered Korea's first mail art and also produced *The Meaning of 1/24 Second*, a seminal work in the history of Korean experimental film. Kim was a founding member of AG (Korean Avant-Garde Association), through which he led avant-garde artistic practices that emphasized concept and process. In the 1970s, he founded The Fourth Group, an avant-garde art group consisting of young artists and intellectuals in various fields, pursuing intermedia art combining art, theatre, film, fashion and music. Later in the decade, he set off to Japan to begin experimentation with print and video art, and in the 1980s, he traveled to the United States to seek new ways of artistic practice.





Takahiko Imura

1937-2015, Tokyo, Japan

Born in Tokyo, Japan in 1937, Takahiko Imura is a pioneering artist known for his work with film, video, installation, performance, and digital technologies spanning more than 50 years. Imura first began working with film in 1960 and was instrumental in the burgeoning Japanese experimental and independent film scene. Imura moved to the US on a Fellowship from Harvard University in 1966 and soon immersed himself in the mid-60s New York experimental film and art community. Early videos were included in exhibitions at the Museum of Modern Art of New York and PS1 (1975), and Centre Georges Pompidou in Paris, France (1977), while other performance based works and interactive installations were featured in the 1979 two-person exhibition *New Video* (with Shigeko Kubota) at the Whitney Museum of American Art, New York.

Image courtesy of Microscope Gallery

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Shigeko Kubota

1937-2015, Niigata, Japan

Born in 1937 in Niigata, Japan, in 1964 Kubota moved to New York, and immediately became an active participant in the international Fluxus art movement in the 1960s. She was one of the first artists to adopt the portable video camera Sony Portapak in 1967. Kubota was strongly influenced by the art and theories of Marcel Duchamp and John Cage. She brought a singular sensibility to her extensive body of video sculptures, multi-media installations, and single-channel videos. Throughout her career, Kubota forged a lyrical union of the personal and the technological, often merging vibrant electronic processing techniques with images and objects of nature, art and everyday life. Kubota's work received two major surveys in the '90s--one at the American Museum of the Moving Image (1991), the other at the Whitney Museum of American Art (1996).

Image: Shigeko Kubota in her studio. ©Tom Haar, 1972. Image courtesy of Tom Haar and Shigeko

Kubota Video Art Foundation





Park Hyunki

1942-2000, Osaka, Japan

Born in Osaka, Japan in 1942, Park Hyunki is widely known as a precursor to video art in Korea for developing his own artistic vocabulary with the use of then a rare medium. Park's approach to video and technology resembles the thriving interests of objects and materiality in Korean art of the 70s, which rejected a Western Modernism that concentrated on artistic expression and intervention. By juxtaposing found objects from nature with contemporary technologies, Park contrasted reality to fiction and nature to culture. Featuring organic elements, such as stones and water, Park rearranged and modified objects which are not commonly considered to be art. Denying the theatrical and narrative quality of video, Park mainly concentrated on the contemplation of materials and perception. His persistent and solitary effort to engage in video was indeed a revolutionary one in his time and the contribution he has made to Korean video art is truly immeasurable.





Soungui Kim

b. 1946, Buyeo, South Korea

Born in Buyeo, South Korea in 1946, Soungui Kim is a multimedia artist, one of the pioneers in multidisciplinary art of the early 70s. She has been living and working in France since 1971, actively teaching, creating, and establishing her career for the last 50 years. Kim is an artist with complex aspects that cannot be defined in a single way nor in the dichotomy of situations. Her interest in Eastern and Western philosophies and the experimentation with various artistic medium led Kim to incorporate situational, experiential and accidental processes into her practice.

Artist Soungui Kim lives a life that is not confined to formalities, but pioneers new roads of art ahead of her times, creating new paths in untrodden land. Kim has constantly blazed trails in new territories and has been introduced to the public as a case of convergence between disciplines and genres including those involving science and technology, and the arts. From the deconstruction of painting, to spectator-participatory events in public places, challenges in video and multimedia, and comparative studies in culture and philosophy of East and West, Soungui Kim's artistic journey has always been one step ahead.





Wang Gongxin

b. 1960, Beijing, China

Born in Beijing in 1960, Wang Gongxin was admitted to the Capital Normal University academy of Fine Arts in 1978, and took the teaching post after graduation in 1982. In 1987, he went to State University of New York as a visiting scholar for master degree studying. He was a visiting tutor at Central Academy of Fine Arts between 2002 and 2007. In 2013, Wang was nominated for *XL video Award of Best set design* in 2013 “Olivier Award”. In 2014, he received Honorary Doctoral degree in SUNY (State University of New York). He lives and works in Beijing and New York.

Wang's has exhibited in the San Paulo Biennale, Brasil; Taipei Biennial; Shanghai Biennial; Echigo-Tsumari Art Triennial in Japan; Tokyo Watari Museum of Contemporary Art; Mori Art Museum in Japan, San Francisco Museum of Modern Art, MOMA PS1 in New York; Victoria and Albert Museum in UK; Queens Museum in New York; Museum for Contemporary Art ZKM in Germany; Haus der Kulturen der Welt in Berlin; Tate Liverpool in UK; National Gallery of Victoria in Australia; the Guggenheim Museum, New York; Hamburger Bahnhof - Museum für Gegenwart in Berlin; White Cube Hong Kong; Fukuoka art Museum in Japan; Institute of Contemporary Arts in London; The Bronx Museum of the Arts, New York; Power Station of Art in Shanghai; OCT Contemporary Art Terminal Shanghai; UCCA Center for Contemporary Art in Beijing and National Art Museum of China.



Ellen Pau

b. 1961, Hong Kong, China

Born in Hong Kong in 1961, Ellen Pau is a key figure in Hong Kong's art scene. She raises our awareness of our own physical presence and ignites a contemplation of what it means to be, to exist, here, now, and beyond that, the space each of us occupy. Born in Hong Kong and a graduate from Hong Kong Polytechnic University with a diploma in Diagnostic Radiography in 1985 and received an MA in Visual Culture Studies from the Chinese University of Hong Kong in 2008. Pau has worked as a radiographer in the public hospital in Hong Kong ever since. Pau was plunged into the Hong Kong art scene by her intense interest in video art, new media art, as well as other art forms such as music, poems and performances. Beyond artistic creation, Pau has also been a leader in the promotion, curation and education of art and culture in Hong Kong through founding several important initiatives such as Videotage, the Microwave International New Media Arts Festival and Wikitopia Mini Festival. In 2014, Pau was appointed by the Hong Kong Arts Development Council as a representative of the Art Form Group in Film and Media Arts until end of 2019, and in the same year, she also served on the interim acquisition committee of M+ in West Kowloon Cultural District till present.

Pau is a seminal figure in the Hong Kong art scene, weaving a practice that engages as well as pushes the boundaries of technology, while reflecting on society. Moreover, Pau has been a key contributor to society, through her medical activity as well as initiation and leading of cultural activities. As such, through multiple avenues and outlets, Pau prompts an exploration of the self and the times we are living in, ever shifting and evolving.

Image courtesy of the artist and Edouard Malingue Gallery

Photo by Martin Cheung





Chen Shaoxiong

1962-2016, Shantou, China

Born in Shantou, Guangdong province in 1962, Chen Shaoxiong was educated in the printmaking department of the Guangzhou Fine Art Academy, is a founding member of the Big Tail Elephant Collective, one of the most important artistic collectives in Chinese contemporary art history.

The artist's conceptual work employs a variety of media, including photography, video, installation and ink painting, to investigate the dynamics of China's rapidly changing cityscapes. Often set against the background of an imaginative or imaginary skyline, the artist records the hectic pace and absurdity of everyday existence: fragments from family life, political issues, rumors from the entertainment industry, restaurants, nightlife, and prostitution.

Chen Shaoxiong begins with the directness of media such as traditional ink painting and transforms it into technical media such as video; it is a combination of this and the uncomplicated manner in which the everyday confront more extraordinary issues of modern life that gives the work added import. Thematically, his work often deals with the rapidly urbanizing and constantly changing environments of his home province in southern China, the nature of the crowd, the dominance of the image, the aesthetics of globalization, and public or collective memory.



Geng Jianyi

1962-2017, Zhengzhou, China

Born in Zhengzhou, Henan province in 1962, passed away in 2017, Geng Jianyi graduated from the Zhejiang Academy of Fine Arts (today: China Academy of Art, Hangzhou), Oil Painting Department.

The work of the artist Geng Jianyi is characterized by an uncompromising resistance to any categorical form of representation. Since the mid 1980s, when he first came to prominence within China as a seminal member of the 'avant-garde' movement known as the '85 New Wave, Geng has sought to foment this resistance through the use of a wide range of techniques—including various forms of painterly transcription, staining, frottage, photographic and filmic transfer, chemical transformation and textual juxtaposition--whose conspicuously disjunctive effects constantly undermine any attempt to arrive at definitive meaning.





Zhu Jia

b. 1963, Beijing, China

Born in Beijing in 1963, Zhu Jia graduated from China Central Academy of Fine Arts in 1988. He works and lives in London, U.K. As a pioneer of the practice of video art in China, Zhu Jia always tries to capture ordinary scenes through distinctive methods of practice. In his 1994 piece *Forever*, which has participated in several important exhibitions, Zhu attached a camera to the left wheel of a bicycle. The artist rode this bicycle over 10km around the city of Beijing, catching images of daily life through a truly unique perspective.





Yuan Goang-Ming

b. 1965, Taipei, China

Born in Taipei, Taiwan in 1965, Yuan Goang-Ming obtained a master's degree in media art from the Academy of Design in Karlsruhe, Germany, and now teaches as a professor at the Department of New Media Art of Taipei National University of Arts. He is considered one of the most active and internationally acclaimed Taiwanese media artists.

Yuan began making video art in 1984. Combining symbolic metaphors with technological media, his work expresses the state of contemporary existence, and explores the human mind and consciousness with the use of poetic expressions. He was awarded First Prize for the Taipei County Arts Award, and his *City Disqualified* created in 2002 further solidified his unwavering position in the history of Taiwanese contemporary media art.

In 2007 Yuan began to use elements derived from “everyday domesticity” and “ruins” to develop fascinating “theatrical-everydayness” in his work. After 2011, he began exploring diverse formats, creating large-scale creations based on the themes of “time and memory” and “body and perception”. His 2014 solo exhibition, *An Uncanny Tomorrow*, extended from the subject of “home” and explored regional living conditions under the current phenomenon of globalization, with art used to reflect on modern people's conundrums and worries. His solo exhibition, *Tomorrowland*, presented in 2018 showed the concept of “home” will no longer be a stable concept in the future. The presented artworks focused on the theme of “war in everyday”, or “everyday during war”, with the living conditions and the unrest in today's world shown.