FESTIVAL INTERNATIONAL DE VIDEOS ET DE FILMS
DU 1 AU 9 DÉCEMBRE 1992

PALAIS DE TOKYO - 13 AVENUE DU PRÉSIDENT WILSON - 75116 PARIS
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ideo in the .A. Festival

By Holly Willis

A emphasis on art from the Pacific Rim to question our relationship to.

The questions asked by all art, namely where do we position and by what standards do we judge are especially important when the "otherness" carries the project of by or anthropology along with it.

tic, inequities implicit in the hierarchies of first, second, and third ones necessarily surface in regard to
tent, requiring an awareness that the conditions of an artist's work may
e very different artistic agenda. The
television programs in the Los Angeles
tement to both the difficulties
tions, as well as the excitement of
ance.

t is an excellent tool for documentary
it is inexpensive, accessible, and
The ability to manipulate,
and deconstruct images in editing
video the favored medium for many
the documentary and artistic
video are represented in the festival,
ting a wide diversity of political
agendas.

Instructions to the Double, at the
Museum of Art, is a collection of
apes selected by Australian video
Callas. Each tape illustrates an
ning of cultural boundaries and his-
tic response to the other side. Callas
curator's introduction in the show
tists frequently make "the other"
for themselves, a double or
er. As esoteric and unknowable,
also be seen as one's own
s, the mysterious and unbound.
premise, then, brings into question
if the relationship of the self to the
articularly interesting formulation.

own tape, Neo Geo: An American
(1989), uses icon computer imagery
complex, moving pattern to
the currency of cultural symbols,
half of the tape uses music from
album, The Big Gundown: John
the Music of Ennio Morricone, a
lette that reinforces Callas'
and subversion. I saw the tape on
out for the show Callas plans to
incorporate the tape into an installation, The
Fujyama Pyramid Project, which will consist
of eleven monitors built into a huge pyramid,
with green and red lights, paint, and a fan
blowing pieces of material to resemble a fire.
The plans are quite intricate and the installation
is sure to be dazzling.

The Land of the Elevator Girls (1989) by
Stina is a humorous account of the opening
and closing of a multitude of elevator doors in
Japan where the elevators are generally
accompanied by women employed to greet
passengers. The elevators in this tape open on
surreal landscapes, and the conjunction of
propriety and the ridiculous is very funny.

Another humorous tape is Bruce and


The show is an excellent conceptual
investigation of the relationship of the artist to
the "other" and the manner in which this
relationship is expressed. Another very
interesting group of tapes is being exhibited at
LACE in a show titled...Will be Televised:
Video Documents from Asia coordinated by
Shu Lea Cheang. The premise of this

Norman Yonemoto's Kappa, which combines
an informative discussion of the mythical
Japanese creature with a fictional tale that
suggests a link between Oedipal desire,
repression, and the Kappa in western culture.
The Kappa is a Shinto god of fresh water who
is characterized by a dish-like indentation in
his skull to carry water in, a need for blood, and a
lust for young women. In the fictional part
of the tape, Mike Kelley scrambles around the
landscape with a green face and a dish on his
head, rummaging through a pile of women's
underwear and watching erotic tapes.

Edin Velez's tape, Meaning of the Interval
(1987), illustrates the notion of space between
intervals, an important concept in Japan. The
best example of the term in the tape is a
subway ride between two points. Velez shows
the passage through space in actual time,
without cuts, in a shot of two men sitting on the
subway and the reflection of lights and other
trains in the window behind their heads. The
two passangers remain absolutely still through
the ride, as if meditating; the shot is elegant,
and ironic in that it is an interval that would
normally be edited out.

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**STEINA**

Née en Islande en 1940, elle a fréquenté le Conservatoire de Musique de Prague de 1959 à 1963. A partir de 1970, elle participe, aux USA, au développement de l'art électronique, Coorganisatrice de la grande exposition "The Kitchen" à New York, elle continue, depuis lors, à développer des outils et une esthétique de la manipulation de l'image électronique.

L'œuvre s'ouvre avec un volet au centre de l'écran. Steina utilise pour simuler l'ouverture des portes d'un ascenseur de grand magasin dont s'occupe une mascotte de la culture japonaise de consommation : la fille d'ascenseur. Steina devient notre guide : hostile dans une promenade séductrice, éternellement vers le haut (ou est-ce vers le bas ?) à travers les aspects surrealistes d'un Japon structuré verticalement.

**Evelyne RENAULT**


**IN THIS SKIN**

A terre, la peau. Peau respirante, peau déchirée, matière des rêves. Un travail sur le déplacement, sur l'abolition du corps extérieur : au dedans, au dehors... Respiration de la mémoire... Dans le désert les souvenirs émergent, flux, refus des images...

**JEG CIVILISERER MIG OM MORGENEN (I CIVILIZE MYSELF IN THE MORNING)**


"I Civilize Myself In The Morning" est réalisée le plus courtoisement du monde, et est entièrement légale. Elle joue avec l'idée de propriété de la peau et de l'ordre.

**Kirsten HAMMANN**

Danemark • 1992 • 3' • PAL • Noir et blanc • V. danoise, s.-t. anglais

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**COMPÉTITION / Art vidéo**