



*The Educational System of an Empire,*  
Hikaru Fujii, 2016, 21:00 mins



In *The Educational System of an Empire*, artist, Hikaru Fujii asks us to question anew the tension that occurs when a nation writes history. Fujii attempts to illustrate, through reenactments performed by young South Koreans, the history of exploitation by an oppressor.

For *The Educational System of an Empire*, Fujii gathered 23 young South Koreans in a studio. Firstly, he asked them to select several members among themselves to watch documentary films about the Japanese colonial period. He then directed them to imitate and act out the historical events shown in the films to those who hadn't seen them. It is implied, from their fragmentary actions, that the films show scenes of torture and massacres.

At the end of the work, South Korean youths reenact the parade celebrating the country's independence from Japan. Having a sense of unity, they finally become exalted. They encompass the ambivalence of youth which implies a hope; individuals are now unified as members of a nation-state, at the same time they think and act for themselves. Yet, it isn't certain whether their actions follow in each instance an independent decision or not.

*Day Time*, Yuichiro Tamura, 2017, 2:50 mins



In *Daytime*, a Japanese marching band winds its way through suburban streets, performing uplifting, celebratory tunes. Viewed from hidden positions, the band is watched and listened to voyeuristically from distant locations. This distance allows the spectator to subjectively observe the audience-less parade, playing with the interaction and unusual contrast between the musician-participants, public space and the viewer.

Yuichiro Tamura uses both images he has made and pre-existing footage, coaxing unique relationships out of them in order to create new landscapes. The form of these works varies from installations that incorporate elements of bodily presence and experience, as well as performances that draw the spectator in.

In recent years, he has focussed on sites and places, and attempts to produce work based on elaborate research, reading into their history and context. By connecting contexts of sites and places with his own experiences, he creates new landscapes with various final forms.

Front:  
*Bivalvia: Act I*, Yu Araki, 2017

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## BODYSCAPES ボディスケープ



**New film and video from Japan**  
日本のアーティストによる新しい映像作品

videoclub



Supported using public funding by  
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## Introduction

**Bodyscapes** is a collection of new films by Japanese artists whose use of the body is central to their work – either as a landscape, a political metaphor or method of expression – the body acts as a vehicle and subject to communicate ideas.

In Fuyuhiko Takata's *Little Mermaid* inspired *Cambrian Explosion*, Takata's character Princess Mermaid attempts to create his own legs by bloodily sawing his own tail in half. Aya Momose attempts to speak and converse with a goat, to share feelings of forgiveness and pain in her film, *To Cuddle a Goat, a Poor Grammar Exercise*. And in *The Educational System of an Empire* by Hikaru Fujii, the artist asks a group of young South Korean's to reenact actions of historical colonial Japan upon the nation of Korea.

All five films are UK premieres.

Bodyscapes has been curated by Moritz Cheung, videoclub's curator, and is supported by Daiwa Anglo-Japanese Foundation and Arts Council England

## Date

**04 Oct 2018**  
**Fabrica, Brighton**

**25 Jan 2019**  
**Phoenix Cinema and Arts Centre, Leicester**

**28 Feb 2019**  
**Daiwa Anglo-Japanese Foundation, London**

**23 Mar 2019**  
**Quaterhouse, Folkestone**

## Programme

***Bivalvia: Act I*, Yu Araki, 2017, 20:20 mins**



“*Bivalvia*” is the Latin name that was given by Carl Linnaeus (1707-78) - referred to as the father of taxonomy - to molluscs with a shell consisting of two hinged parts. Yu Araki was fascinated by the European flat oyster shells that he found while walking along the beach in the Galician region of Spain. The unevenness of the shell's surface, formed over a period of many years, is a feature officially termed “sculpture.”

***Cambrian Explosion*, Fuyuhiko Takata, 2016, 2:35 mins**



Fuyuhiko Takata's film is inspired by the Disney movie “*Little Mermaid*”.

In *Cambrian Explosion* the film's provocateur, Princess Mermaid - who dreams of becoming a human being, able to walk on the ground with two legs - cuts his tail in two with a knife. Bright red blood flows - sparkling splatter fills the screen, spilling over Princess Mermaid's body. Her dream of two legs becomes gradually, bloodily, possible.

Involved with a variety of mediums such as performance, installation, video and photography, Fuyuhiko Takata has focused on making video work in recent years. Borrowing from pop-culture, the classics and mythology, and not hesitating to represent them crudely and to include sexual connotations, Takata challenges the public and their ability to digest art. The artist performs in the majority of his videos, often revealing his private thoughts in masochistically staged presentations. Often grotesque or erotic, his videos are excessive in expression.

***To Cuddle a Goat, a Poor Grammar Exercise*, Aya Momose, 2016, 13:50 mins**



*To Cuddle a Goat, a Poor Grammar Exercise* was filmed in the summer of 2016, upon Momosa's travels to the nomads' lands in Mongolia. Using edible food dyes, she drew and painted pictures on organic Japanese wash paper - in order to serve one goat.

Paper is a communication material used to inscribe and share signs and meanings, but it functions as such only for humans - for their own sake. Paper for goats is just some grass fibre thinly pressed with some colour stains on the surface.

The artist attempts to speak and converse with the goat, to share feelings of forgiveness and pain that occurs when you give others an element of your body. It is a one-way communication that seeks to redefine myself as the artist and ourselves simply as animals sharing the same space and time in a remote pasture.