

Video, an Art, a History

1965–2010

A Selection from the Centre Pompidou and Singapore Art Museum Collections



Video, an Art, a History 1965–2010

singaporeartmuseum
sam

This accompanying publication to the exhibition *Video, an Art, a History 1965–2010: A Selection from the Centre Pompidou and the Singapore Art Museum Collections* brings together studies on video art from Western Europe, the Americas and East Asia. It also introduces recent investigations into video as an emerging artistic practice in Southeast Asia. The 10 essays in this publication comprise critical studies alongside country surveys. The 53 entries present the selection of video projections and installations featured in the exhibition, of which 41 works are from the Centre Pompidou and 12 from the Singapore Art Museum. Extensively illustrated, this rare gathering of some of the most definitive works in video art is designed to address a wide audience ranging from specialists to the general public.

ISBN 978-981-08-8493-2



A Singapore Art Museum publication

Video, an Art, a History 1965–2010: A Selection from the Centre Pompidou and Singapore Art Museum Collections

Published in conjunction with the exhibition at the Singapore Art Museum
10 June to 18 September 2011

The exhibition is part of the **Credit Suisse: Innovation In Art Series**

CREDIT SUISSE 

With support from



All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or any information storage and retrieval system, without the prior written permission of the copyright owners.

Please direct all enquiries to the Publisher:

Singapore Art Museum
71 Bras Basah Road
Singapore 189555
www.singaporeartmuseum.sg

Designed and produced by

Editions Didier Millet
121 Telok Ayer Street #03-01
Singapore 068590
www.edmbooks.com

Managing Editor

Francis Dorai

Editors

Ibrahim Tahir
James Lui
Lindsay Davis

Designer

Annie Teo

Production Manager

Sin Kam Cheong

Colour separation by SC Graphic, Singapore

Printed in Singapore by KHL Printing, Singapore

The opinions expressed in this publication are the sole responsibility of the Writers and not the Publisher.

ISBN: 978-981-08-8493-2

COVER IMAGE: Jun Nguyen-Hatsushiba, *Memorial Project Nha Trang, Vietnam: Towards the Complex – For the Courageous, the Curious and the Cowards*, 2001.
© Jun Nguyen-Hatsushiba. Coll. Centre Pompidou. Courtesy of Mizuma Art Gallery, Tokyo, Lehmann Maupin Gallery, New York.

This work is also in the Singapore Art Museum collection.

Video, an Art, a History

1965–2010

A Selection from the Centre Pompidou and Singapore Art Museum Collections

sam
singaporeartmuseum

CENTRE NATIONAL D'ART ET DE CULTURE GEORGES POMPIDOU

President

Alain Seban

Managing Director

Agnès Saal

Director, Musée national d'art moderne-Centre de création industrielle

Alfred Pacquement

Chief Administrative Officer, Musée national d'art moderne-Centre de création industrielle

Catherine Perdril

Delegate, International Relations

Alexandre Colliex

SINGAPORE ART MUSEUM

Chair

Jane Ittogi

Director

Tan Boon Hui

International Relations

Géraldine Hebras

**Centre
Pompidou**

sam
singaporeartmuseum

Exhibition

Curator

Christine Van Assche *Chief Curator, New Media Department, Centre Pompidou*

Co-Curator

Patricia Levasseur de la Motte *Assistant Curator, Singapore Art Museum*

Project Management

Sylvie Douala-Bell *Collection and Project Manager, Centre Pompidou*

Liew Wee Wen *Curatorial Projects Manager, Singapore Art Museum*

Technical and Audiovisual Management

Vahid Hamidi *Technical Audiovisual Manager, Centre Pompidou*

Larry Kwa *Senior Exhibition Officer, Singapore Art Museum*

Logistics

Liliana Dragasev *Artworks Registrar, Centre Pompidou*

Astrid Lorenzen *Restorer, Centre Pompidou in collaboration with Ludovic Heissler*

Exhibition Design

Sebastian Zeng *Super Bear*

Catalogue

Concept

Patricia Levasseur de la Motte *Assistant Curator, Singapore Art Museum*

Research and Project Management

Yin Ker

Images, Centre Pompidou Collection

Alain Dubillot *Digital Image Manager, Centre Pompidou*

Artist Biographies, Centre Pompidou Collection

Maria Rachita *Documentalist, Centre Pompidou*

Essays

Toshiya Kuroiwa, Patricia Levasseur de la Motte, Jacqueline Millner, Krisna Murti, Mark Nash, Nguyen Nhu Huy, Adeline Ooi, Steven Pettifor, David Teh, Christine Van Assche, Beverly Yong

Entries

Frédérique Baumgartner, Raymond Bellour, Pascale Cassagnau, Guillaume Gesvret, Diane-Sophie Girin, Erin Gleeson, Caroline Hancock, Gaby Hartel, Yin Ker, Jacinto Lageira, Marianne Lanavère, Patricia Levasseur de la Motte, Sylvie Lin, Marcella Lista, Priscilia Marques, Françoise Parfait, Florence Parot, Yekhan Pinarligil, Mathilde Roman, Lou Svahn, Elodie Vouille, Elvan Zabunyan

Translation

Yin Ker, Simon Pleasance, Miriam Rosen, Yves Tixier & Anna Knight

Acknowledgements

This catalogue was made possible by the efforts of many individuals and institutions.

The **Singapore Art Museum** would like to express its appreciation to a number of artists and other individuals: Sonia Andrade, Aung Ko, Aye Ko, Jean-Paul Battaglia, Edward Beckett, Chris Chong, Davy Chou, Gaëtan Crespel, Daniel Crooks, Julia Drey, Kenpachi Fujimoto, Diane-Sophie Girin, Erin Gleeson, Jean-Luc Godard, Odile d'Harcourt, Vattey Heang, Ho Tzu Nyen, HONF, Takashi Ito, Isaac Julien, Sonia Khurana, Jompert Kuswidananto, Kyan Nyunt Lynn, Kyi Soe Tun, Kyi Wynn, Jennifer Lam, Ray Langenbach, Dana Langlois, Le brothers, Leang Seckon, Liew Kung Yu, Linda Lee, Liu Wei, Catherine Mancip, Toshio Matsumoto, Lindsay Merrison, Nicolaus Mesterharm, Morihisa Miyamoto, Mohammad Akbar, Hayati Mokhtar, Barbara Moore, Romain de la Motte, Ko Nakajima, Bruce Nauman, Lydia Ngai, Nguyen Minh Phuoc, Nyein Chan Su (NCS), Kamol Paosavasdi, Mike Parr, Lydia Parusol, Phyu Mon, Patricia Piccinini, Po Po, Magalie Poivert, Apinan Poshyananda, Sudsiri Pui-Ock, Reza 'Asung' Afesina, ruangrupa, Hasnul J. Saidon, Michael Shaowanasai, Simon Soon, Sithen Sum, Thant Thaw Kaung, Monika Tichacek, Tran Luong, Trinh T. Minh-Ha, Tromarama, Vuth Lyno, Apichatpong Weerasethakul, Wong Hoy Cheong, Tintin Wulia, Valentine Xenos and Yang Fudong.

The Museum is grateful to the Publications Department of the Centre Pompidou: Francesca Baldi, Matthias Battestini, Claudine Guillon, Françoise Marquet and Nicolas Roche; to the New Media Department of the Centre Pompidou: Etienne Sandrin; to the Production Department of the Centre Pompidou: Annie Boucher.

Many of the images reproduced in the catalogue come from the Centre Pompidou, while others have been handled by various galleries, museums, festivals and photographic libraries. The Singapore Art Museum is grateful to Anna Schwartz Gallery, Artists Rights Society (ARS), Electronic Arts Intermix (EAI), Estate of Samuel Beckett, Film Makers Field, Fukuoka Asian Art Museum, Haunch of Venison Galleries, Karen Woodbury Gallery, Kick the Machine Films, Moongift Films, Mori Art Museum, National Art Gallery of Malaysia, OK Video Festival, Réunion des Musées Nationaux, Ryllega Gallery, ShanghART Gallery, Studio Square and Yogyakarta International Media Art Festival 2007. The Museum would also like to thank the Alliance Française de Yangon, Asian Art Archive, Bophana Audiovisual Resource Center, Centre Culturel Français du Cambodge, Centre Culturel Français du Myanmar, Java Arts, Kon Khmer Koun Khmer (Khmer Films, Khmer Generations), MetaHouse, Myanmar Book Center, NNNCL Films and Yangon Film School.

The **Centre Pompidou** would like to express its gratitude to the following persons who have contributed to this project: Bruno Budniewski, Franck Buisson, Louise Coquet, Rafaele Docimo, Catherine Duruel, Danielle Feugnet, Bruno Gonthier, Véronique Landy, Florence Macagno, Valérie Millot, Séverine Monnier, Alain Peron and Jean-Pierre Six.

Lastly, the Singapore Art Museum and the Centre Pompidou thank the Embassy of France to Singapore for its kind support and Jean-François Danis, Cultural and Audiovisual Attaché.

Contents

Forewords

- Jane Ittogi, Chair, Singapore Art Museum 09
Alain Seban, President, Centre Pompidou and
Alfred Pacquement, Director, Musée national d'art moderne-Centre de création industrielle 11
Tan Boon Hui, Director, Singapore Art Museum 13

Essays

- Video, A "Global Groove"; An International History*, Christine Van Assche 15
Recalibrating Media: Three Theses on Video and Media Art in Southeast Asia, David Teh 25
Japanese Experimental Film: Fukuoka, Toshiya Kuroiwa 33
Video Art in Vietnam: A Brief Report, Nguyen Nhu Huy 39
Emergence and Emergency: Video Art in Cambodia and Myanmar, Patricia Levasseur de la Motte 45
Video Art in Thailand, Steven Pettifor 55
Languages and Locations: Video in the Malaysian Art Context, Adeline Ooi and Beverly Yong 65
Indonesian Video Art and New Media Culture, Krisna Murti 77
Australian Video in Context, Jacqueline Millner 87
Video Ecologies – Asian and European Dialogues in Artists' Moving-Image Work, Mark Nash 97

Section I Utopia and Critique of Television 107

- Nam June Paik *Moon is the Oldest T.V.* 108
Valie Export *Facing a Family* 112
Nam June Paik *Global Groove* 114
Sonia Andrade *Rio de Janeiro, Sans Titre 2* 116
Bill Viola *Reverse Television/Portraits of Viewers* 118
Mako Idemitsu *Yoji, What's Wrong With You?* 120

Section II Identity Issues 123

- Valie Export *Space Seeing/Space Hearing* 124
Vito Acconci *Turn On* 126
Joan Logue *30 Second Spots New York; 30 Second Spots Paris* 128
Toshio Matsumoto *Formation* 130
Tony Oursler *SWITCH* 132
Lee Wen *World Class Society* 136
Sonia Khurana *Bird* 140
Apichatpong Weerasethakul and Christelle Lheureux *Ghost of Asia* 142

Section III From Videotape to Interactive Installation 145

- Martial Raysse *Identité, maintenant vous êtes un Martial Raysse (Identity, Now You Are a Martial Raysse)* 146
Bruce Nauman *Stamping in the Studio* 148
Bruce Nauman *Going Around the Corner Piece* 150
Peter Campus *Interface* 154
Dan Graham *Present Continuous Past(s)* 156
Samuel Beckett *Arena Quad I + II* 158
Apichatpong Weerasethakul *Nokia Short* 160
Pipilotti Rist *A la belle étoile (Under the Sky)* 162

Section IV Landscape Dreams 165

- Toshio Matsumoto *Ki or Breathing* 166
Bill Viola *Hatsu Yume (First Dream)* 170
Ko Nakajima *Mount Fuji* 174
Thierry Kuntzel *Autumn (Mount Analogue)* 176
Jun Nguyen-Hatsushiba *Memorial Project Nha Trang, Vietnam: Towards the Complex - For the Courageous, the Curious and the Cowards* 178
Rachel Reupke *Infrastructure* 180
Rachel Reupke *Now Wait for Last Year* 182
The Propeller Group *Uh...* 184
Loudgi Beltrame *Brasilia/Chandigarh* 186
Jun Nguyen-Hatsushiba *Breathing is Free: 12,756.3* 188
Keith Deverell, Sue McCauley, Meas Sokhorn and Srey Bandol *The Hawker's Song* 190

Section V Memory: Between Myth and Reality 195

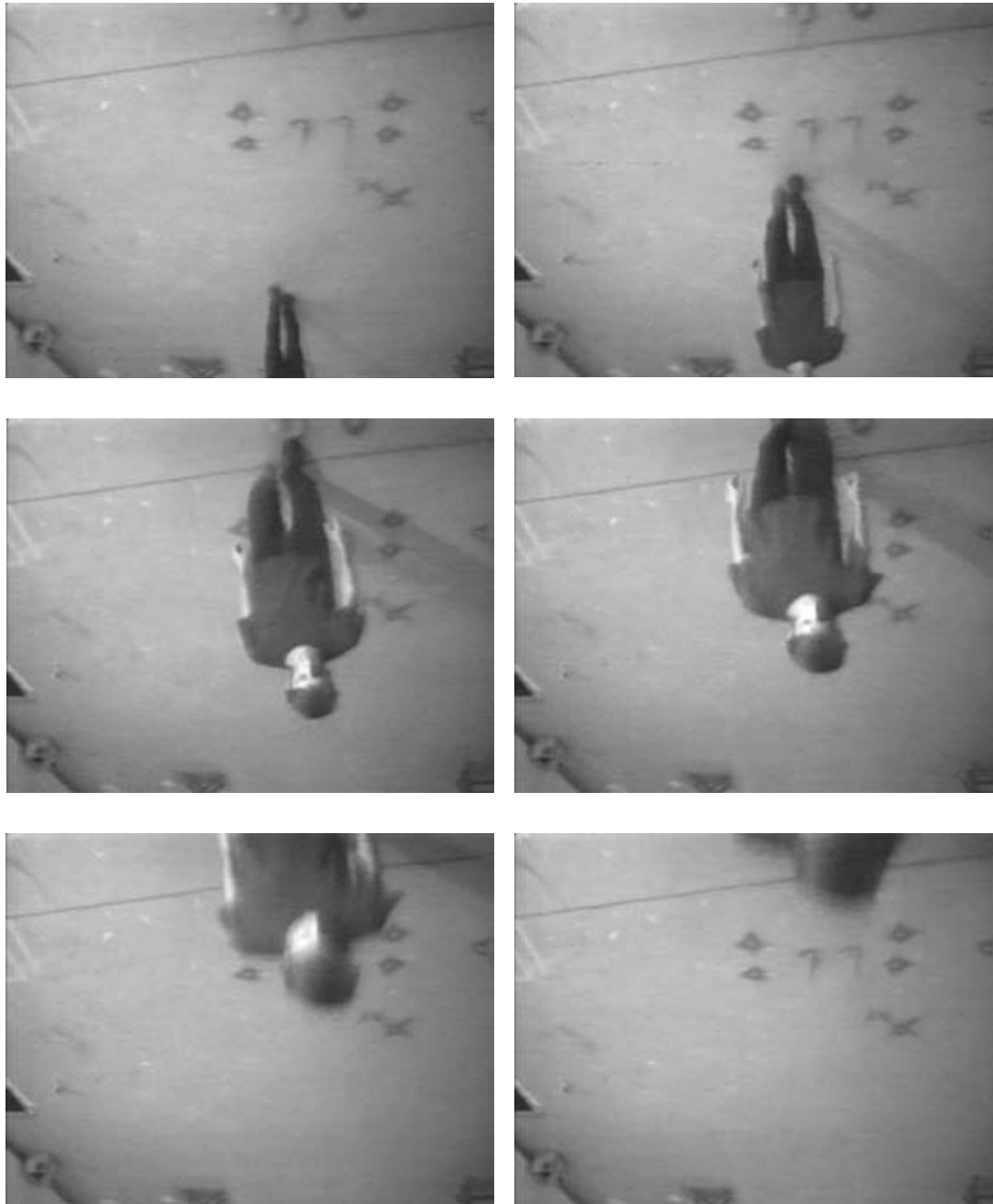
- Nam June Paik *Guadalcanal Requiem* 196
Chris Marker *Sans Soleil (Sunless)* 198
Shuntaro Tanikawa and Shuji Terayama *Video Letters* 202
Lee Wen *Journey of A Yellow Man No. 3: Desire (Lee Wen: Documentation of Performances on Video)* 204
Johan Grimmonprez *Dial H-I-S-T-O-R-Y* 206
Liu Wei *Floating Memory* 208
Trinh T. Minh-ha *The Fourth Dimension* 210
Richard Streitmatter-Tran *Missed Connections* 214
Arahmaiani *I Don't Want to be a Part of Your Legend* 216
Liu Wei *A Day to Remember* 218
Dinh Q. Lê *The Farmers and the Helicopters* 220
Araya Rasdjarmrearnsook *Two Planets* 224
Than Sok *Negligence Leads to Loss; Attention Preserves* 226
Sima Salehi Rahni *Circle* 228

Section VI Deconstruction and Reconstruction of Narratives 231

- Jean-Luc Godard *Scénario du Film Passion* 232
Chris Marker *Immemory* 234
Pierre Huyghe *The Third Memory* 238
Yang Fudong *Backyard - Hey! Sun is Rising* 242
Isaac Julien *Baltimore* 246
Tun Win Aung and Wah Nu *Kekeke! Kebalaba!* 250

List of Works 253

- Artist Biographies 257
Essay Author Biographies 267
Further Readings 268
Index 269
About the Centre Pompidou and Singapore Art Museum 271
Photo Credits 272



© 2011 Bruce Nauman/Artists Rights Society (ARS), New York. Coll. Centre Pompidou.

In her article “PheNAUMANology” in 1970, curator and critic Marcia Tucker wrote that Bruce Nauman’s work “is so varied that it has been briefly categorised as ‘Eccentric Abstraction’ (1966), ‘funk’ (1967), ‘body art’ (1968), ‘Anti-Form’ (1969), ‘process art’ (1970) and ‘Conceptual Art’ (1971).” This usefully points to the eclectic modes of expression Nauman uses. Working with rubber, fibreglass and neon, as well as his own body, photography and film, he fundamentally questioned artistic practice or what an artist should do. More concerned with the ideas behind the artwork or the process of making art, he wondered about the validity of producing any object of art. Indeed significantly, in 1969, his work was included in Harald Szeemann’s ground-breaking exhibition *When Attitudes Become Form* at the Kunsthalle in Bern, Switzerland.

Nauman graduated from the University of California at Davis in 1966 and lived in San Francisco and Mill Valley until he moved temporarily to Southampton, New York, in 1968. The gallerist Leo Castelli included him in a group show that year and bought video equipment that was shared by Nauman, Keith Sonnier and Richard Serra. Sony had only just released the Portapak portable camera in 1967; this technology was in its infancy, but already a new medium for experimentation by artists like Nam June Paik and Andy Warhol.

Around this time, Nauman made a series of performative single-screen videos in the enclosed private space of his Southampton studio. In *Stamping in the Studio*, the fixed camera is installed high up, rather like a closed-circuit television (CCTV) surveillance system, and flipped so that the image is upside-down for the viewer. Nauman records himself for the entire 60-minute duration of the tape doing exactly what he had indicated in the title. What we observe, therefore, is one continuous take of the artist walking around in circles, lines or other configurations in and out of the frame of the monitor. A mysterious artistic ritual is cap-

tured. Action with no clear object that generally occurs offstage, like a preparatory sketch, is made manifest.

Fascinated by human behaviour and art-world phenomena, Nauman performs the activity of the artist in his workplace. Here “stamping” can be considered in the sense of marking territory or making a mark. He presents a solitary repetitive action, searching for inspiration, obsessively working out intent. The movements appear to be purposeless and nearly absurd. Rather like in Paul McCarthy’s video *Painter* (1995, also in the Centre Pompidou collection), the creative process is art in itself.

Minimalist music by the likes of Philip Glass and Steve Reich was a great influence for Nauman. Sound – here the quasi-mechanical stomping of his feet on the floor – is an essential element in this video to the extent that it nearly becomes a complex percussion piece in itself. The ascending and descending volume and rhythms of his footwork vary and each sequence is repeated methodically several times. Time and space converge through sound and movement.

The same year, in 1968, Merce Cunningham’s piece *Walkaround Time* was based on Marcel Duchamp’s *Large Glass*. Bay Area artists like Nauman in the 1960s had strong connections with the humour and absurdities of the Dada artists from the beginning of the 20th century. Encounters with dancers, such as Cunningham and Meredith Monk, informed Nauman’s interest in cross-disciplinary experiments. *Stamping in the Studio* integrates body art, performance and dance. His upright body with dangling arms is a material. By monitoring an occupation, occupying space and appropriating the studio, Nauman is practically a living sculpture.

Vladimir: That passed the time.

Estragon: It would have passed in any case.

Vladimir: Yes, but not so rapidly.

(Samuel Beckett, *Waiting for Godot*, 1952.)

Caroline Hancock