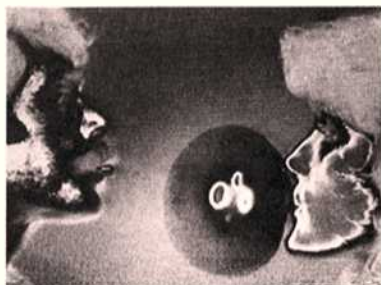


Tokyo Video Festival



第2回 東京ビデオ フェスティバル 入賞作品

主催 日本ビクター株式会社
協賛 日本航空



BUBBLING

カラー・1/4インチ・20分

Tomiyo Sasaki (35才・映像作家・アメリカ)



■受賞のよろこび

私の作品が他の作品をおさえてグランプリを受賞したことは、大いなるショックと驚きでした。さらに受賞にあたり、日本を旅行できることを心から楽しみにしています。一人の芸術家として、自分の中に生まれながらに受けつがれているものに直接向かい合うことのできる機会と、テレビを芸術家たちにとって近づきやすいアートの一形態としたビデオを開発し、製造している国を訪れることはとても興味深いことだからです。

■作品概要

フーセンガムをふくらませる一、それを、「バブリング」という。幾人もの男女が、次々にカメラの前に立ち、思い思いのバブリングを披露する。1人で、またはペアで、3人で…。2重3重のフーセンを作ってみせるテクニシャンから、ガムが口から飛び出してしまうヘタクソまで、そのアクションは様々だ。画面では、終始、数秒間のカットが連続して繰り返される。その独特のリビート編集により、フーセンの動き、人の表情、動作が、また、「パン！パン！…」という破裂音や人の声の断続が、ある種の緊張感を伴って展開される。パフォーマンスステップをビデオ編集でコラージュすることで日常的部分を拡大する効果をあげた作品。

■作品講評

この作品は、シャープな編集技術、独特の色彩設計によって画面が形づくられた群を抜いたものであるが、それ以上に評価されるべき点は、極めてビデオらしい作品であるということだ。すなわち、活字とか文字をメディアとして作られてきた旧来の思考方法の鎖から自由に解き放たれていること、そして、そのような思考方法の延長線上にある映画的な、テレビ的な手法から解放されていることだ。つまり言葉のかわりに、フーセンガムをメディアにすえ、そのユーモラスな表情、フーセンガムの発する破裂音などを、新しいコミュニケーションの方法として扱っている点である。それは新しい表現の世界をひらく流れを感じさせるのである。



裕央(ひみなか)君ピカピカの小学一年生

カラー・1/4インチ・19分31秒

堀口敦司 (39才・自営・神奈川県)

■作品概要

ひとり息子の裕央君がいよいよ小学校に入学する。前夜おかあさんに小学生としての心構えを聞く「ラスト風景」から場面が始まっていく。主役(裕央君)の底抜けに明るい茶目っ気ぶりと、ちょっとトボけた作者(父親)の子供への愛情が画面いっぱいにあふれたアットホーム・ビデオの傑作。

■受賞のよろこび

全く無欲で、受賞のことは考えませんでした。この作品は、息子の入学記念を祖母に見せるために撮ったもので、自然に撮ったつもりです。ビデオは私のような初心者でも簡単に扱える点が素晴らしいと思う。

■作品講評

この作品は父親でなければ撮れない身近なテーマを取りあげるにより、日本人の生活の極めて日常的な身の出来事をごく自然に映像化し、日本人の感性なくとらえられない断片を鮮やかに切りとっている。

旬を運ぶ青春

カラー・1/4インチ・19分17秒

小野敏明 (31才・自営・東京)

■作品概要

リヤカーや軽トラックで無農薬野菜を販売する若者たちを追った人間ルポ作品。作者自身、無農薬野菜販売グループの一員だが仲間の仕事ぶりにカメラを向けながら、仕事に臨む姿勢、生きがいなどを語らせる。ある人生の断面をあるがままに撮しとり、ブラウン管に再現してみせたルポルタージュ。

■受賞のよろこび

ビデオを始めて、半年なので、技術的なものは、まだまだだと思います。外側から取材するのではなく、内側からの想いの表現を考えました。それが評価されたとすれば、これからの製作に大きな力となります。

■作品講評

野菜を売る青年と、買い手の主婦たちの交流に、昔からある行商の日本的な人情の表現があり、日本の作品にしか見られない独特の雰囲気をもたしている。そこにははつきりと個々の顔が表現されている。



5年2組、恐怖の教室

モノクロ・1/2インチ・14分45秒

平小学校旧5年2組一同(神奈川県)

スタッフ、キャストとも川崎市立平小の5年2組の全員が手分けして作りあげたフィクションドラマ。恐るべき教室の生態を描く裏に大好きな担任の先生への励ましをこめる。



Equinoxe

カラー・1/4インチ・19分20秒

Ludwig Rehberg Jr. (映像作家・西独)

シンセサイザー、キネコ、テレシネ、オシロスコープなどを駆使したビデオアート作品。滝の流れ、水面に反射する光のまたたきを基調に美しい色彩が描き出される。



秋まつり

カラー・1/4インチ・20分

石坂幸男 (31才・自営・東京)

演歌の流れる中、角刈りにハッピー姿のいなせな若い衆が祭りに集まってくる。やがて御輿かつぎとなり、祭は最高潮を迎えていく。江戸っ子の祭を追ったドキュメンタリー。



VIOLIN POWER

モノクロ・オープン・10分

Steina Vasulka (39才・映像作家・アメリカ)
バイオリンの弦から出る音声信号を映像の回路につなげた実験的なアート作品。音の高低、音色によって、バイオリンを弾く奏者の姿がさまざまに変化していく。



たった一人の赤帽さん

カラー・3/4インチ・19分36秒

御幸中学校放送部(神奈川県)

横浜駅でたった一人になってしまった赤帽さん。70才近いその老人の仕事に取り組み姿と迷いのない生き方を丹念な取材で追ったルポルタージュ。

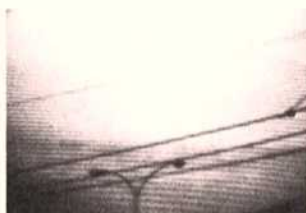


階段を昇る

カラー・1/2インチ・15分

加藤義郎(40才・造形作家・神奈川県)

高層ビルの非常階段だけがずっと映されている。作者はビデオを肩に下げ、一方の肩にカメラをかついで、階段を昇り続ける。次第に画面がゆれ、息づかいが荒くなり…。



東京上空にUFO

カラー・1/2インチ・19分30秒

丸茂司郎(44才・自営・東京)

作者がこれまでに目撃し、ビデオカメラでとらえた数々の「UFO」の映像を一本のテープに編集した記録作品。

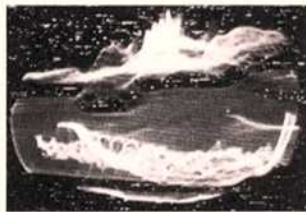


されど八月は

カラー・3/4インチ・20分

浅野良一(55才・記録映画監督・東京)

昭和20年8月、21才だった作者が、戦災で焼けこげの跡が残る当時の日記とアルバムをもとに多感な青春期を回想し綴った作品。



C-TREND

カラー・オープン・9分47秒

Woody Vasulka(42才・映像作家・アメリカ)

道路を往来する自動車の流れを、高所からカメラでとらえ、その映像を走査加工し、車の排気音を波形変化で表現したアート作品。



ANOTHER DAY

モノクロ・3/4インチ・14分

Joel Gold(35才・映像作家・アメリカ)

ニューヨークに住む若い男の一日。退屈さと気ぜわしさが混在する都市の中での生活の断面を追うドキュメンタリー・ポエム。



アニメしりとり

カラー・1/2インチ・7分30秒

松本喜世子(22才・会社員・大阪)

3つのアニメ作品のオムニバス。象、女性四角形などが、奔放なイメージでさまざまに変化する楽しいアニメーション作品。



DARK into DARK

カラー・1/2インチ・20分

Charlemagne Palestine(34才・アーティスト・アメリカ)

真暗やみの中から、徐々にメガネの男が現われ、独白が始まる。やがて独白は絶叫に近くなる…。闇の中で演ずるモノローグ劇。



SOME EYE AND EAR OPERATIONS

カラー・オープン・20分

Ernest Gusella(37才・ビデオ作家・アメリカ)

4本からなるオムニバス・アート作品。カラーとモノクロの瞬ごとの切り換えによるダイスティックなパフォーマンスが炸裂する。

■「東京ビデオフェスティバル」の開催意図

東京ビデオフェスティバルは、新しい映像づくりの手法としてのビデオソフト制作を普及、育成することを目指し、ひいては、映像文化振興の一端を担うことを目的に企画されました。プロ・アマ、国内・海外を問わず、広くビデオによる作品づくりと参加を呼びかけ、公開の場を提供するものです。優秀作品に賞を贈り、これを讃え、奨励する“コンクール”であると同時に、ビデオ愛好者たちの“集いの場”、作品を通じての“メッセージ交換の場”として、この「東京ビデオフェスティバル」は発展していこうとしています。

■第2回東京ビデオフェスティバルについて

第2回東京ビデオフェスティバルは、1979年5月1日より作品の募集を開始し、同年9月10日をもって応募を締め切りました。応募総数は328点、うち国内298点、海外30点となっています。応募数が第1回(257点)とくらべ3割近く増加したこと、また、作品の質が全体的に一段とレベルアップしたことなど、ビデオカメラを使った映像作品づくりが、着実に普及し、前進していることを示しました。ここにご紹介する入賞作品を見ても分かるように、作品のジャンル、テーマ、制作技法とも多種多様にわたり、ビデオならではの幅広い可能性が花開いたフェスティバルとなりました。

●東京ビデオフェスティバルの歩み

第1回

- '78 8月31日 マスコミ発表(企画・募集要綱)
- 9月1日 東京ビデオフェスティバル作品応募受付開始
- '79 1月31日 作品応募締切
- 3月29日 入賞発表・表彰式(会場/原宿・ハナエモビル)
- 4月2日より ビクタービデオセンターVIC(東京・大阪)で一般公開

第2回

- 5月1日 東京ビデオフェスティバル作品応募受付開始
- 9月10日 作品応募締切
- 11月15日 入賞発表・表彰式(会場/霞ヶ関東京会館)
- 11月17日より ビクタービデオセンターVIC(東京・大阪)で一般公開

■表彰トロフィーについて(表紙写真)

東京ビデオフェスティバルの表彰トロフィーは、「ビデオによるブラウン管の解放」を象徴しています。テレビのブラウン管はいまや放送局電波の独占するものではなくりました。ビデオカメラを手に、市民自らが映像を作り、これを映し出す「表現の媒体」になろうとしているのです。「ビデオ大賞」「特選」受賞者には、ブラウン管をしっかりとその掌中に握りこった記念として、このトロフィーが贈られます。

●審査員講評

(敬称略・五十音順)



南 博<委員長>(日本映像学会会長・一橋大学名誉教授)
前回にくらべ、応募数の増加、若い世代の増加などが見られ、ビデオの作り手が確実にふえていることを示している。さらに応募作品の技術的、芸術的、思索的なレベルがあがったことを指摘しておきたい。粒がそろった反面、はめをはずした面白さをもった作品が少なくなったようだ。次回が待たしい。



大林宣彦<映画監督>
ホームビデオの発達、映像をますます私たちに身近な存在に近づける。百人の人間に百通りの顔があるように、映像の顔もますます多様になり、個々の作品の存在のやりかたでもって主張し始めている。そういう時代の変化の要求により積極的に応えるような画一的でない作品を作してほしい。



萩 昌弘<映画・オーディオ評論家>
今回特に印象の強いことは、上位入賞者に“幼い”作り手と30才以上のミドルエージがひしめいたことだ。この世代の健闘に、非常に健康なこの媒体の現状を見たと思う。ビデオは国民全年齢層、全階層の“眼の言葉”であることを今回の上位入賞作品が証明した。さらに大きな飛躍を期待する。



小林はくどう<映像作家・多摩芸術学園講師>
前回にくらべ応募作品も増え、作品のレベルは驚くほど向上し、個々の領域でなるほどと思わせるほど、ビデオの草の根活動が拡がっているようだ。だが、自分のメッセージを、自分なりの表現方法で思いきり提示した作品が少なかったようだ。次回は、ぜひそうした作品を多く見たいと思う。



手塚治虫<日本アニメーション協会会長>
今回はかなり手馴れたセミプロ的技術の作品が多く手際よくまとまっている割に印象的なすばぬけた感覚に欠けていたような気がした。応募作品が前回数を上回っただけにこの傾向は残念だ。考えもつかない新しい感覚、素材、思想をぶちまけた作品が生まれることを審査員として期待する。



山口勝弘<ビデオ作家・筑波大学教授>
今回の審査は大変スリリングであることが予想された。アメリカからビデオアートの代表的作家の出品が相次いだからだ。過去の古い文化の分脈を離れ、新しい文化の方法がビデオというメディアを通して、着実に生まれつつあり、さらにビデオには国境はないということを改めて確認した。



坂井敬一<日本ビクター株式会社広報室長>
前回は上回る作品が寄せられるとともに、作品の質が一段と向上したことに驚かされた。ハードの進歩とあいまって、画質、色彩、つなぎ等も格段と向上している。また女性の応募者が増加し、新鮮で鋭い切り口の作品があり、感心させられるとともに、ビデオの全方向、無限の可能性を感じた。

佳作
SELECTED WORKS



「ふるさとと再見」近江町市場
カラー・3/4インチ・18分
林 美恵子(24才・教諭・石川)
金沢市の一角に今も残されている人情味あふれる食市場のルポ。



動物の食性
カラー・3/4インチ・20分
牧野信司(51才・生物研究者・東京)
かまきり、リス、カメレオンなど動物達の食べるポーズと決定的瞬間。



黒田 君
モノクロ・オープン・10分10秒
南山中学校放送部(愛知)
クラスの人気者、黒田君を、友達が冗談を交え紹介する愉快なルポ。



君のふるさと周防大島
カラー・3/4インチ・16分34秒
神田真澄(51才・自営・山口)
本州との間に橋がかけられ変化する故郷を外国に移住した友に伝える。



よしとか君の2年間
モノクロ・オープン・14分30秒
樫原圭子(46才・教諭・岡山)
知恵遅れの生徒が熱心な指導により、徐々に確実に能力をつけていく。



思い出帰郷
モノクロ・3/4インチ・20分
関根泰造(22才・学生・東京)
幼い頃の記憶と祖母の話をたよりに故郷の人々を訪ね、カメラをむける。



SELECTED WORKS: REEL 7
カラー・3/4インチ・17分10秒
William Wegman(ドイツ・ニューヨーク)
「戦争と平和」の「小箱の繰返し」により変化するパフォーマンス。



そろばんのふる里
カラー・3/4インチ・19分50秒
松山哲郎(62才・教諭・広島)
雲州算盤で知られる島根県松山町のそろばん作りの歴史と工程をルポ。



山頂
1979.8.2 富士
カラー・3/4インチ・17分18秒
ニシワキユリカ(34才・主婦・東京)
黒々とした斜面、稜線など富士山の相貌を、独特のタッチで描写。



25年目の再会
カラー・3/4インチ・17分30秒
高橋一敏(41才・会社員・宮城)
25年ぶりの中学同級会。懐しい友だちの語り合い、目とアッパを交えて。



空白の心
カラー・3/4インチ・19分45秒
御幸中学校放送部(神奈川)
学校生活のさまざまな場面に表われた心のゆらみに鈍い批判の目が...



「個島のおばあちゃんのこと」
モノクロ・3/4インチ・20分
大西みつぐ(27才・写真家・東京)
東京・個島の益踊りの日、一人のおばあさんを訪ね、下町の人情にふれる。



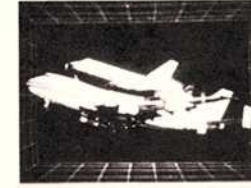
ぼくらのSchool Song
カラー・オープン・5分5秒
長嶺小学校放送委員会(福井)
みんなの合唱にあわせ、子供たち手作りの愉快なテレビ紙芝居のはじまり。



POTA
モノクロ・オープン・9分45秒
山上博己(30才・映画助監督・東京)
作者たちが「ポタポタ」とだけ口走りながら老人、子供などに追っていく。



儀秀稲荷社
カラー・3/4インチ・12分12秒
根津智一(32才・自営・山梨)
地失したままになっていた社が、再建されていくドキュメント作品。



SPACE
カラー・3/4インチ・7分20秒
原田文夫(30才・会社員・東京)
人間社会、宗教などに関する作者のイメージを映像化して表現する。



自然食・加工品、天然酵母パン
カラー・3/4インチ・18分16秒
滝 恵子(25才・店員・東京)
天然酵母菌を使って、昔ながらのパンづくりに使むパン屋さんをルポ。



TWO-POETS
カラー・3/4インチ・5分50秒
Teodoro Maus(アメリカ・アノカ)
離婚して、自立した生き方をめざす女性のイメージを追った作品。



Book Work
カラー・3/4インチ・9分
浦崎 敷(24才・学生・東京)
「読む本」ではなく「物体としての本」を5つの素材を使って表現する。

お問い合わせ先
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〒100東京都千代田区霞ヶ関3-2-4
霞山ビルF TEL 03(580)4264・2663
●ビクタービデオセンターVIC大阪
〒543大阪市天王寺区小橋町16番地
TEL 06(768)0747(代)



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VERTICAL ROLL(Joan Jonas・アメリカ)/肉屋(屠殺業者)の商売(Erben・西独)/ユリシズの不思議な旅(原野人・東京)

The 2nd Tokyo Video Festival

OBJECTIVES OF THE TOKYO

VIDEO FESTIVAL

The Tokyo Video Festival's main objective is to promote the creativity of video software as a new style of visual culture. A wide spectrum of professional as well as amateur video compositions are accepted for this festival. This festival is not only to recognize and award outstanding video works, but it is also a festival where video enthusiasts from all over the world can get together and exchange their messages.

THE 2ND TOKYO VIDEO

FESTIVAL

On May 1, 1979 we started accepting video works for the 2nd Tokyo Video Festival. The deadline for applicants to turn in their compositions was September 10th of this year. The total number of compositions received were 328 (298 from Japan and 30 from abroad). Here are some significant facts regarding the 2nd Tokyo Video Festival which created a greater creative impact than the one of the previous year:

- (1) The number of compositions increased by 27%.
- (2) A new level of video works covered a wider spectrum of categories.
- (3) The demographic backgrounds of applicants were wider and more varied.

Applicants from all over the world with various demographic backgrounds received awards this year. From all indications of this video festival, video software creativity is being steadily diffused over a broader segment of the video market.



VIDEO TROPHIES

Just a few years ago the television tube used to be monopolized by only T.V. programs being broadcasted from public and private television stations. Since the production of the VTR for home-use, it has been made more accessible for amateurs to produce their home-made video compositions by using video cameras. These trophies which are presented to the prize winners of the Tokyo Video Festival symbolize "Opening of the television picture tube to the vast consumer market by using VTRs".

COMMENTS FROM THE JUDGES

● By **Hiroshi Minami** ●

(President of Japan Society of Image Arts & Science)
(Professor Emeritus of Hitotsubashi Univ.)

In comparison with the last Tokyo Video Festival, the number of solicited video compositions increased. Also a great number of works from the younger generations were submitted. I think this indicates that the number and types of those people who enjoy making their own video software has been steadily increasing recently. Also I would like to point out that the level of all compositions was higher technically and artistically.

● By **Nobuhiko Ohbayashi** (Film Director) ●

The development of the VTR for home-use has made video software creativity more and more accessible to consumers. I feel this is part of the reason why video software has improved recently. Every person has a different personality and an opinion, therefore I feel that every video composition should have a different style based on this difference. I'm looking forward to seeing many more unique video works which reflect a greater creative insight in the up coming Tokyo Video Festivals.

● By **Masahiro Ogi** (Movie & Audio Critic) ●

What impressed me the most at the video festival this time was that both young as well as middle age applicants held the top prizes. As expressed in the awarded compositions video is "communication by all generations and classes." I'm expecting the next Tokyo Video Festival to take bigger strides in composition, content, and uniqueness.

● By **Hakudo Kobayashi** ●

(Video Producer, Lecturer of Tama College of Arts)

There was a noticeable increase in video compositions this year, and the level of most of these compositions was unbelievably improved. The video software composing have been slowly but steadily diffused. I feel that we received only a few compositions that really tried to explode with a powerful message in a unique style. I'm anticipating to see many of these types of video works in the next Tokyo Video Festival.

● By **Osamu Tezuka** (President of Japan Animation Association) ●

While judging the video compositions of this Tokyo Video Festival, I felt that there were fewer video works with sharper and more vivid ideas. I have this opinion in spite of the fact that we received more video compositions whose levels were on the semi-professional level. I'm looking forward to seeing the video works that present new materials and ideas in the next festival.

● By **Katsuhiko Yamaguchi** ●

(Video Producer, Professor of Tsukuba Univ.)

I was thrilled to judge the compositions for this second Tokyo Video Festival because we received many video works by noted video artists from the U.S.A. I feel that using video as an expressive medium will develop a new style of visual culture. Furthermore, I'm convinced again that the video has no creative barriers.

● By **Keiichi Sakai** ●

(Manager of Advertising and Public Relations in Victor Co. of Japan, Ltd.)

It was a nice surprise for me to receive a greater number of video works which had more sophisticated qualities than those of last year. Paralleling the development of video hardware, improvements were made in software such as picture quality and colors. We also received more works from female applicants. This created fresh viewpoints which impressed me very much and reassured me the infinite possibility of the video.

Video Grand Prize

BUBBLING

3/4" · 20' · color

By **Tomiyo Sasaki** (Video Artist, U.S.A.)

Blowing bubbles with bubble gum. Many men and women appear one after another in front of the camera and show their skills at blowing bubbles. There are solo performances, duos and trios... from a technician who can make a double or triple bubble to a poor performer who drops the gum from his mouth, we see every kind of action on the T.V. screen. The video artist, by making a collage of the performances, has effectively isolated every detail of blowing a bubble. We see a strange world where expressions of the adults who chew bubble gum are sometimes humorous, expressive, and sometimes erotic. This is a video work which draws the audience into a kind of wonderland.

COMMENTS FROM THE JUDGES

This outstanding video composition utilizes colors and editing techniques that produce an excellent and imaginative piece of video work. What really made this piece of work worthy of high appraisal was the author's ability to demonstrate accurately the characteristics of the video. Instead of using words, the author chose bubble gum as a new means of communication. This was effectively accomplished by recording various explosive sounds and several humorous expressions. This nonverbal way of communication created in this composition signifies a stream of creativity which explores a new world of expressions.

Works of Excellence

HIRONAKA, THE BRAND NEW FIRST GRADER

1/2" · 19'31" · color

By **Atsushi Horiguchi** (Self-employed, Japan)

The time has finally come for Hironaka, the only son, to become a first grader. The night before the first day of school his mother asks him some questions in preparation. Wearing clothing a little too large for him, and with a knapsack on his back, round-eyed Hironaka, full of zip, is answering his mother. Then the next evening at home, his father is helping prepare for a party to celebrate Hironaka's first day at school. Since this tape was made to be sent to Hironaka's grandmother, the greeting towards the camera is warm, and the T.V. screen is filled with Hironaka's most cheerful enthusiasm. A masterpiece of home video tape art.

COMMENTS FROM THE JUDGES

The author selected a theme which is a large part of his daily life. Since the content of this composition is so much a part of his life, the composition depicts quite naturally the things which he experiences in his daily life.

This is a vivid composition which captured one phase of Japanese life very effectively through the eyes of a Japanese.

PEDDLERS OF THE SEASONS

3/4" · 19'31" · color

By **Toshiaki Ono** (Self-employed, Japan)

This composition is about the young people who sell insecticide-free vegetables from two-wheel carts and pick-up trucks. The author video-tapes his fellow workers at work and lets them talk about their attitudes toward their job and their purpose in life. This peddlers' life, which forces them to go to the main market to buy their merchandise early in the morning, is excellent in portraying this hard and difficult life. These peddlers learn early in the game that "being the town's clock is the secret of this business". Also they feel that "the happy reactions of their customers when they see the fresh vegetables and fruits of the season is the most rewarding." Neither in the author nor in his fellow subjects is there any trace of pretense. A camera report which revives one phase of life through television.

COMMENTS FROM THE JUDGES

This video composition expresses beautifully the warmhearted atmosphere of several Japanese peddlers' lives. This is done by recording interactions between the youths who sell vegetables and the housewives who buy them.

You'll be able to find a touch of warmth and traditional Japanese interpersonal relationship which you might have forgotten in your busy city life.

Works of Special Distinction

THE OUTRAGEOUS 5TH GRADERS

1/2" · 14'45" · B/W

By A group of students in Taira Elementary School (Japan)

This drama was produced by a class of 5th graders. When the teacher (played by a student) disappears from the class room, the class room becomes a disco. When the teacher comes back the students are quiet, but they soon change into rambunctious kids. In the narration at the end of this tape a lovely voice says "We really shouldn't be doing things like this."

EQUINOXE

3/4" · 19'20" · color

By Ludwig Rehberg Jr. (Video Artist, F.R. Germany)

This video work of art uses a wide range of machines such as a synthesizer, kinescope recorder, and oscilloscope, etc. Based on the image of a waterfall, various geometrical patterns are depicted in beautiful stripes, and vivid gradation of color is set to a background of energy filled synthesizer music.

FALL FESTIVAL

3/4" · 20' · color

By Yukio Ishizaka (Self-employed, Japan)

A mob of dashing youths in happi coats gathers to the melody of "Kanto-nagare-uta". The leader and the bearers, shouting in unison, and waving the Mikoshi (portable shrine) engulf the T.V. screen. The camera persistently follows the parade of the Mikoshi that women and even foreigners join in to carry.

VIOLIN POWER

Open · 10' · B/W

By Steina Vasulka (Video Artist, U.S.A.)

This experimental art work was made by feeding the sound signal from the violin into the T.V. video circuit. Due to this unusual connection, the sound of the violin affects the picture of the player on the screen, changing the picture in various ways. Depending on the volume, pitch, and tone, various results are produced on the T.V. screen.

THE ONLY REMAINING PORTER

3/4" · 19'36" · color

By Broadcasting Club in Miyuki Jr. High School (Japan)

At Yokohama Station, there is only one porter left to carry your luggage. Mr. Fujimoto, nearly 70 years old, is the only one remaining. The camera follows Mr. Fujimoto while he is performing his work. Also we get to listen to him tell some Jr. High Students that he has no doubts about this way of life.

CLIMBING THE STEPS

1/2" · 15' · color

By Giro Kato (Artist, Japan)

Only the emergency fire escape stairway in a tall building is shown, in this work. The author, not shown climbs the stairway which seems endless. In the beginning, the camera is steady and only his footsteps are heard, but gradually the camera gets shaky and his breathing becomes harder and louder

Works deserving Honorable Mention

UFO IN THE SKY OVER TOKYO

1/2" · 19'30" · color

By Shiro Marumo (Self-employed, Japan)

The author, who lives in Tokyo, edits into one tape various pictures of UFOs which he photographed with his video camera. It is a record work. He appeals to public organizations to have a more positive attitude toward UFOs and to have more projects for studying and tracing them.

BUT AUGUST . . .

3/4" · 20' · color

By Ryoichi Asano (Film Producer, Japan)

The author, who was 21 years old in August, 1945, records the private history of his sensitive youth. By using his diary and photo album of that time, scorched by fires from the bombing, he clearly expresses his feelings. Tuberculosis, romances, air raids, and friends who never came back are all part of his background. Even now, when August comes around he finds himself talking to those late friends. But, no reply.

C-TREND

Open · 9'47" · color

By Woody Vasulka (Video Artist, U.S.A.)

A work of art capturing the flow of cars moving on the street, video-taped from high above. The images are modified by means of a scanning process. The motion of the cars is transformed into a waving variation by means of having the exhaust sounds produce variations in the vertical scanning of the picture.

ANOTHER DAY

3/4" · 14' · B/W

By Joel Gold (Video Artist, U.S.A.)

A day in the life of a young man. A documentary poem of a day in the city where boredom and restlessness are mixed. Early in the morning, still wrapped in his blanket in bed, he bursts into a song, "Another day" He shaves and goes out with a sign on his back reading "Don't shoot. I am a man".

ANIMATION

3/4" · 7'30" · color

By Kiyoko Matsumoto (Company Employee, Japan)

An omnibus of three works presented in animation. In the first animated work, line drawings of an elephant change into various shapes. The second piece of work uses a color pencil illustration of a girl dancing to up-tempoed music. The last work shows an extravagant image transformation.

DARK INTO DARK

3/4" · 20' · color

By Charlemagne Palestine (Video Artist, U.S.A.)

From a dark enclosed room a man gradually appears and his monologue starts. His appearance consists of head-band wound many times around his head and a chain around his neck. He is actually fighting against the evil that lives with him. The monologue gradually changes into a scream, and a whisky glass is thrown on the floor

SOME EYE AND EAR OPERATIONS

Open · 20' · color

By Ernest Gusella (Video Artist, U.S.A.)

An omnibus art work consisting of 4 tapes. Furious repetitions of zooming in and zooming out focus on a bearded man's face which captures the undivided attention of the viewer. A mixture of rapid actions and voices produces a dadaistic performance that explodes onto the screen of the picture tube.

OTHER WORKS

These are the compositions which have excellent caliber but unfortunately did not meet the stipulations of this Tokyo Video Festival.

"VERTICAL ROLL" By Joan Jonas (U.S.A.)

"THE BUTCHER'S BUSINESS" By Erben (F.R. Germany)

"THE WONDERFUL TRIP BY YURISHIS" By Masato Hara (Japan)

Selected Works

SEEING HOME TOWN AGAIN "Omi-cho market"

3/4" · 18" · color

By Mieko Hayashi
(Teacher, Japan)

A report about a hearty old food market still standing at a corner in Kanazawa-shi, a serene, old town bordering the Sea of Japan. It beautifully describes the people's life in the old Japanese country-side.

TWO YEARS OF YOSHITAKA

Open · 14'30" · B/W

By Keiko Kashiwara
(Teacher, Japan)

A story about a retarded child who is slowly, but surely, gaining abilities under eager instruction.

MOUNT FUJI OF AUGUST 2, 1979

3/4" · 17'18" · color

By Yurika Nishiwaki
(Housewife, Japan)

This author chose to depict Mt. Fuji in a peculiar manner. She did this by showing dark slopes, ridges, and flowing clouds, etc. In the process of climbing the mountain, the author repeatedly measures the mountain to confirm her advancement to the summit.

OUR SCHOOL SONG

Open · 5'05" · color

By Broadcasting Club in Nouno Elementary School
(Japan)

The children introduce their home-made, funny-T.V.-picture-story show while they sing their chorus song.

PROCESSED NATURAL FOOD: NATURAL YEAST BREAD

3/4" · 18'16" · color

By Keiko Taki
(Salesgirl, Japan)

A report about a baker who makes traditional bread using natural yeast.

ANIMALS' EATING HABITS

3/4" · 20" · color

By Shinji Makino
(Scholar of Biology, Japan)

This composition looks into the various ways of the eating habits of different animals. For example, a praying-mantis, a squirrel, and a chameleon are recorded in the greatest detail while eating. It is fun to see the unusual movements of these unskillful animals.

HOME COMING

1/2" · 20" · B/W

By Taizo Sekine
(Student, Japan)

The author visits his home town remembering his grandmother's old stories heard in his childhood. He video-tapes the place and people that are a vivid part of his life.

A REUNION AFTER 25 YEARS

3/4" · 17'30" · color

By Kazutoshi Takahashi
(Company Employee, Japan)

A Jr. High School 25 year reunion is the center of attraction of this composition. Old classmates renew their memories while looking at an old album.

POTA

Open · 9'45" · B/W

By Hiromi Yamagami
(Assistant Film Director)
(Japan)

The authors approach an old man, a child, a policeman, etc., by only babbling "pota pota".

TWO - POETS

3/4" · 5'50" · color

By Teodoro Maus
(Director, U.S.A.)

Against backgrounds of desert and tombstones, a woman delivers a monologue. What she desperately wants is an independent life by getting a divorce. The pictorial effect is poetic.

FRJEND KURODA

Open · 10'10" · B/W

By Broadcasting Club in Nanzan Jr. High School
(Japan)

A human report about a popular classmate, Kuroda, who is introduced by his friends in a joking way. Lovable Kuroda is lively depicted through the warm-hearted friendships among the classmates.

SELECTED WORKS: REEL 7

3/4" · 17'10" · color

By William Wegman
(Video Artist, U.S.A.)

In this video work a bar from the "War and Peace" score is repeated over and over while the performer changes into various forms. The transformation of the dog, as well as the performer, captures all the attention of the audience.

EMPTINESS OF SPIRIT

3/4" · 19'45" · color

By Broadcasting Club in Miyuki Jr. High School
(Japan)

A criticism of students' dullness is effectively shown in several scenes of school life. Student apathy, loss of school spirit, entrance exams for high schools are all part of the background of their uneasy state of mind.

GISHU INARI

(gold of harvest) TEMPLE

3/4" · 12'12" · color

By Tomokazu Nezu
(Self-employed, Japan)

A documentary about the local people reconstructing a temple which burned down several years ago.

BOOK WORK

1/2" · 19" · color

By Isao Urazaki
(Student, Japan)

This video work expresses that "books are materials" rather than "books are to be read". The author presents this idea by using five different materials.

YOUR HOME SUOU-OSHIMA

1/2" · 16'34" · color

By Masumi Kanda
(Self-employed, Japan)

A report to a friend who is living abroad. It tells about the home island and how it has changed considerably since a bridge between Honshu (the main island) and the small off-shore island has been built.

HOME OF ABACUS

3/4" · 19'50" · color

By Tetsuro Hiyama
(Teacher, Japan)

A report about the abacus—its history and process of production in Kamedake, Shimane, a famous place for Unshu-Sorobans (abacuses).

"ABOUT A GRANDMOTHER IN TSUKUDAJIMA"

with love

from the common herd

1/2" · 20" · B/W

By Mitsugu Ohnishi
(Photographer, Japan)

An old woman in Tsukudajima, located in Tokyo, is the focus of this video art work. The author visits this woman on a summer festival day and feels the humanity being radiated from people.

SPACE

1/2" · 7'20" · color

By Fumio Harada
(Company Employee, Japan)

An author's video-taped image of his feelings, human society, religion, etc.

JVC

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The 5th Tokyo Video Festival

Award-winning Entries

Under the auspices of
VICTOR COMPANY OF JAPAN, LIMITED

Supported by
JAPAN AIR LINES CO., LTD.

Video Grand Prize



WAKARE (PARTING)

19 min., 58 sec., 3/4 in., color

Made by: **Atsushi Yoshimoto**
(age 54, company employee, Tokyo)



Synopsis:

This composition closes in on the last week at work of a faithful career employee, accurately describing his joys and sorrows. After many long years in the company's sales department, and the last several as an instructor for new employees, Mr. M is about to become 60 years old and retire in a few days from the company where he has spent half of his life. The well-done video tape shows his final speech to the latest class of new employees, his informal gathering with them at the company training center after class hours, other events of this last week at work, and finally the retirement ceremony. The theme of this video is meeting people and saying goodbye to them. The camera picks this up by following this man, his way of life and some of the people that surround him, catching the paths of his life sometimes beautifully, sometimes cold-heartedly.

Judges' comments:

This composition spotlights retirement from a Japanese company to describe the feelings of a man about to retire, the eventual fate of all Japanese company workers, as he says goodbye to his many friends at the company and sets out on a new journey in life. It is a highly successful observation of and a vivid recording of one part of the lives of most Japanese, and provides an honest look at a major aspect of Japanese life in today's world. Accordingly, it is indeed deserving of such special mention as the receiving of the Video Grand Prix award. This composition reveals the feelings of the people surrounding the main character, their warmth and at times even coldness, in extreme detail. The composition is much more than a mere company production in terms of what it conveys, and is indeed worthy of being called a true "composition" in the most complete sense of the term.

"Open Theme" Category



HOIKUEN MADE (ON THE WAY TO NURSERY SCHOOL)

19 min., 45 sec., 3/4 in., color

Made by: **Yoko Kato**
(age 31, housewife, Yokohama)



Synopsis:

It is a long 1.5-kilometer walk from home to the nursery school that these two little boys attend, and their mother takes them along this exciting path everyday. One morning their father and his camera followed them along to school. For these two little tots, everything along the way is fascinating — the small blossom on a weed... the reflection of houses and his own face in a puddle of water... everything. The eyes of their father and of this viewfinder were also captured by the amazement and interest shown on the children's faces as they discovered one new thing after another.

Judges' comments:

While this composition is a sample of the most common form of home video, that is the cameraman following his children's everyday activities, it expertly focuses on the private world of the children that only their eyes can notice. The composition is enhanced by sharp camera angles, precise scene selecting, and splendid editing work.

Works of Excellence



EATING JAFFA TV

12 min., 3/4 in., color

Made by: **Barbara Hamman**
(West Germany)



Synopsis:

Sitting in front of the camera is just one single orange, challenged only by a pair of human hands. There is a bit of dry humor in this skit, but it is also filled with wit. The heavily accented English monologue is also included apparently on purpose. Parts of this composition seem to laugh at the human race, but it is done in an extremely skillful and beautiful manner.

Judges' comments:

The subjects of this composition are merely one common orange and a set of hands attacking it. This video very successfully communicates its message to the viewer with only these two subjects. Filled with a mixture of both clever wit and dry humor, this composition is a perfectly constructed mini-play that holds the viewer's attention throughout. In its excellence, it more than adequately shows the composer's intellect and creativeness.



FROM VIDEO WITH LOVE: MIYUKI

20 min., 3/4 in., color and B&W

Made by: **Masashi Hironaka**
(age 24, self-employed, Tokyo)

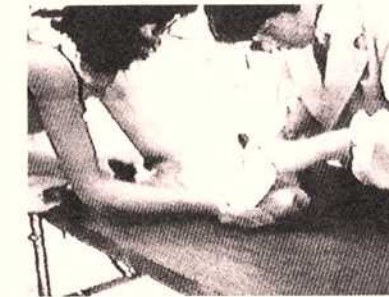


Synopsis:

This self-written, self-acted composition is a short sketch about the bold front made by a simple-hearted boy that is toyed with by a fickle girlfriend. His relationship with Miyuki is already three years old, during which time she has always done everything at her own sweet will. When she goes away suddenly one day, he begins to realize how much he misses her, and through a series of monologue scenes and fiction-like flashbacks, he reveals his real feelings about her as the composition builds up to a dramatic end.

Judges' comments:

This entry is one of the few dramatic efforts this year that was a truly successful composition. With its delicate construction and the added element of having the composer also act out the main role, it contains the feelings of this generation. Amidst the current mainstream of documentary or artistic video compositions of late, this composition is quite commendable in that it gives us an indication of another direction that home-made video drama can and should go.



Works of Special Distinction

MUSIC/VIDEOTAPES

19 min., 3/4 in., color

Made by: **Kit Fitzgerald**

(age 29, artist, U.S.A.)

John Sanborn

(age 27, artist, U.S.A.)

This omnibus work of art uses subjects to portray its theme of modern cities and music. The highlight of this composition is the scene of the drummer beating his mstick on the street.



MACHI WA TESTOCHUBU (THE CITY IS A TEST TUBE)

12 min., 30 sec., 1/2 in., color

Made by: **Mao Kawaguchi**
(age 31, self-employed, Tokyo)

This is a video experiment in which one video camera and monitor set is placed on a sidewalk for the passers-by and another set of both is placed in a room nearby so that people on both ends can communicate with each other, both visually and aurally.



VIDEOFLASHS

9 min., 11 sec., 3/4 in., color

Made by: **Patrick Bousquet**
(age 28, video-artist, France)

Michel Jaffrenou

(age 38, video-artist, France)

Television magic is skillfully performed as various special effect scenes of water, cars, boats, etc. are shown of different TV screens.



TANOSHII MANGEKYO (KALEIDOSCOPE ARE FUN)

7 min., 3/4 in., color

Made by: **Akiro Wakamatsu**
(age 38, Tokyo)

A deaf couple make a hand-held kaleidoscope, and play together with their children in the beautiful world of video.



GENMAI WA YOKU KANDE (BROWN RICE MUST BE CHEWED WELL)

12 min., 56 sec., 3/4 in., color

Made by: **Giro Kato**

(age 43, artist, Yokohama)

In the form of a lecture on the benefits of eating whole rice, the camera closes in on the face of a man chewing a mouthful of "genmai (brown rice)," and chewing and chewing and chewing. In the process of trying to chew this mouthful of rice, a stubbled beard begins to appear.



SHI NO KI TAORETA HI (THE DAY THE OAK TREE CAME DOWN)

8 min., 52 sec., 3/4 in., color

Made by: **Broadcasting Council of the Seibo Gakuen High School** (Saitama Prefecture)

An old tree that was planted long ago by one of the early graduating classes had to be cut down to make room for the construction of a gymnasium. On that day, the students all had different kinds of feelings in their hearts.



MARU-GATSU, BATSU-JITSU, GETSUYOBI HARE (THE CLASS DIARY)

7 min., 59 sec., 1/2 in., color

Made by: **Broadcasting Club of Uozu High School** (Iovana Prefecture)

The persons on duty for the classroom diary each show quite a lot of originality. The diary, itself, besides its basic function, also serves as a medium for special communications between student and teacher.

Special Merit Awards



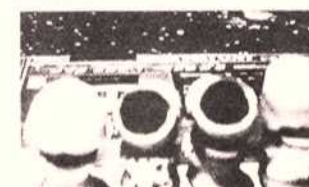
KAGAYAKE SUPAMAN (GLORIOUS SUPERMAN)

18 min., 5 sec., 1/2 in., color

Made by: **Hiroshi Waki**

(age 28, teacher, Ishikawa Prefecture)

A band of bad guys plot to take over the class room, and the entire class tries to fight them off unsuccessfully. And finally Superman comes to the rescue.



UCHUU TANKEN (A SPACE EXPLORATION)

10 min., 1/2 in., color

Made by: **Yoshiaki Kimura** (age 32, company employee, Yamaguchi Prefecture)

The producer attempts to create a video version of his son's dream about an exploration into space, using four children that are full of vitality to act out the adventurous journey.



TRUTH IS SUBJECTIVITY

11 min., 15 sec., 1/2 in., color

Made by: **Hisashi Imai**

(age 29, video composer, Hyogo Prefecture)

With a background of original electronically produced music, this video is a fantasia of music and light in which a hand appears abstractly going across a television tube.



VISION DANCE (BUFFALO NATION)

15 min., 51 sec., 3/4 in., color

Made by: **Diana E. Edmonds**

(age 37, U.S.A.)

The American Indians' belief that the buffalo ruled the Earth before man came is portrayed in Indian prayers and by folk and modern dancing.



METAMORPHOSES

20 min., 3/4 in., color

Made by: **A Group of Students of Universite de Paris** (France)

Christian Blot (age 30) **Remi Bourdier**

(age 32) **Pierre Bureau** (age 35)

Marc Dou (age 37) **Thierry Regnier**

(age 30) **Jean Albert Rossard** (age 35)

This video portrays the temptations of war which during times of peace change shape and lie in hiding. The insecurities of today are symbolically depicted by a young mother, a little girl and a clown.

JVC President's Award



AMAMI-TOKYO Part II

19 min., 25 sec., 3/4 in., color

Made by: **Sakaru Hamada**

(age 52, company employee, Tokyo)



Synopsis:

In this video composition, people living in Tokyo and those living on a distant, isolated island catch each other up of the latest happenings and express their feelings about the thrill of meeting through the medium of video. To accomplish this, the cameraman had to carry his camera over the 1,870 kilometers that separates these two places. A son proudly shows his parents how big their grandchild has become. A wife sees a friend that she has not seen in 30 years. Parents proudly watch as their daughter hustles about with her family. The single video tape that has arrived has everyone glued to the TV tube, and they cannot help but cry.

Judges' comments:

This composition in itself is an emotional getting together — through video — of relatives and friends living far apart from loved ones that have left their small hometown to work and reside in far away Tokyo. It is, through a single video tape, a bridge which brings the hearts of people living on a far-away island together with friends and loved ones in Tokyo. This composition not only makes splendid use of the instantaneous nature of video as a medium of communications and shows us something new in people-to-people communications, but it also makes beautiful use of video as a communications tool for everyday people that are located far away from each other. It was highly evaluated as a composition with much local color.

FALCONS 1982

10 min., 10 sec., 1/2 in., color

Made by: **Pete Reynolds**

(age 31, England)

A team of sky divers risked their lives to film this video tape of themselves falling through the air, using a portable video camera for recording.



ARU MOJIN NO SHASHINTEN (PHOTOGRAPHY EXHIBITION BY A BLINDMAN)

20 min., 1/2 in., color

Made by: **Yuji Wakatake**

(age 25, self-employed, Kagoshima)

Overcoming his blindness, this handicapped person relies on his memory of things and how they looked when he could see, and snaps his shutter. This is a story of one man's passion and enthusiasm.

IBUSU WO HAMETA NEKO (A CAT WITH A CAST)

18 min., 20 sec., 1/2 in., color

Made by: **Harumi Nonoshita**

(age 56, self-employed, Aichi Prefecture)

His dog was killed by a car, and his cat too was in a near-fatal accident. And their youngest daughter suddenly ups and gets married. The producer depicts the events in his life over a half-year period while he was trying to hide his real sadness in his heart.



HAJIMETE NO CAMPU (FIRST TIME AWAY AT CAMP)

19 min., 32 sec., 3/4 in., color

Made by: **Broadcasting Club, Sumiyoshi Junior High School of Kawasaki City**

(Kanagawa Prefecture)

This video depicts the trials and tribulations of life at camp. For both the video producers and those being videotaped, it was an experience that was full of surprises and many good lessons.

JEAN-MAURICE CREVE LECRAN

19 min., 38 sec., 3/4 in., color

Made by: **Philippe Demontaut**

(age 35, artist, France)

Like a video version of Lewis Carroll's Alice in Wonderland, this video tape of a man that falls into his own set back and forth between the real world and the world of images.



FACES

14 min., 45 sec., 3/4 in., color

Made by: **Kazuo Tsutsumi**

(age 23, student, Tokyo)

This video tape shows how the producer communicated with friends and passers-by in a park by asking them to draw a characterization of his face.

HOUSEKEEPING

20 min., 3/4 in., color

Made by: **Hitoshi Ishii**

(age 29, company employee, Tokyo)

The producer makes a video diary of how he took care of himself while his worried wife was on an overseas trip, and reviews it with her after she turns home.



INVASION OF THE PLANET OF GIANT SUNFLOWERS

6 min., 36 sec., 1/2 in., color

Made by: **Kenny Neill and the Students of Craigmuir Primary School**

(England)

This is a science fiction drama written and acted out by the students. Earthmen head out into space to invade the planet "Sunflower," but instead of becoming conquering heroes they are captivated by the charm of the natives.

Objectives of the Tokyo Video Festival

The Tokyo Video Festival is an international competition and communication forum aimed at promoting video as a creative medium and at expanding awareness of the potentials offered by video for a variety of new uses at home, business, school and in the art world. The competition is open to both amateurs and professionals alike, and participation has grown rapidly annually since the first one was held in 1978.

5th Tokyo Video Festival

Entries for the 5th Tokyo Video Festival sponsored by JVC (Victor Company of Japan, Ltd.) were accepted from April 1st to September 10th, 1982. A total of 1,003 entries were received this year, up 35% from the previous year's level. Over 40% of the entries came from overseas (21 countries), attesting to the fact that this competition is developing into a truly international event.

The fact that the number of entries grew so much in one year, and broke 1,000 for the first time, reflects the international acceptance of video as a medium for artistic expression and communication. Interestingly, the contents and the style of video compositions entered this year were extremely diversified depending on the differences in customs, habits, and feelings in the various countries that sent entries.

Explanation of the JVC President Award

— A new award established from the 5th festival —

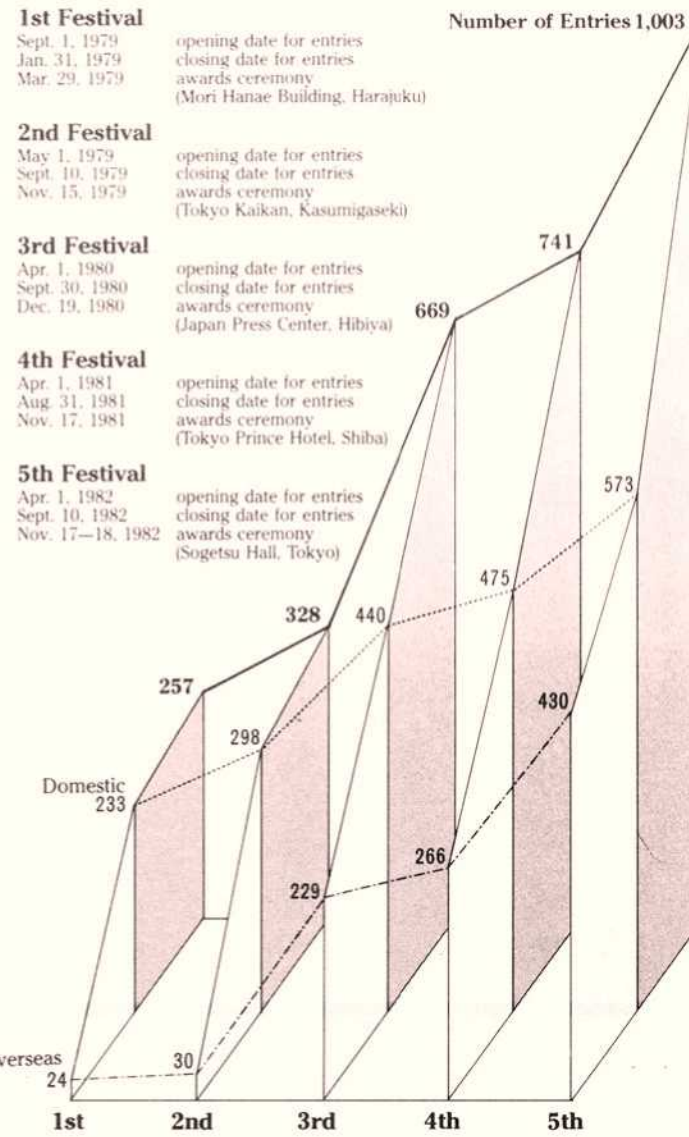
The JVC President Award is awarded to a composition from either the Open Theme Category of Video Letter Exchange Category which "as a 'hand-made video' is full of enjoyment, and suggests new ways for the average person to enjoy video." The cash award of ¥500 thousand and other prizes for this new award are the same as those given for the Video Grand Prix Award.

For all of other awards in the festival, from the Grand Prix Award to the Special Merit Awards, judging is based on how the composition moves the viewer, new and original uses of video, the quality of the composition itself and its artistic qualities. There is no distinction made in judging entries in regards to whether they have been submitted by a professional or an amateur video maker. On top of all these judgement criteria, the JVC President Award is given based on how meaningfully video is used as a people-to-people tool while at the same time still being enjoyable.

Explanation of the Tokyo Video Festival Trophy

The trophy presented to the winners of the Video Grand Prix, the JVC President's Award, and the Works of Excellence Awards is the shape of a hand holding aloft a cathode ray tube. It symbolizes the emancipation of the cathode ray tube from its traditional role as the sole medium for works produced by television stations. In taking the video camera into their hands, the winners — and all of the entrants for that matter — have made a creative commitment, and have indeed been at the vanguard of a growing group of video producers who have considerably expanded the potential of the cathode ray tube. This same effort has also created a new medium for millions of people throughout the world to open new doors and give their personal and artistic expression new freedom.

History of the Tokyo Video Festival



Past Video Grand Prize Winners

1st Grand Prize ('78)



Run! Enoden

18 min., 12 sec., 1/2 inch

Made by: Miyuki Junior High School, Kawasaki (Japan)

2nd Grand Prize ('79)



BUBBLING

20 min., 3/4 inch

Made by: Tomiyo Sasaki (video artist, U.S.A.)

3rd Grand Prize ('80)



THIRD AVENUE: ONLY THE STRONG SURVIVE

15 min., 3/4 inch, color

Made by: Keiko Tsuno, Jon Alpert (video artist, U.S.A.)

4th Grand Prize ('81)



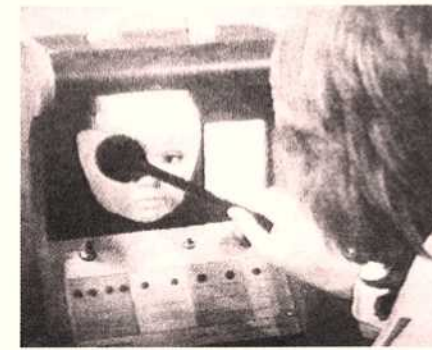
LIFE WITH RAY

12 min., 52 sec., 3/4 inch, color

Made by: Megan Roberts (composer/video artist, U.S.A.), Raymond Ghirardo (sculptor, U.S.A.)

"Video Letter Exchange" Category

Work of Excellence



VIDEO LETTER EXCHANGE: JOHN MANNING+BARBARA LATHAM

8 min., 26 sec., 3/4 in., color

Made by: John Manning (age 30, U.S.A.)
Barbara Latham (U.S.A.)

Synopsis:

This is a strange exchange of love letters by video tape. The first one contains a string of seemingly meaningless scenes, like a bad dream without any apparent clues to its meaning. The answer to it, however, a sweet, heavy, emotional tape is sent spelling out a painful love in return. The mutual smugness and the mutual difficulty to judge which is hidden deep in the letters is brought to the surface with the power of video. Moreover, video becomes a medium to suggest on the other hand, the connections between their two hearts, in a most complete manner.

Judges' comments:

Meetings between people in some extreme cases can result in dis-communication. This composition is a video letter exchange between two such people who were in just such a state of dis-communication. This composition takes the egoism and dis-communication between these two people and beautifully removes the communication barrier between them, thus successfully demonstrating that there are new possible uses for video letters.

Works of Special Distinction



DEAR VANCOUVER

15 min., 40 sec., 3/4 in., color

Made by: Rieko Kanazawa (age 27, unemployed, Tokyo)

"After making friends with an elderly Japanese woman in an old-age home for Japanese immigrants in Vancouver, Canada and hearing about her experience of the past half century, I made a promise to do something for her after returning to Tokyo..."



BOKU NO OTOHISAN NO SHIGOTO (MY FATHER'S WORK)

17 min., 45 sec., 1/2 in., color

Made by: Masazumi Sakaguchi (age 17, student, Yokohama)

A son explains his feelings as he follows his bookstore-managing father through the course of a routine day at work. On seeing the tape, the father talks of how it showed him how much his son has grown up and how much he himself has aged.

Special Merit Awards



OOFUKU BINTA LETTA (A FACE-SLAPPING LETTER)

2 min., 40 sec., 1/2 in., color

Made by: Nobuhiko Tsunematsu (age 24, designer, Tokyo)

This video letter to a friend, who has not written to anyone in quite some time, shows the sender in front of his camera making the gesture of a double slap in the face while saying "Don't make us all worry about you!" The video-letter return starts out with "Ouch! Listen, I have a good excuse..."



KONNICHWA (HELLO) FROM THE U.S./DAVID IN OKUYAMA

20 min., 1/2 in., color

Made by: Kazuhiro Kagasa (age 42, company employee, Okayama Prefecture)

A young American boy sends a video letter to a family he will be visiting in Japan soon, showing his home and family. Then when he visits Okayama, the producer makes a video letter for the boy's family to show what he has seen and done.

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Judges' Comments



Hiroshi Minami

(president of the Japan Society of Image Arts & Science, prof. emeritus of Hitotsubashi University)

Grand Prix winner, "Wakare" (Parting), was about the retirement of a long-time company employee.

Third, a great wealth of variety was clearly evident in this year's entries, as could be seen from the non-similarity of the four Works of Excellence winning entries.

Even those entries that did not win anything showed an exceptional amount of variety, and clearly demonstrated that there are almost no limits to the potentials of video as a medium of expression. In fact, it is video's unlimited possibilities that promise such a bright future for this rapidly growing new vehicle of expression and creativity.



Nobuhiko Ohbayashi
(film director)

actual and thrilling medium.

Such compositions were extremely carefully planned and worked out through much trial and error. If there had been even the slightest mistake in "Miyuki", for example, it would have resulted in a poor, overhanded work. But, it certainly did not.

Separately, what is important to mention here is that the video field has developed so much that video itself, such as "Miyuki" did, can serve as a platform for exploration into new ways of expression.

I was also particularly impressed this year by the dramatic accomplishment of children's works such as "Kagayake Supaman (Glorious Superman)," by Eating Jaffa TV for its awareness of the artistic potentials of video, and by "VIDEO FLASHES" for its use of video as an entertainment medium. "Hoikuen Made (On the Way to Nursery School)" reached the apex of awareness about the potential capabilities of this new medium.



Masahiro Ogi
(movie critic)

special function of VTR and made it materialize in their video compositions.

At this year's awards ceremony to be held at the new Sogetsu Hall, various elaborate new plans have apparently been made. As far as we judges are concerned, we only have to listen to what the video composers are saying in their compositions and then talk back to them. I truly hope many people will participate in this interesting event.



Hakudou Kobayashi
(video artist)

But some of these seemed a weaker overall impression.

There were, however, some excellent entries from school children in England using video for the first time. They were quaintly child-like, and in contrast to the polished compositions of older Japanese students who seemed to have learned the rules of video too well.

Overall, the amateur entries seemed to be at no particular disadvantage to those sent in by professional video composers. In fact, what surprised me most this year was how much the previously behind Japanese amateur video artists have advanced to where they are now at the vanguard of the video world.

This year's Tokyo Video Festival was the fifth year this event was held, and in respect to the large increase in entry number and greatly improved overall quality of the entries it was indeed an epoch-making competition in many ways.

First, we had a total of 1,003 entrants, up significantly from last year's record number of 741, reflecting the rapid pace at which this new medium has become popular. This year's largest age group was in their 30s, compared to last year when 20-29 was the most common age group for entrants. This change was also reflected in the greatly increased number of compositions dealing with everyday-life matters.

Second, there was an even greater technical sophistication of the entries than ever before. The fact that video has considerably changed the lives of middle and old age people too was symbolized by the fact that the Video Grand Prix winner, "Wakare" (Parting), was about the retirement of a long-time company employee.

Third, a great wealth of variety was clearly evident in this year's entries, as could be seen from the non-similarity of the four Works of Excellence winning entries.

Even those entries that did not win anything showed an exceptional amount of variety, and clearly demonstrated that there are almost no limits to the potentials of video as a medium of expression. In fact, it is video's unlimited possibilities that promise such a bright future for this rapidly growing new vehicle of expression and creativity.

The entries that impressed me most this year were those which were in the form of a sort of "video essay," such as "From Video with Love: Miyuki" and "Gibusu wo Hameta Neko (A Cat with a Cast)." One of these, "Miyuki," was purely fiction, and the other, "Gibusu," was from real life. But these two compositions were alike in the respect that they were both the results of the composer's strong internal motivation which made them, in the end, as complete as any other composition in the world of drama.

In the past, the video software field in Japan would perhaps have given such compositions the cold shoulder because they were "not what this new media, video, should be." But such compositions have made us aware that this new form of expression and communication is an

I was quite surprised at the greatly increased number of entries in this year's Tokyo Video Festival, but the thing that impressed me the most this year was the sharp increase in the quality as well as the quantity of the Japanese entries. All of the entries, even the ones made by junior high school students, displayed a great deal of maturity and adult thinking.

Making a gradual change from being just a picture-taker to being a story-teller, this year's entries reflected a change in the basic function of video compositions. The person being filmed is, at the very same time, the person doing the filming. This is the true nature of VTR. And all of these truly excellent compositions in this year's competition showed that their composers had grasp of this special function of VTR and made it materialize in their video compositions.

At this year's awards ceremony to be held at the new Sogetsu Hall, various elaborate new plans have apparently been made. As far as we judges are concerned, we only have to listen to what the video composers are saying in their compositions and then talk back to them. I truly hope many people will participate in this interesting event.

I was particularly interested this year to note the high level of accomplishment of the many Japanese entries which used family and friends as their subjects. Following the increase in such family album entries in the 3rd Festival, the quantity and quality of such entries in last year's competition was down. That down trend, however, was completely reversed this year.

This year there was a large number of family video entries that were very clear in their aims, that got people stirred up, and in some cases even showed that video had clearly changed their lives.

In comparison, the majority of overseas entries this year seemed to be extensions of the composer's imagination, many of which keep the viewer riveted to the screen. But some of these seemed a bit too cool and superficial, consequently they gave a weaker overall impression.

There were, however, some excellent entries from school children in England using video for the first time. They were quaintly child-like, and in contrast to the polished compositions of older Japanese students who seemed to have learned the rules of video too well.

Overall, the amateur entries seemed to be at no particular disadvantage to those sent in by professional video composers. In fact, what surprised me most this year was how much the previously behind Japanese amateur video artists have advanced to where they are now at the vanguard of the video world.



Fujiko Nakaya

(video artist)

"Music/Videotapes," meanwhile, was an adventure in transforming an everyday, uninteresting piece of the city into a very unusual and lively place with not much more than two drum sticks beating on the streets and elsewhere. This composition also gives a sunlit morning in New York's downtown area an all-new and refreshing life.

"Video Letter Exchange: John Manning and Barbara Latham," was no more than a simple exchange of video love letters, in an unconventional form, which brings two hearts together through video.

A conspicuous number of true masterpieces among this year's entries did more than just show that we can do some new things with video. They showed that the composer's feelings and will were alive within those compositions.



Susumu Hani
(film director)

There were an increased number of compositions this year which left an unpleasant after-taste with the viewer. However, this is because the camera and the video artist are now trying to see deeper and sharper.

In contrast, there was also extremely humorous entries such as "Invasion of the Planet of Giant Sunflowers" by a group of British school children and the "Kagayake Supaman (Glorious Superman)" by a group of Japanese school kids, as well as the moving "Tanoshii Mangekyo (Kaleidoscopes are Fun)" made by two handicapped parents with their children. "Housekeeping," meanwhile, I believe was worthy of a special prize for its originality. And "Video Letter Exchange: John Manning and Barbara Latham" showed a surprising degree of accomplishment.

Lastly, there was a considerable amount of improvement in tape editing by the Japanese entrants, in general, reflecting an improved awareness for how to create a desired image.



Katsuhiro Yamaguchi

(video artist, professor at Tsukuba University)

were obviously made by people who truly enjoy making video. Having the same playfulness in common with these two videos was "Invasion of the Planet of Giant Sunflowers" made by a group of British school children. The equally playful "Genmai wa Yoku Kande (Brown Rice Must Be Chewed Well)" also had a serious side too.

In addition to the winners, one other entry particularly impressed me, but it was disqualified from the final competition because it ran over the 20-minute limit. Called "Smoothering Dreams," its poetic and dramatic treatment of violence through images of Vietnam and the playing of children will be hard to forget.



Toshihiro Kikuchi

(general manager of JVC Public Relations Office)

from this single role of video tape. It also teaches us that in order to have two-way communication we must have some concrete movement between the two locations of the two parties.

Changing the subject, I would like to add that some entries lost points this year because of simply poor editing. Unfortunately, there were a number of entries in which it seemed that the composer purposely tried to lengthen his composition more than was actually necessary, which hurt their overall impression.

I hope to see an increase in the number of future entries that stick to only the essential elements needed to convey their messages, rather than adding dull or distracting scenes just to make the composition longer.

The Grand Prix Video winning composition "Wakare (Parting)," with its only fair camera work and average picture quality, would have never won the festival's highest award among so many technically superior entries if it had not been much more than just an interesting story of one part of life too. It was, in fact, much more. This composition successfully displays the toughness and sadness that is a part of the Japanese lifetime-employment and retirement system.

At the same time, this video was more than just a mere company training film. It is, in fact, a valuable study of one part of Japanese human nature and society.

"Music/Videotapes," meanwhile, was an adventure in transforming an everyday, uninteresting piece of the city into a very unusual and lively place with not much more than two drum sticks beating on the streets and elsewhere. This composition also gives a sunlit morning in New York's downtown area an all-new and refreshing life.

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A conspicuous number of true masterpieces among this year's entries did more than just show that we can do some new things with video. They showed that the composer's feelings and will were alive within those compositions.

I was particularly impressed this year by the substantial increase in the quality and the variety of the Japanese entries. Just as the Grand Prix winner "Wakare (Parting)" was a realistic and dramatic portrayal of certain aspects of complicated human relations, "Hoikuen Made (On the Way to Nursery School)" was also a beautifully done documentary showing the endless world of children's eyes which perhaps adults can no longer see.

Today's video composers seem to have grown up from the flawless innocence of childhood to the adolescent stage where they can, with camera in hand, inquire into the answers they have about themselves and the world around them.

There were an increased number of compositions this year which left an unpleasant after-taste with the viewer. However, this is because the camera and the video artist are now trying to see deeper and sharper.

In contrast, there was also extremely humorous entries such as "Invasion of the Planet of Giant Sunflowers" by a group of British school children and the "Kagayake Supaman (Glorious Superman)" by a group of Japanese school kids, as well as the moving "Tanoshii Mangekyo (Kaleidoscopes are Fun)" made by two handicapped parents with their children. "Housekeeping," meanwhile, I believe was worthy of a special prize for its originality. And "Video Letter Exchange: John Manning and Barbara Latham" showed a surprising degree of accomplishment.

Lastly, there was a considerable amount of improvement in tape editing by the Japanese entrants, in general, reflecting an improved awareness for how to create a desired image.

This Tokyo Video Festival has become probably the world's biggest video festival, and represents the vanguard of video work worldwide. Accordingly, it gives me as a judge an extremely strong feeling of responsibility. Further proof of the high degree of interest that this competition has attracted is the large number of entries from proven video composers.

Looking at the Japanese entries, I was particularly impressed with their increased variety and quality overall.

The entry this year which I thought was the truest to the original meaning of video was "Machiwa Testochubu (The City is a Test Tube)," which was reminiscent of the early days of video in the 1970s and the pleasure received then. This starting point of video should never be forgotten.

Compositions such as "Ofuku Binta Letter (A Face-Slapping Letter)" and "Uchuu Tanken (A Space Exploration)" were obviously made by people who truly enjoy making video. Having the same playfulness in common with these two videos was "Invasion of the Planet of Giant Sunflowers" made by a group of British school children. The equally playful "Genmai wa Yoku Kande (Brown Rice Must Be Chewed Well)" also had a serious side too.

In addition to the winners, one other entry particularly impressed me, but it was disqualified from the final competition because it ran over the 20-minute limit. Called "Smoothering Dreams," its poetic and dramatic treatment of violence through images of Vietnam and the playing of children will be hard to forget.

The quality of a competition does not necessarily improve as the number of entries increases. But the large increase in the number of entries in this year's Tokyo Video Festival shows that video is being used in many new ways and it has become a medium for people worldwide to communicate with each other.

Judging 1,003 entries was no easy task. It took a full two months of hard work, day and night, to judge all of these excellent entries and to make our decisions.

The winner of the newly established JVC President's Award, "Amami-Tokyo," was an extremely moving composition in the way that it provided a meaningful medium for distantly separated people to communicate with each other. It is just this uniting across a great distance and the emotional reaction it causes that comes so surprisingly from this single role of video tape. It also teaches us that in order to have two-way communication we must have some concrete movement between the two locations of the two parties.

Changing the subject, I would like to add that some entries lost points this year because of simply poor editing. Unfortunately, there were a number of entries in which it seemed that the composer purposely tried to lengthen his composition more than was actually necessary, which hurt their overall impression.

I hope to see an increase in the number of future entries that stick to only the essential elements needed to convey their messages, rather than adding dull or distracting scenes just to make the composition longer.