

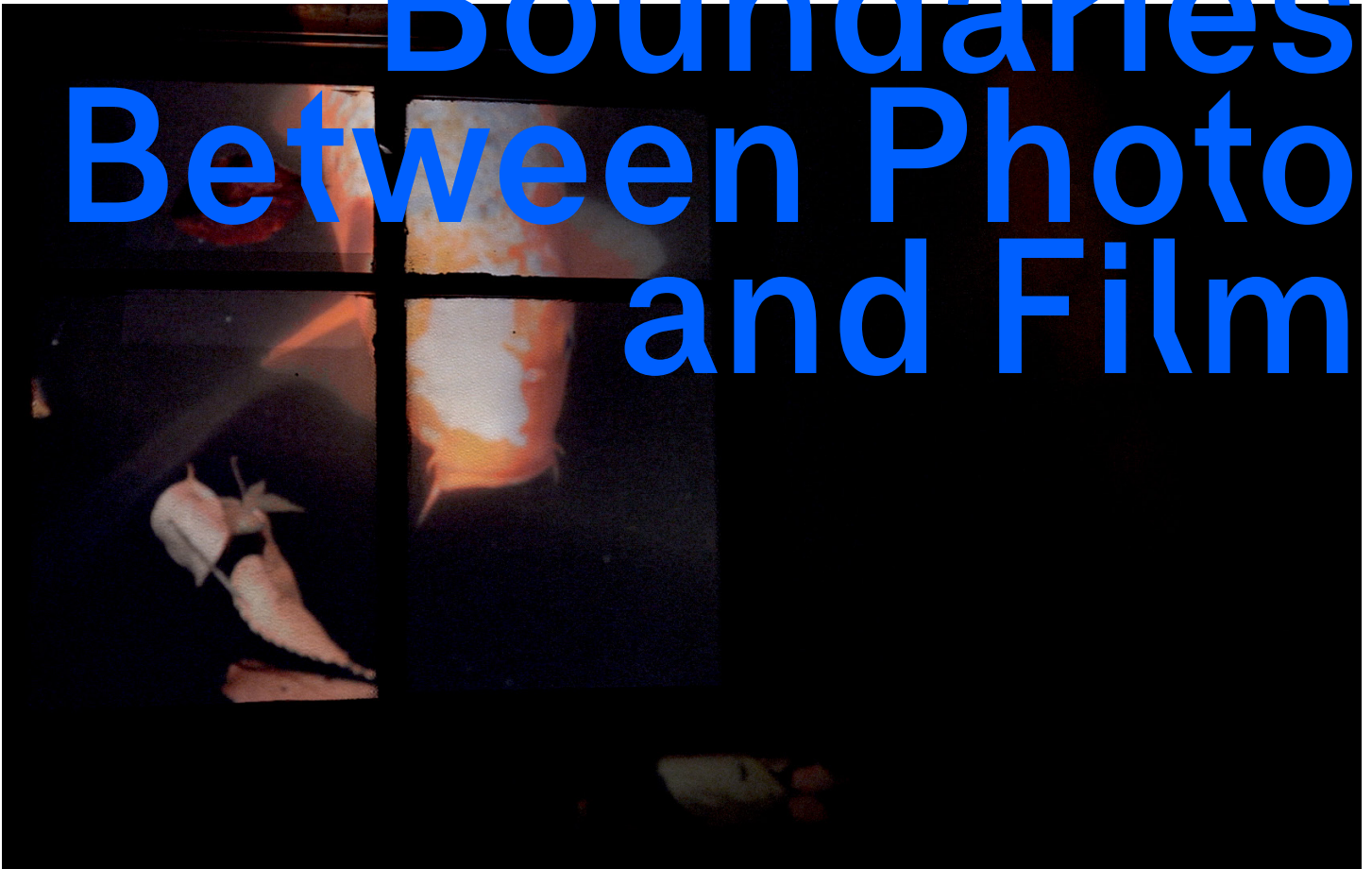
dv

20.05
2021

vd

Live on [Facebook](#) and [YouTube](#) at 7 pm

Crossing Boundaries Between Photo and Film



As part of the *dv_vd* series, Dazibao and Vidéographe are pleased to dedicate an online screening to Place M, a Tokyo art gallery dedicated to photography.

In 2019, Place M added a film component to its activities and, in March 2021, held its second online film festival in which Vidéographe participated.

The idea of this collaboration with Place M began in 2016 when Montreal videographer Guillaume Vallée and Yuka Sato (Place M) met at the EXiS festival in Seoul. In 2018 the collaboration took shape as a cross-curation between Vidéographe and Place M. Julie Tremble of Vidéographe and Guillaume Vallée put together two programs (Short 1 and Short 2) from Vidéographe's collection, which were presented at Place M Festival in 2021. Yuka Sato, for her part, was invited to curate the programme for this last *dv_vd* evening of the season.

programme (57 min.)

Crossing Boundaries Between Photo and Film brings together the work of five of the most dynamic contemporary photographers, filmmakers and artists of our time: Osamu Kanemura, Shigeo Arikawa, Yuka Sato, Shinya Isobe and Mami Kosemura. This selection aims to explore both the possibilities of photography and film as well as the creation of innovative expressions at their intersection. Through these artists' masterpieces, we hope you will enjoy this online exclusive programme.

— Yuka Sato, programmatrice



Osamu Kanemura, *Topless Bieber Drive* (2019) — 12 min.

According to Karlheinz Stockhausen, the only elements of music are start and stop. For him, music is probably nothing more than a mechanical system that is operated by switching it on and off. Stockhausen's idea can be easily applied to funk musicians. Once their performance starts, the groove endlessly continues until the end is announced; the music starts and finishes as if a switch is turned on and off. How it is performed is reminiscent of a conveyor belt mechanism. Funk is a machine that works with tempo and rhythm. It functions as a framework.

Shigeo Arikawa, *IT HAS ALREADY BEEN ENDED BEFORE YOU CAN SEE THE END* (2012) — 11 min.

The end has already started and ended. We call it 'the end' in order to perceive it and make it visible, but it had already passed when we called it 'the end', or the end is always penetrating the present. We can not recognize the time of the end. It has already started and ended. Japan's earthquake disaster and nuclear crisis in 2011 had a great impact on this film. This work is the first film of the series called *PIXCANNING*; the word is coined from pixel and scanning, which is a method to scoop up elements that pass through the meshes of perception when images appear or images are constructed.

Yuka Sato, *Dialogue* (2018) — 17 min.

Emerging from a period of withdrawal, a social recluse or 'hikikomori', the artist relates her inner experiences against the backdrop of an illuminated and restless urban environment that never sleeps. The film features snapshots of her heart's journey.

Shinya Isobe, *13* (2020) — 10 min.

The film is a continuous time-lapse with multiple exposures of the sunset from the same angle and position on 16mm film. The shoot was done in a span of 5 years. The title *13* is because the time-lapse has a 13-second interval per frame.

Mami Kosemura, 蝶 *Butterfly* (2021) — 7 min., sans son.

This video series is based on *Shasei-cho*, a sketchbook by Okyo Maruyama (1733-1795, Japan). The *Shasei-cho* was copied by various other artists and became a fundamental reference for how Japanese perceive and record the natural world. 蝶 *Butterfly* was created by photographing actual butterflies in super-slow motion with reference to the composition and drawing style of the *Shasei-cho*. Each movement is a reflection of the butterfly's behavior, characteristics and personality at the time. This work is a modern-day *Shasei-cho* that I observed and recorded based on the techniques of the great painters of the past.

[↘ Biographic notes](#)



Vidéographe

Established in 1971 in Montréal, Vidéographe is an artist-run centre dedicated to the research and the dissemination of moving image practices. This includes experimentation in video art, animation, digital arts, documentary, essay, fiction and dance video.

videographe.org

Vidéographe thanks Place M for their collaboration

Contemporary art center, Dazibao is a non-profit organization dedicated to the dissemination and mediation of contemporary image practices, privileging artistic experimentation, enquiry and reflection related to current social issues.

dazibao.art

Dazibao thanks the Conseil des arts et des lettres du Québec, Programme Exploration et déploiement numérique, whose support made possible the online presentation of this event.



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