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Hent Ragakatal (?)
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1 Berlin 19 SAUAREZ STR 28



Dear Rajabatal

File 29:91

Good to see you. And the following is the material from which I'd like to have a piece in Feb or March 1991. Best Taka

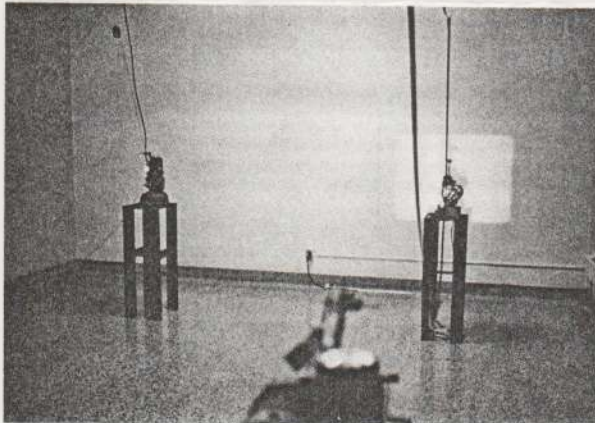
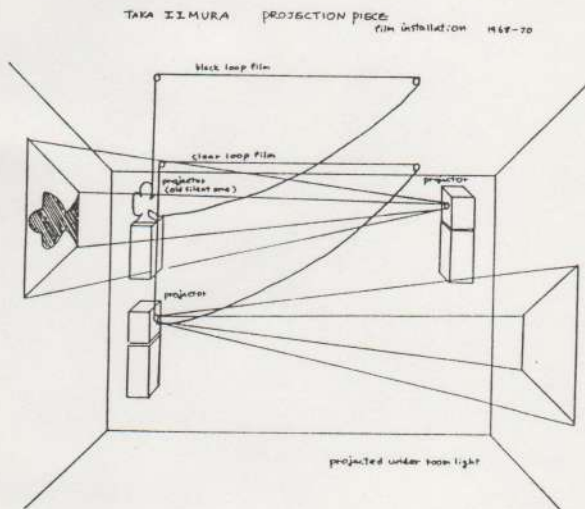
Film Installations

by Taka Iimura

The film installations I have performed since 1968 are conceived individually and perceived by the viewer individually as well. Each work is built around one of two ideas, though these ideas are related and may sometimes overlap.

1. Film as a system: consists of facilities (projector, wall as screen) and materials (film, projected and obstructed lights) as in the work *Projection Piece, Loop Seen as A Line and Film Installation*.

2. Film time as real time: uses film as a device of time, marking the time on film as in *Timing 1, 2, 3*, or alternating black and clear film by the time as in *Minutes and Seconds* or exhibiting the film in strips on the wall displaying time and projecting the film onto itself as in *Timing 1, 2, 3, and 1 Sec. and ∞*. All the installations use loop-film formats, except *Timing 1, 2, 3*, and have no limited duration of performance. They may last from one day to weeks. The length of loop-film varies according to the space, except *Minutes and Seconds*, which has a definite length. All the film materials are either black or clear leaders (or more often combined) with no photographed images, one blocks light, and the other transmits light. In a sense, positive/negative. In regarding film as "material"—black film is positive, and clear film is negative, and in regarding light as material—a projected frame—clear film is positive, and no image, i.e., black film on the wall, is negative. All the installations are performed under normal room light. (The installations are exhibitions as well as performances of the works progress.)



"Projection Piece" (1968-72), a film installation, University of Minnesota Gallery, Minneapolis, 1976

Projection Piece (1968-1972)

Two separate 16mm, black and clear, loop films

Three 16mm projectors (one of them, an old silent projector)

The piece began in 1966 as *Dead Movie* with two facing projectors, and later combined with another work in 1972, it became *Projection Piece*. Projector 1 and 2 (the old projector) face each other with a black loop-film threaded through projector 2, running between them. Projector 3, next to projector 2, runs a clear loop-film in front of itself. The loops are suspended through spools hung from ceiling. The piece mainly concerns three aspects: projection, film, and image, and they are conceived in terms of positive and negative. As for projection, three projectors function differently. The first projects light without film; the second can not project light, which is blocked by black film; the third projector projects light through clear film. The first and the second are opposite, as "light" and "no light" projections (positive—negative). The second and the third are opposite films, as no-light and light-projections (negative—positive). The third and the first are both light-projections (positive—positive).

Projection	P/N
1—2	P—N
2—3	N—P
3—1	P—P

As for the films, black film is more visible than clear film as "material" (positive—negative). On the other hand, black film is invisible whereas clear film is visible as a "projected frame" on the wall (negative—positive).

	Material	Projected frame
black film	P	N
clear film	N	P

As for image, the first (of projector 1) shows a projected frame along with the shadow of projector 2 (positive); the second projector shows no image though it may show clear scratches after long projection, the image getting lighter, shifting to positive (negative "+ positive"); the third image shows a projected frame with dark scratches produced by projection, thus the image getting darker, shifting to negative (positive "-negative"). The location of the first and the second images are on opposite walls; the second and the third images are on the same wall; the third and the first images are on diagonally opposite walls. In other words, on one side there is a projected frame with dark scratches (and the next to it, clear scratches). On the other side there is a projected frame with the shadow of the projector. (See photos)

The complete chart is as follows.

Image	P/N	Location
1—2	P—N	1 / 2
2—3	N "+P" —P "-N"	2-3
3—1	P "-N" —P	3 / 1

Performed at:

Judson Gallery, New York 1968 (Two projectors' version)

Goethe Institute, Tokyo, 1970 (Two projectors' version)

Palais Thurn und Taxis, Brigenz, Austria, 1972

University of Minnesota Gallery, Minneapolis, 1976

"Film Als Film" Kölnischer Kunstverein, Cologne, 1978. (Two projectors' version)

Loop Seen As A Line (1972)

Two separate 16mm, black and clear, loop-films. Two 16mm projectors

Each loop-film has a vertical scratched line in the middle: a white line on the black film and a black line on the clear film. Two projectors are set side by side with the loop-film hung diagonally toward a center point. The two projected images,

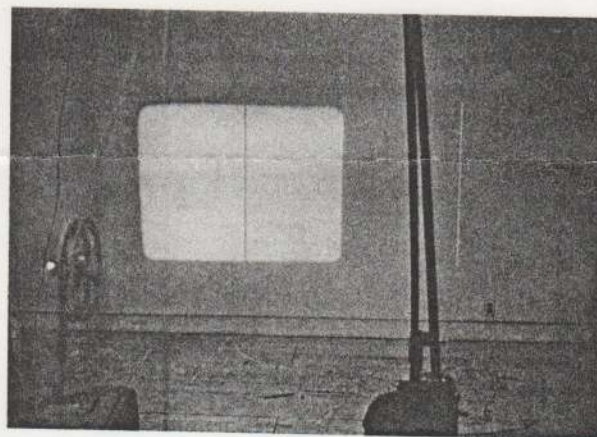
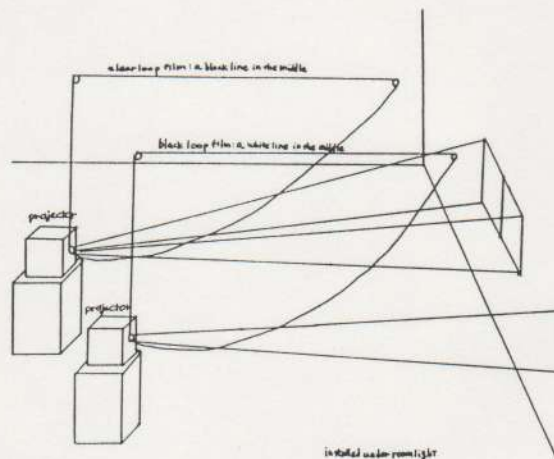
side by side, are a black line in a projected frame, and next to the right, a clear line on the wall (positive—negative). The loops are transformed into lines—three to two dimensions. After one cycle of the loop projection, scratches appear in the projected frame adding lines, and clear scratches may appear in the next, mostly broken lines. The contrast of positive and negative, side by side, becomes asymmetrical because of the scratches. There is also the mobius version which two projectors face each other with a loop-film—a white line on the black film twisted in shape of mobius loop—running between them.

Performed at:

Avant-garde Festival, Southport Sea Museum, New York, 1972

Japanese Cultural Institute, Rome, 1975 (Mobius version)

TAKA IISHURA
A LOOP SEEN AS A LINE (film installation) 1972



"Loop Seen As A Line" (1972), a private installation.

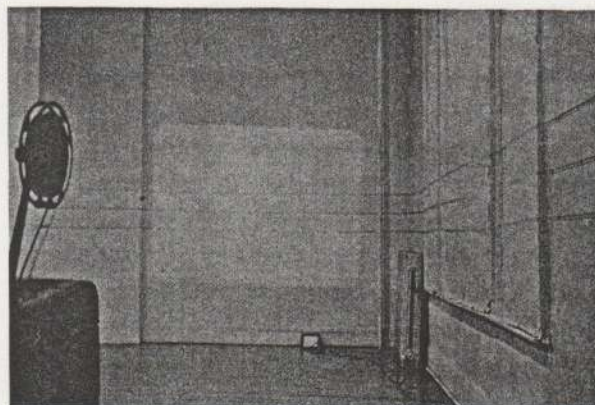
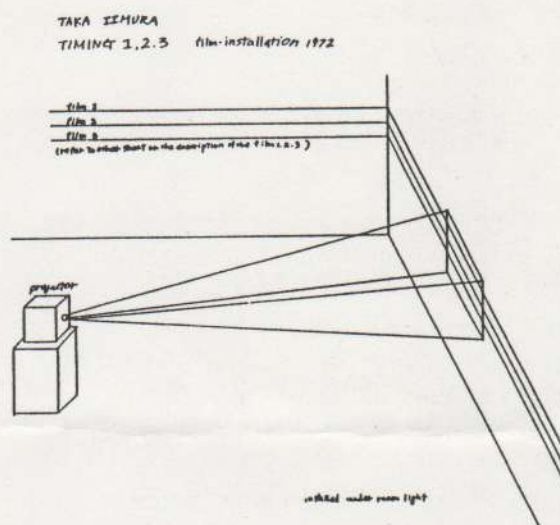
Timing 1, 2, 3 (1972)

Two prints of the 16mm film, *Timing 1, 2, 3*
100 feet

One 16mm projector

The first print, which is in three separate parts, with timing marked by felt marker in black lines on clear film is physically taped in parallel on the four walls. The other print of the same film is projected over the taped films on the wall. The film taped on the wall presents "displayed time" as one "reads" the notes. The projected film presenting projected time ("real time") shows the concept of time as one "experiences" it. The time marked in seconds on the films has a certain system. The first film (1) divides intervals in every second (24 frames) with no sound. The second film (2) divides into intervals of two seconds (48 frames). The picture and sound are placed within one second of each other. The third film (3) begins the picture from the first second (24 frames), and increases the interval one frame at a time, as 24, 25, 26..., creating the distance between picture and sound, the sound repeats during the second second and then progresses as 24, 24, 25, 26... As a result, the discrepancy between the sound and the picture progresses in frames as 1, 2, 3, 4... Expressed as a mathematical equation the intervals are as follows: $\text{Picture} = 24\text{fr.} + (n-1)\text{Sound} + \text{Picture} - 1\text{fr.}$ $\text{Discrepancy} = \text{Picture} - 24\text{fr.}$ When the film reaches 25th, the picture is 48 frames; the sound is 47 frames; the discrepancy 24 frames which divides the picture interval at the middle. After 25th, the discrepancy between the sound and the picture becomes longer than the distance between the picture and the sound, i.e., $\text{PIX}-(1)\text{-SND}-(2)\text{-PIX}, (1)(2)$. The sound comes closer to the previous picture; there is a reversal of order, and a switch of one's perception of the intervals from the sound to the picture to the picture to the sound as it is easier to perceive the shorter interval.

Performed at:
Apple, New York, 1972



"Timing 1, 2, 3," a film installation at Apple, New York, 1972.

MINUTES AND SECONDS (1973)

Two separate loop-films: 1) A 2-minutes (72 ft.) loop of half black and half clear film spliced together. 2) A 2 minutes (72 ft.) loop made up of 24 frames (one second) lengths of black and clear film spliced alternately.

Two 16mm projectors

Two projectors are set side by side with the loop-films suspended in front of them, projecting "Minutes" on the left side, and "Seconds" on the right side. As for "Minutes," either a projected frame of clear film or no image on the wall is seen every minute, and as for "Seconds," each image is seen alternately thirty times in every minute; the cycle repeats endlessly. The piece does not proceed like a clock, but is conceived in terms of light and dark intervals, both for minutes and seconds. The light and dark cycles in "Minutes" on the left and "Seconds" on the right are intermittent—so that during the light cycle on the left one is more perceptive of minutes, and during its dark cycle one shifts his perception to the right—being more perceptive of seconds. The perception of the intervals from light to dark, and dark to light changes so that the dark part seems longer than the light in the case of minutes, and the light part seems longer than the dark in the case of seconds.

Performed at:
Galerie Becker, Bochum, Germany, 1974

1 Sec and ∞ (1975)

Two separate 16mm, black and clear, filmstrips, 1 second (24 frames) each
Two separate 16mm, black and clear, loop-films

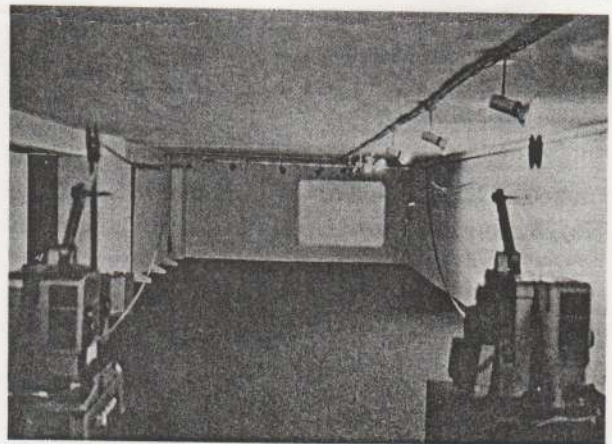
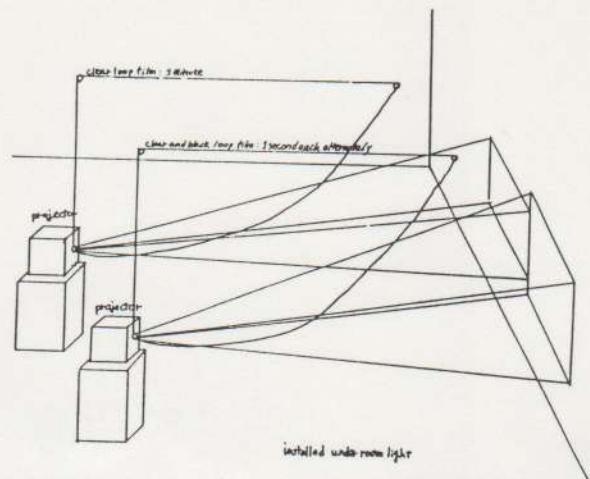
Two 16mm projectors

Two filmstrips are taped on one wall with a note: 1 SECOND (24 FRAMES). Two projectors are set side by side with loop-films in front of them projecting no image on left side and a projected frame on the right side. The filmstrips represent displayed time for the minimum unit: 1 second, and the loop-films represent projected time for the maximum. The former is to be seen as a temporal concept, and the latter is to be "experienced" as a temporal concept as well since no one experiences the infinity. The "minimum" and the "maximum" are shown simultaneously within a space. The material of black and clear film reflects the same

TAKA IIMURA

MINUTE AND SECOND

film-installation 1973

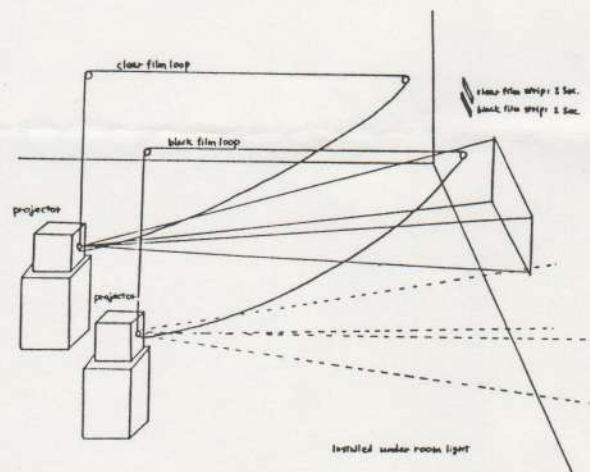


"Minutes and Seconds," Gallery Bochum, Germany, 1974.

TAKA IIMURA

1 SEC. AND ∞

film-installation 1975



concept differently: the clear filmstrip displayed on the wall is almost invisible in contrast to the black filmstrip, and the black film projected on the wall is invisible in contrast to the clear film, which is visible as a projected frame. The visibility and the invisibility of 1 second and infinity are two aspects of the concept realized in reverse manner. Dark scratches on clear film and clear scratches on black film, which may appear, produced by projection, trace the passing of time as these never repeat themselves but always increase with each cycle. The loop projection has its development with ever increasing entropy which reaches to eventual break-down.

Performed at:
 Maki Gallery, Tokyo, 1975
 Artists Space, New York, 1977
 "Film As Film", Hayward Gallery, London, 1979

Film Installation (1974)

Two separate 16mm, black and clear, loop-films
 Two white frames (or painted frames directly on the wall)
 No projector used

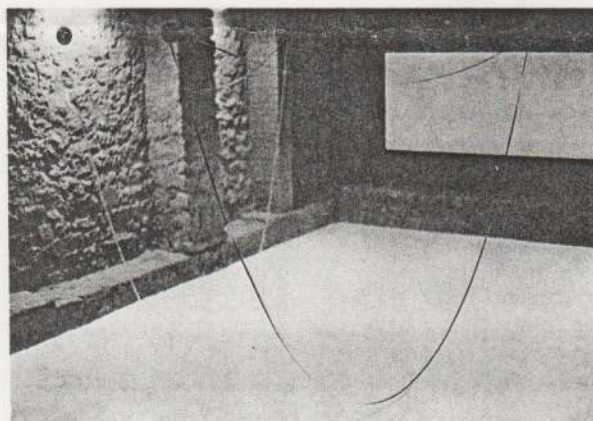
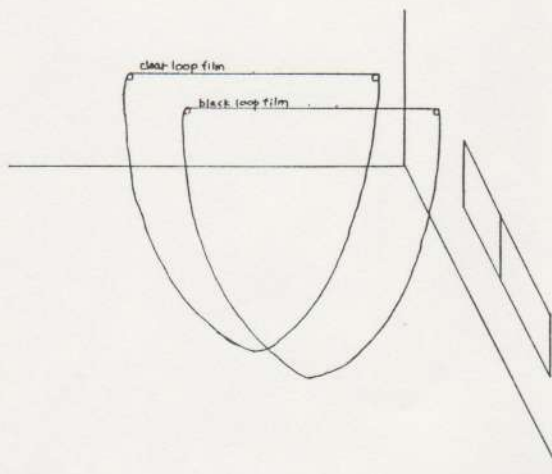
Two film-loops are suspended by spools hung from the ceiling. Two white frames are set side by side at the eye level on the wall facing the loops. The piece does not involve the projection but the display of the material. Between the loops and the two white frames on the wall there is a physical and perceptual distance where normally projector light would link them. The lack of projection makes apparent the distance and the separate entities of the films and the frames. The loops without projection stand in themselves as self-enclosed cycles, and the frames without images lay as blank spaces. The relation of the films and the frames is a referential one in a space. Acting as a projector, one may imagine an image on the frame through the clear film but not through the black film.

Performed at:
 Gallery 23, Paris, 1974
 P. S. 1., New York, 1979 (Painted frame version)
 Maki Gallery, Tokyo, 1979 (Painted frame version)



"1 Sec and ∞," Artists Space, New York, 1977.

TAKA ISHURA
 FILM INSTALLATION (UNTITLED) 1974



"Film Installation," Gallery 23, Paris, 1974.