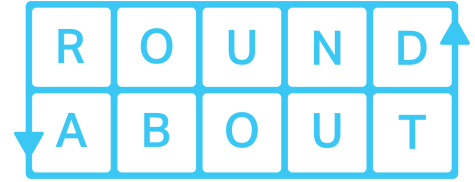


Video Data Bank Presents: *Roundabout*

Featuring Image Forum Japan

March 14th, 2024 – 6PM at Gene Siskel Film Center



Video Data Bank (VDB) presents *Roundabout*, a screening series in which the Chicago video art distributor invites a fellow moving image archive and distributor to collaborate on a conversational program of short experimental works. Participating in this round is **Image Forum Japan**, a cinemathèque and school located in Tokyo that preserves and promotes the production and proliferation of experimental film and fosters the next generation of filmmakers. The organization also runs the Image Forum Festival which is Japan's largest art/experimental film festival focusing on the screening of work from the East Asian region.

***Beneath the Skin*, Cecelia Condit**

1981, 12:00, United States, VDB Collection

"Relating a tale told by a girl on a swing, *Beneath the Skin* explores the contrast between the impersonal horror of a news story heard on television and the involvement of the storyteller in a nightmare, which gradually becomes more familiar and commonplace as the tale unfolds. The straightforward approach of the teller is humorously or frighteningly contrasted by a bombardment of visual images which mock or intensify the macabre flavor of the work." – Cecelia Condit

Cecelia Condit (b. 1947) is an American storyteller whose narrative videos explore the not-so-average experiences of the "average woman" in a social climate of sublimated violence, fear, and misogynist aggression. Her dark-humored works conflate fairy tale morals with the grisly sensationalism of tabloid headlines, incorporating appropriated images and original music into frequently operatic numbers.

***My Prince*, Oguchi Yôko**

2005, 15:00, Japan, IFJ Collection

An introspective essayistic work which evolves by shadowing KOBAYASHI Yasunori, a sadistic kidnapper exposed in 2005. Fascinated by the true story of "the prince of custody in Aomori," the artist interweaves the criminal with her fantasies, conjuring a prince who can "take away all her ego".

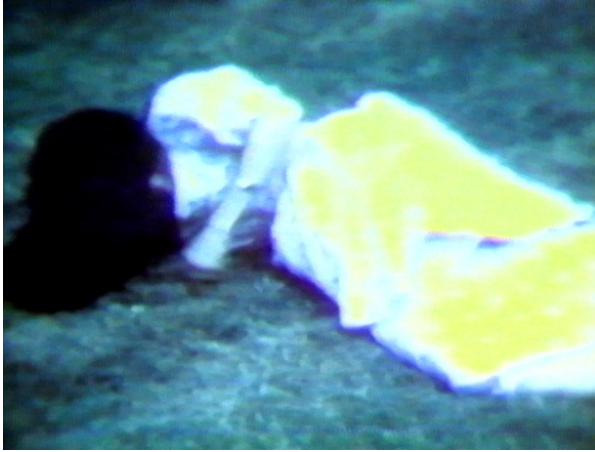
OGUCHI Yôko (b. 1964) is a Japanese filmmaker who started making films at the age of 19. In 2006, her film *Watashi no Oji (My Prince)* won the Grand Prix at the Image Forum Festival. Since then, her films have screened at numerous international film festivals. Currently, she is producing films with a focus on shooting on 8 mm film.

***Just*, Joon Soo Ha**

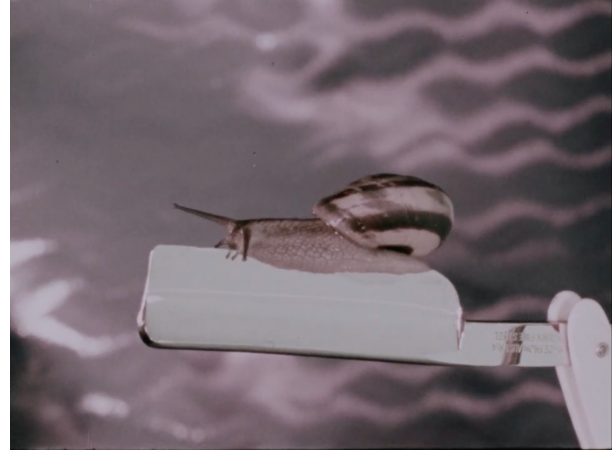
2002, 6:00, South Korea / United States, VDB Collection

Through a process of degeneration of both sound and image, the iconic American flag is endowed with new context and implication. The image is repeated by generations, using varied processes such as digital video processing, computer printing, and photocopying. Single frames are morphed from one instantiation to another and back again, in order to explore the flag's symbolic potency and divorce it from universal meaning.

JOON SOO Ha (South Korea) is a video artist, filmmaker and graphic designer whose work combines abstract concepts of time and space within cultural contexts, creating an intuitive metaphoric language. He studied filmmaking in the U.S. with the support of a Fulbright scholarship and has won numerous awards for his work internationally.



Beneath the Skin (1981), Cecelia Condit



Ultramint (1980), Hirose Tadashi

***Rapport*, Filipa César**

2007, 16:40, Germany, VDB Collection

Shot during an NLP (neuro-linguistic programming) seminar in Berlin, a group fluctuates between guided meditation and discussion on consciousness and self-acceptance.

Filipa César (b. 1975) is a Portuguese-born artist and filmmaker living and working in Berlin. She is interested in the fictional aspects of the documentary, the porous borders between cinema and its reception, and the politics and poetics inherent to the moving image and imaging technologies. César's genre-bending film and video work bridges contemporary and historical discourses.

***Textism*, Hirabayashi Isamu**

2003, 11:00, Japan, IFJ Collection

A bold short film that combines mysteriously striking images and wry humor. Three stories are told using on-screen text and computer-generated synthetic sounds. The artist's memento mori compels the viewer not so much to "think of death" as to "think of text".

HIRABAYASHI Isamu (b. 1972) is a Japanese director, writer, and designer from Shizuoka Prefecture who spent his early career in independent filmmaking and advertising. Hirabayashi has produced numerous experimental films and screened at top international film festivals around the world.

***Ultramint*, Hirose Tadashi**

1980, 10:00, Japan, IFJ Collection

A film which proceeds entirely through analogy: oil and water form into a snail on a straight razor and then into a hand moving up a body. Analogies are made of shape, movement, and texture, cutting, for example, from flesh to feathers. The marvels of the impossible—like a living thing straddling a razor's edge unharmed—are celebrated.

HIROSE Tadashi (b. 1950) was born in Yamanashi Prefecture, and studied photography at Tokyo Design School, before traveling to the United States in 1976 to learn filmmaking, where he remained until 1987. His films have been widely screened throughout Japan, the United States and New Zealand. He lives in Tsuru-shi.