

Note:

This statement is for an application for XXX residency program.

The guideline said,

"A statement discussing your work, educational experience, and intellectual interests (no more than 2 pages)"

I don't know if the order of paragraphs is working well. What is the effective structure for this statement?

Does the rule section look ok?

I am going to submit three video works, so I listed descriptions of each work in the statement. But I don't know if readers are comfortable to read them all.

I wonder if I need a conclusion.

## **Artist Statement**

### **Takako Oishi**

I consider myself a "social" artist. My work examines human interaction with the surrounding world. I am from Japan, and I received a B.F.A. from Kyoto University of Art and Design, in Kyoto, Japan, and a M.F.A. from the Hunter Collage. During my studies, I expanded my work to video, photography and installation.

Currently, I am experimenting with "Documentary art," exploring in particular the public's "voice."

To make the videos beyond traditional documentary film, I made rules below.

**1. No script, No choreography, No acting**

Plan the unpredictable and spontaneous. Instead of writing a script, I used various devices to prompt unscripted and yet "controlled" responses.

**2. Borrowed subject- To avoid the video being subjective**

Don't decide a topic by my self but borrow the topic from somewhere or somebody. To do this, I keep practicing video in public and wait a spontaneous event occurs. Once I experience an interesting event, then I borrow a subject from it and develop it.

**3. Found footage, found people, appropriation, collage, remix**

Seek the way to bring authenticity into video.

4. **No conclusion and organic growth of videos**

Each scene inspired the next. Because of this process, the scenes seem to interplay with each other. This adds [non-sequitur sense](#) to the video.

By following those rules, I use journalistic approach to my videos to discuss the daily politics that I experienced everyday life. An unscripted interview and improvised performance are two important elements to my videos. This triggers a subjective reaction in the video's participant, thus turning them into "co-authors" of the narrative.

As a theme, my works often involves a global issue in the local context. I layer multiple unrelated issues within a video, so it doesn't discuss an issue but shows a large net of complex relationships between the each issue. Then the videos reflects my reality of society that has a big complex of global, local and personal issues.

**"Trendibility"** is five minute, single channel HD video, made in 2010. These are two parallel unscripted videos; one video was taken at a disabled person's facility in my hometown in Japan, the other was taken in a deli near my home in New York City.

The two videos are tied together by the notion of disability and fashion. The first video is a conversation between blind man and non blind man. The blind person was only told by me that to touch the man in front of him and tell what he think about the person. The blind man tells what kind of person the other person is to the camera. Then ends up he talking about fashion. In the other video, the artist dressed up the young woman and told her to buy something that she wants at the deli. To people at the deli, I told them to give her permission to take video without giving them any description of work or script. The "borrowed subject" of fashion and disabled [reminds of me](#) a history of women's fashion and disability and sexuality. The each video focuses on the communications beyond cultural and societal borders.

To create the video, I communicated with people I met in the aforementioned public places. The unscripted, non-professional "actors" take their positions based on their own interpretations of how to participate into the video. As a result, the video moves beyond "planned messages." This process creates a broken narrative by multiple tellers (the video participants and an artist), and makes the viewer question the relationship between realities and tales.

**"Moist and Tasty"** is eleven minutes single channel HD video, made in 2010. The video organically grew out of an American woman baking cookies - and discussing topics - of a sexual nature. Inspired, I decided to ask my Japanese friends simple questions regarding those topics. Their answers show how culture and ideas about sex are interrelated.

Each scene inspired the next. Because of this process, the scenes seem to interplay with each other. The video is not edited in chronological order. I used multi-channel to correspond to the multiple screens on a computer desktop. But, more importantly, I used

multiple screens to connect time and distance.

**“Mother and Gasoline”** is eighteen minute, single-channel HD video, made in 2011. This video organically grew from the video taping of a deaf boy at a center for the disabled in Japan. While he draws his mother’s picture, people at the center spontaneously discuss gasoline. I combined different footage from interviews I conducted, YouTube and television news to demonstrate the relationship between humans and oil.