

Style issues

Transitions

Some unclear sentences

Artist Statement

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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 an M.F.A. from Hunter College. **During my studies, I expanded my work to video, photography and installation. (What did you expand from?)**

Currently, I am experimenting with "Documentary art," exploring in particular the public's "voice." (Watch use of scare quotes throughout—might not be necessary in all cases.)

To make 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**
I don't decide a topic by myself but borrow the topic from somewhere or somebody. To do this, I keep practicing video in public and wait until 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 a way to bring authenticity into video.
- 4. Organic growth of videos, with no conclusion**
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. (I understand what you're saying here, but the sentence needs to be refined to make sense.)**

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

As a theme, my works often involve global **issues** in local contexts. I layer multiple

unrelated **issues** within a video, so it doesn't discuss one **issue** but shows a large net of complex relationships between each **issue**. (Repetitive) Then the videos reflect my reality of society that has a big complex of global, local and personal issues. (Confused with use of "my" here.)

(Needs a one sentence introduction before launching into descriptions of each work.)

"Trendibility" is a five-minute, single-channel HD video, made in 2010, within which are two parallel, unscripted videos; one video was taken at a disabled persons' facility in my hometown in Japan, the other 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 to touch the man in front of him and say what he thinks about the person. **The blind man tells what kind of person the other person is to the camera. (This sentence repeats the sentence before it.)** Then he ends up talking about fashion. In the other video, **the artist** dressed up a young woman and told her to buy something that **she** wants at the deli. (Subject agreement is unclear here. Also confused why the use of "the artist" rather than "I".) To the people at the deli, **I told them to give her permission to take a video** without giving them any description of work or script. (Sentence structure issues—could be more concise and clear.) The "borrowed subjects" of fashion and disability reminds me of a history of women's fashion and disability and sexuality. Each video focuses on the communications beyond cultural and societal borders. (These two sentences need to be clearer.)

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 the artist), and makes the viewer question the relationship between reality and tales.

"Moist and Tasty" is an eleven-minute single-channel HD video, made in 2010. The video organically grew out of a scene with 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. However, the video is not edited in chronological order. **I used multi-channel to correspond to the multiple screens on a computer desktop. (The term "multi-channel" is a bit unclear... needs another descriptor.)** But, more importantly, I used multiple screens to connect time and distance.

"Mother and Gasoline" is an 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 begin discussing gasoline. I combined different footage from interviews I conducted, YouTube and television news to demonstrate the relationship between humans and oil.

(Needs a conclusion.)