

**KYOTO BIENNALE 1973:  
ART BY COLLECTIVES**  
(PARTICIPANT DATA &  
STATEMENTS)

---

## GROUP OF FIVE'S PHOTOBOOK EDITORIAL COMMITTEE + 5

---

Ikeda Shōichi

Itō Hisashi

Suzuki Kanji

[Shibata] Masako +

[Hikosaka] Naoyoshi

Yano Naokazu

Ine Ken'ichirō

Takamizawa Fumio

Hori Kōsai

Yada Takashi

Watanabe Tetsuya

### 1971

Group of Five's Photobook Editorial Committee founded

### 1972

*Group of Five's Photobook "REVOLUTION", no. 1*

*Group of Five's Silkscreen Exhibition "REVOLUTION", Muramatsu  
Gallery, Tokyo*

*Book: Group of Five's Silkscreen Exhibition "REVOLUTION",  
galerie 16, Kyoto*

### 1973

*Group of Five's Photobook "REVOLUTION", no. 2*

*Group of Five + 4's "REVOLUTION" Photo Exhibition, Tokiwa  
Gallery, Tokyo*

## Q: WHAT IS COLLECTIVISM FOR YOU?

WE ORGANIZED Group of Five's Photobook Editorial Committee in 1971. It was occasioned by the reckoning that we somehow discovered "somebody else's [work]" in "my own work." We existed in the weathering of landscape photography. Even though each feels the necessity of photographing "landscape," the style of "landscape photography" was "somebody else's."

The five members comprise one photographer, two designers, and two painters. A shared area among the five in their different phases of expression was this weathering of landscape photography.

It is meaningless if an individual artist finds the weathering of landscape photography in his or her expression. Our starting point is the encounter of multiple artists that enables us to see positively this state of expression that we can only see negatively as individuals.

Over the past three years, we have repeatedly endeavored to clarify this positivity that we have identified by starting from the multiplicity of our thinking and sensitivities, and to engage in practices that we have formulated by using this positivity as our starting point.

Is it only we who must seek a positive quality in the weathering? To those of us who emerged from the cultural situation of the late 1960s, the culture of the early 1970s feels all too desolate.

Too many lesser works proliferate. What sustains them is a will to "never imitate others; make something that has never existed before."<sup>1</sup>

Amid a desolate culture inundated by lesser works, is it possible for us to not imitate others and make something that has never existed before?

We think it is.

Yet before doing so we have to devise a weapon from within the situation in which we find ourselves. And we must train ourselves to deploy these weapons we have acquired to their fullest capacities. And it is precisely this training (that is, *practice*) that functions as the sole style for us now in clarifying the area that we can call "our works."

At the 2nd Kyoto Biennale we will attempt a *practice* in which we

<sup>1</sup> [A reference to Yoshihara Jirō's command to the members of Gutai. The de facto author of this questionnaire response, Hikosaka Naoyoshi, was greatly influenced by Yoshihara's "originality discourse," as demonstrated in his 1973 essay "Tojirareta enkan no kanata wa: Gutai no kiseki kara nani o," *Bijutsu techō*, no. 370 (August 1973): 72–92; partially translated as "Beyond the Closed Circle: What Can We Learn from Gutai's Trajectory?," in *From Postwar to Postmodern: Art in Japan 1945–1989*, ed. Doryun Chong, Michio Hayashi, Kenji Kajiyama, and Fumihiko Sumitomo (New York: Museum of Modern Art, 2012), 274–78.]

transform “somebody else’s work” into *my* work, and transform “my work” into *somebody else’s* work. We plan to add artists other than our membership. We are still standing at the starting point.

---

## EQUIVALENT CINEMA

---

Ishihara Kaoru  
Imai Norio  
Uematsu Keiji  
Uematsu Yoshio  
Matsumoto Shōji

Miyagawa Noriaki  
Muraoka Saburō  
Yamanaka Nobuo  
Yamamoto Keigo

## Q: WHAT IS COLLECTIVISM FOR YOU?

EQUIVALENT CINEMA is not a permanent name. It is more appropriate to say that it represents our one-time-only participation in Kyoto Biennale '73. To be more precise, the name is effective from August 10 to 19, 1973.

We thus have no history as Equivalent Cinema.

However, since certain participants of *Expression in Film '72—Thing. Place. Time. Space: Equivalent Cinema* will participate in Kyoto Biennale '73 under the name Equivalent Cinema, if we have to, we could say *Expression in Film '72* constitutes our exhibition history.

We therefore repeat the concept statement of *Expression in Film '72* below in lieu of Equivalent Cinema's exhibition history.



REQUEST FOR PARTICIPATION  
IN THE 5TH EXHIBITION OF  
CONTEMPORARY PLASTIC ART  
WITH THE THEME *EXPRESSION*  
*IN FILM '72*

THIS YEAR we are presenting the 5th Exhibition of Contemporary Plastic Art. This edition's concept is *Expression in Film '72—Thing. Place. Time. Space: Equivalent Cinema*, as detailed below.

In the past, aside from painting and photography, *eizō*<sup>1</sup> were typified by movies, that is, images presented in the space of a theater. They were projected according to a certain program, and the duration of projection at the movie theater would be absorbed and consequently replaced by a time of imaginary [as opposed to real] images, and become concomitant to the viewing of the film. It may also follow that the space of the theater is absorbed into the screen—that is, a delineated space—and becomes a space concomitant to viewing the film. Accordingly, we argue that the audience is deprived of their agency over time and space, as they sit in a dark room and gaze at it merely in the flow of time. We want the opposite of this—not occupying a certain time with a specific film, not having spaces outside the screen erased while viewing a film, not having time and space absorbed by the so-called film. That is, we wonder if we may postulate a “place” as a relationship between “*eizō* and human” wherein “time and space in the film” is equivalent to “time and space in the audience.” We wonder if we may realize a space of *eizō* as such a “place,” departing from the past assumption that time is a flow that contains the existence of time and us

<sup>1</sup> [The Japanese term *eizō* 映像 is difficult to translate into English. A simple translation as “imagery” is too broad, while a literal translation as “projected or reflected imagery” does not lend well in English. An alternative might be “moving imagery,” which however denotes only films and videos, excluding photography. Photography is a vital element in discoursing on *eizō* in postwar Japanese art, as the 6th Exhibition of Contemporary Plastic Art in 1973 demonstrated with its thematic focus on “*eizō* expression,” which the organizers explicitly tied to “photo, film, and video.” Another telling example is a 1990 exhibition organized by the National Museum of Modern Art, Kyoto, to survey the state of photographic expression in contemporary art, as indicated by its bilingual title, *Ikōsuru imēji: 1980-nendai no eizō hyōgen / Images in Transition: Photographic Representation in the Eighties.*]

in it, and adopting the thinking that time is in an inseparable mutual relationship with space wherein time and space are undifferentiated or undifferentiable, without time defining space or vice versa.

It goes without saying that an exhibition in which “*eizō*,” “thing,” “place,” “time,” and “space” are equivalent is neither about turning *eizō* into an environment nor turning an environment into *eizō*.

The above is a brief summary of our exhibition concept. We hope that you consider it and agree to participate in this project.

*5th Exhibition of Contemporary Plastic Art Planning Committee*  
*August 15, 1971*



Sixteen artists who agreed to the above concept participated in *Expression in Film '72* at Kyoto Municipal Museum of Art over six days from October 14 to 19, 1972. At the end of the exhibition the group was in effect dissolved.

On May 16, 1973, upon receiving a request from the Kyoto Municipal Museum of Art to participate in Kyoto Biennale '73, those sixteen artists considered whether to gather again. Seven decided not to participate for individual reasons, and the above nine decided to participate under the name Equivalent Cinema.

We are participating in the biennale with the same concept as *Expression in Film '72*. However, each of our works must be individual; therefore, at 5pm on August 19, 1973, Equivalent Cinema will physically vanish while definitely presenting our response to the question “What is collectivism for you?”—or not presenting it at all.

---

**PEOPLE WE KNOW  
+  
PEOPLE WE KNOW  
+  
PEOPLE WE KNOW**

---

*August 10–19, Kyoto Municipal Museum of Art, 2nd Floor*

Inumaki Kenji  
Umemoto Tateo  
Enokura Kōji  
Kanesaki Hiroshi  
Kawanishi Yūko  
Suzuki Shigeo  
Takayama Noboru

Tanaka Toshiaki  
Naitō Haruhisa  
Chō Shigeyuki  
Nakamura Tsutomu  
Nomura Hitoshi  
Hatta Jun  
Hatta Keiko

Habu Makoto  
Fujii Hiroshi  
Hoshino Kōshirō  
Miyazaki Toyoharu  
Murata Chiaki  
Yonezu Shigehide

**1971**

November 12–19: *We Are Totally Hopeless*, Kyoto Municipal Museum of Art (main wing, room 105) and Kyoto Shoin (4th floor)

May 20–21: *Project through Moving Images*, Kyoto Shoin (4th floor) and Kyoto University Seibu Lecture Hall

August 4–9: “Context” Exhibition = *Art Is an Exhibition = We Are Active*, Kyoto Municipal Museum of Art (main wing, rooms 103 and 104) and Kyoto Shoin (4th floor)

October 31–November 5: galerie 16 (2nd floor)

November 16 and 23: *Statements by 16* (in film media), Kuni Chiya Dance Institute, Tokyo

1973

August 4–8: *Calmness and a Cicadas Song* (expression and expressive theory), Kyoto Municipal Museum of Art (rooms 101–104)

## Q: WHAT IS COLLECTIVISM FOR YOU?



## NIRVĀNA DATA INTEGRATION— THE FINAL ART INSTITUTE

Void/Imaginary Space Situation Research Center (Kyokūkan Jōkyō Tanchi Sentā)<sup>1</sup>

Ancient Pan-Ritual School (Koshiki Han-Girei-ha)

Goma Workshop (Goma Kōbō)

Final World Center (Saishū Sekai Sentā)

Cybernetics Nirvana Consciousness Body (Saibanetikkusu Niruvana Ishikitai)

Death Model Workshop (Shini-gata Kōbō)

White Time Society (Shiroi Toki no Kai)

Regeneration Gathering (Taika-en)

Fourth Interglacial Period Integrated Gas Research Institute (Daisan Kanpyōki Sōgō Kitai Kenkyūjo)

Meditation Samadhi Caves (Nen-ru Zanmai Kutsuin)

NOSE Research Institute (NOSE Kenkyūjo)

Hoshibei

Bārinibāna Bāriyāya Body

Matai Workshop (Matai Kōbō)

Lilliput Kingdom (Riripatto Ōkoku)

**1** [虚空間状況探知センター. The name of Matsuzawa Yutaka's one-person collective was translated by the artist himself as Imaginary Space Situation Center. Matsuzawa's use of "imaginary" was derived from the mathematical concept of "imaginary numbers," which constitute complex numbers when combined with real numbers. As such, 虚空間 can be read as *kyokūkan*, as in *kyosū* 虚数 (imaginary number). However, in light of Matsuzawa's affinity with Buddhism and his poetic sensibility, it is notable that 虚空間 contains *kyokū* 虚空, or "void" in Buddhist terminology. This double reading is reflected in Void/Imaginary Space Situation Research Center.]

**1969**

August: *End of an Illusion That Is Art*, an exhibition and symposium, Shinano Art Museum, Nagano Prefecture

**1970**

August: *Nirvana: For Final Art*, Kyoto Municipal Museum of Art

**1971**

January: *Invitation to Final Art*, Nagasaki Prefecture Art Museum

January: *1st Degeneration Gathering*, Suwa, Nagano Prefecture

February: *Presentation of Telegraph Body/Extension of Ideas*, galerie 16, Kyoto

February: White Time Society, Suwa, Nagano Prefecture

May: *Presentation of Information*, participation in *10th Contemporary Art Exhibition of Japan*

July: *On'e*, Meditation Platform, Shimo Suwa, Nagano Prefecture

December: *1st World Uprising*

**1972**

February: *Yama-shiki in Winter*, Meditation Platform, Shimo Suwa, Nagano Prefecture

March: *Being Open*, Shinano Art Museum, Nagano Prefecture

June: *Sky Documentations*, Gallery Hakuzen, Nagoya

July: *Recycle*, Tokiwa Gallery, Tokyo

July: *3rd Degeneration Gathering*, Suwa, Nagano Prefecture

August: *Meta Art Project*, galerie 16, Kyoto

October: *Document Okayama*, Okayama Prefecture Cultures Center

November: *Catastrophe Art*, Centro Culturale S. Fedele, Milan, and Pinar Gallery, Tokyo

December: *2nd World Uprising*

## Q: WHAT IS COLLECTIVISM FOR YOU?

WE CONSIDER the aspects of a collective or human assembly—such as necessity, possibility, form, substance, significance, role, etc.—to be nothing but the manifestation of an attitude, that is, the desire and inner being of those involved in that gathering. Is a so-called community possible for artists? Our activities that make collectivism indispensable are not necessarily directed at the expansion of the idea of art. Rather, our activities will increasingly assume the guise of an expression that potently engages humans, an expression that becomes one with spiritual culture itself, an expression that conceptualizes the present not as an analytic period but an integral period, and an expression that derives from our knowledge of our own role. Or they begin to manifest these expressions more forcefully. This seems evident based on our shared orientation toward life. The last and only path engages more profoundly with Nirvana. More Vanishing, acts of calmness, and great compassion. Emerging therein is an ultimate expression, life that is at once omnipresence and nothingness—therein a unified conceptual body that sees no distinction between here and there, or a unified sensory body, becomes an expression.

<sup>2</sup> [The original includes the address and telephone number in Nagoya, which are withdrawn here.]

\* Among the documents on display, those that can be photocopied may be obtained at cost (photocopying and postage). Please contact the Final Art Institute Office.<sup>2</sup>

---

## JAPAN KOBE ZERO

---

Enoki Chū	Nakano Hideko
Ogino Masashi	Nishio Keiko
Sakagami Yōko	Furukawa Kiyoshi
Shigeura Naomi	Maeda Masanobu
Takahashi Haruo	Moritan Shinichirō
Tamakoshi Nobuki	Yamada Makiko
Nakai Toshio	Yamada Yoshinori

### 1969

*Proposal to Japanese Archipelago*, Sanchika Plaza, Kobe (68 participants)

### 1971

*Rainbow Revolution*, event in Kobe (150 participants)  
*Research Institute of Humans as a Phenomenon*, group exhibition (19 participants)

### 1972

*Dismantled and Revived*, Shinanobashi Gallery, Osaka (Enoki Chū, Furukawa Kiyoshi, and Wasa Ichizō)  
*Fabric 400 m<sup>2</sup>*, event in Kobe (33 participants)  
*Furi, Buri, Buriburi*, Shinanobashi Gallery, Osaka (Kawamura Hajime, Sakagami Yōko, Nakano Hideko, Yamada Makiko, and Yamada Yoshinori)

1973

Kyoto Independent Exhibition, presentation of *Human Hunting Machine* (11 participants)

*Image Box*, event in Kobe (23 participants)

*Balloon Specifications*, Shinanobashi Gallery, Osaka (Ogino Masashi, Nakai Toshio, Maeda Masanobu, and Yamada Yoshinori)

## Q: WHAT IS COLLECTIVISM FOR YOU?

WE BELIEVE that expression is an act that emerges from the human desire to fill our empty time in life by making our “living” more acute. So only the [ongo]ing form of transcending the idea of expression can be true expression. Naturally, it is a scream mired by self-righteousness and prejudice.

We value screaming collectively over screaming individually. In our everyday, wherein we are neither god nor genius, we try to exercise the [ongo]ing form of expression and declaration in making our living more acute through team production based on team thinking.

Therein, if we want to avoid being overwhelmed by self-righteousness and prejudice, if we want to present our expression forcefully, the best method will be to make a fierce effort to turn an individual image into a collective image, and to gain something more total through discovering and reformulating new relationships.

When an individual chooses death, it's called suicide. When a pair of individuals choose death, it's called *shinjū* [double suicide]. What is it called when a group of individuals chooses death? Perhaps forming a group is a way to survive. Indeed, we believe we must survive. Based on this attitude, we are keenly conscious of [creating] a communication method “from us who have adopted the name Japan Kobe Zero to you.”

---

## THE PLAY

---

Ikemizu Keiichi	Fukunaga Hiroshi
Suzuki Yoshinobu	Miki Toshio
Miki Tetsuo	Mizuno Masatoshi
Mizuno Tatsuo	Murata Keiichi
Fukunaga Toyoko	Yamashita Sumio
and	Yoshioka Shigeo
Nakata Kazushige	Tamura Hirofumi
Hige Nishimoto	Ōtsuka Yūzō

### 1967

*Play Exhibition*, staging outdoor Happenings

### 1968

*Voyage: Happening in an Egg*, releasing a huge egg into the Japan Current at a point 20 kilometers south of Shionomisaki

### 1969

*Current of Contemporary Art*, going downstream on an arrow-shaped raft from Uji River in Kyoto to Nakanoshima in Osaka  
*7 Dimensions*, participating in *Trends in Contemporary Japanese Art*  
*The Play* (broadsheet newspaper)

### 1970

*White Cross Manifesto*, creating a 50-by-50-meter white cross

atop Mount Kinchō in the Rokkō mountain range  
*Sheep*, traveling with 12 sheep from Kyoto to Osaka over a week

**1971**

*Bench*, participating in the *10th Contemporary Art Exhibition of Japan*

**1972**

*Flag*, erecting a flag atop Mount Ondo in Kyoto  
*Ie: The Play Have a House*, going downstream in a house-shaped raft from Kasagi in Kyoto to Osaka over a week

## Q: WHAT IS COLLECTIVISM FOR YOU?

THE PLAY once was a group of those who expressed themselves through staging acts. We were also conscious of being a collective and tried to formulate its meaning.

As our acts of expression become more everyday, and as the everyday also comes to assume a potential for being an act of expression, The Play is considered to be a group of nothing but humans themselves.

As the times of The Play overlap, and as our shared experiences and words overlap, our consciousness as a collective can be confirmed unconsciously and we can shift to the next act just as easily as we might say “Let’s eat on the grass today!”

*The Bridge* is a bridge itself, cut out and extracted from the sky, the water, and sounds, etc.

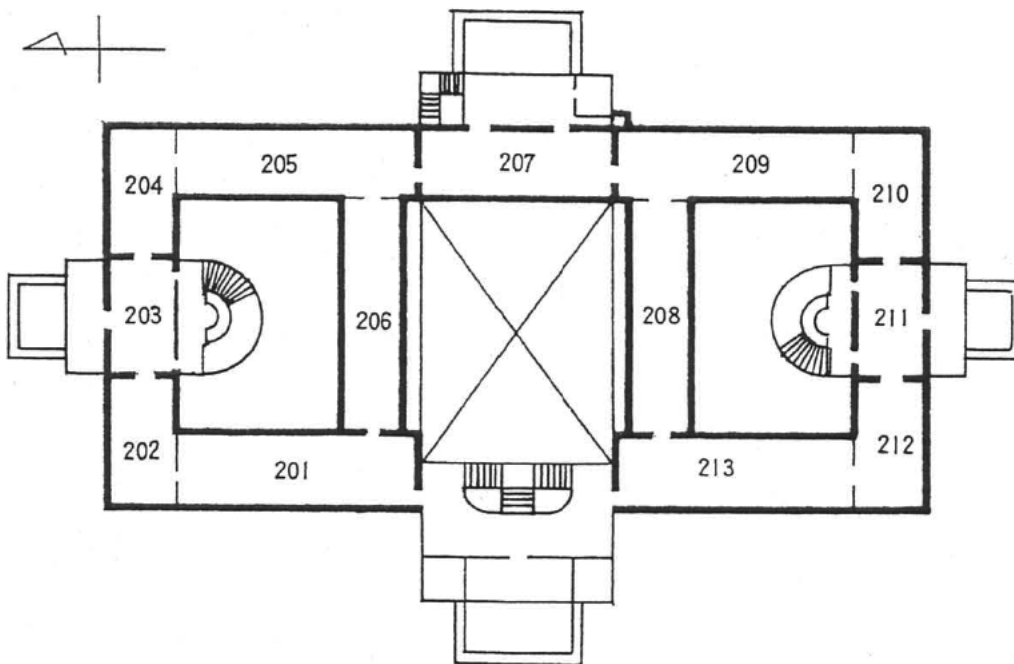
On August 20, 1973, we will return *The Bridge* to our landscape of the River Kizu at Shimotsuya, Kumiya-machi, in Kyoto.

## EXHIBITION PLAN

### (2ND FLOOR)

- Rooms 212–213:* Group of Five's Photobook Editorial Committee + 5  
*Rooms 207, 211:* Equivalent Cinema  
*Rooms 208–210:* People We Know + People We Know + People We Know  
*Rooms 202–205:* Nirvāna Data Integration—The Final Art Institute  
*Room 201:* Japan Kobe Zero  
*Room 206:* The Play

This brochure is accompanied by a 20-page documentation with photos and materials from the exhibition (being printed).



KYOTO BIENNALE '73: AUGUST 10–19,  
KYOTO MUNICIPAL MUSEUM OF ART

These texts were originally published  
in 1973 *Kyoto biennale / Kyoto Biennale*  
1973 (Kyoto: Kyoto Municipal Museum of  
Art, 1973). Translated by Reiko Tomii.

© 2021 Kyoto City Museum of Art +  
Bunka-cho Art Platform Japan

[artplatform.go.jp/resources/texts/202013](http://artplatform.go.jp/resources/texts/202013)