

Strategies for Survival (1986)

03: Tatsuo Yamamoto (Japan)

Strategies for Survival (1986) is an archives project produced by UNIT/PITT Society for Art and Critical Awareness in 2023, funded by the BC History Digitization Program at the University of British Columbia.

Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists was organized by the Vancouver Artists' League, as a component part of *Vancouver: The Place, Vancouver: The People*, a City of Vancouver centennial project for 1986.

Find the rest of the project linked at unitpitt.ca



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03: Tatsuo Yamamoto (Japan)



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[03: Tatsuo Yamamoto \(Japan\)](#)



QUOTE

These are the people who try to create real unique works of art. They usually have much difficulty in making a living by selling their work only. So, they have various jobs, like gardeners, carpenters, graphic designers, art school teachers, etc.



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00:00:00

Tatsuo Yamamoto, Japan:

They are the people who try to create real unique work of art. They usually have much difficulty in making a living by selling their work only. So, they have various jobs, like gardeners, carpenters, graphic designers, art school teachers, etcetera.

[Tone.]



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03: Tatsuo Yamamoto (Japan)

INTRODUCTION (2023)

Strategies for Survival (1986), is an archives project produced by UNIT/PITT Society for Art and Critical Awareness, re-presenting the partial proceedings of *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League at the Commodore Ballroom in Vancouver, June 9, 10, and 11, 1986.



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00:00:21

Francesca Bennett, project coordinator:

Welcome to *Strategies for Survival (1986)*, an archives project produced by UNIT/PITT Society for Art and Critical Awareness, re-presenting the partial proceedings of *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League at the Commodore Ballroom in Vancouver, June 9, 10, and 11, 1986.

[Tone.]



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03: Tatsuo Yamamoto (Japan)

DOCUMENTS AND ACCESS

For expanded access, this document presents textural and lightly edited transcripts of the presentation.

On the right is the timestamped textural transcript, with all the *ums*, *ahs*, pauses, and grammatical idiosyncrasies of the spoken word, meant to be read with the audio, linked [here](#).

This column on the left provides the lightly edited, easy-to-read transcript. This can be read with or without the audio, and subject headings from the original conference papers, or added for this project, are linked in the [TABLE OF CONTENTS](#) above; matching the timestamps at right.



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00:00:49

Francesca Bennett, project coordinator:

If you've already listened to the 2023 introduction (track 00, linked [here](#)), you may wish to skip ahead in this text [to [00:02:00](#)] and then skip ahead in the audio to match the timestamp.

[All the timestamps are linked in the [TABLE OF TIMESTAMPS](#) above.]

If you haven't listened to the introduction, or any of the other recordings, you'll want to know that this is a multi-part project, presenting archival audio recordings alongside textural and lightly edited transcripts, for expanded access.

On the left of each transcript document is a lightly edited, easy-to-read transcript that, in some cases, directly excerpts the original conference papers; this can be read with or without the audio.

(By the way, if you're listening to the audio recording, and wondering, "where are the transcripts?" you can find links to those documents in the audio description!)

This column on the right presents the textural

edited transcript
textural transcript
Tatsuo Yamamoto (Japan)



edited transcript

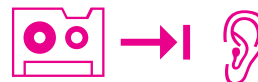


transcript, with all the *ums*, *ahs*, pauses, and grammatical idiosyncrasies of the spoken word, to match the archival audio as close as possible—it may be difficult to read this side of the page without the relevant audio recording, [linked [here](#)].



textural transcript

[Tone.]



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03: Tatsuo Yamamoto (Japan)



DAY 1, SPEAKER 2

Tatsuo Yamamoto, an artist from Japan, was the second speaker on the first day of the conference. The recent surprise discovery of another cassette tape documenting his presentation means that we'll have more to share from the archives soon.

For now, between the slides and the partial Q&A, the rest of Tatsuo Yamamoto's paper has been inserted from the copy in the archives.

📅 1986 / 📄 2023 / 📅 1986

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00:02:00

Francesca Bennett, project coordinator:

Tatsuo Yamamoto, an artist from Japan, was the second speaker on the first day of the conference. The recent surprise discovery of another cassette tape documenting his presentation means that we'll have more to share from the archives soon; this draft transcript presents only part of his presentation and part of the Q&A, timestamps omitted.

I'll mention that there are a few brief moments where the audio recording is very poor—this happens across the tapes, as you've probably noticed—but here, it has rendered a few words too difficult to confirm, so these are bracketed; this includes the name of the person introducing Tatsuo Yamamoto, and I was unable to correctly identify him through research. Mistakes are my own.

After the tone, I'll read Tatsuo Yamamoto's biography from the original conference papers. After another tone, we'll join the conference in 1986.

edited transcript

textural transcript

03: Tatsuo Yamamoto (Japan)



edited transcript



[Tone.]



textural transcript



03: Tatsuo Yamamoto (Japan)



📅 1986 / II / 📅 1986

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BIOGRAPHY (1986)

TATSUO YAMAMOTO Japan

Tatsuo Yamamoto was born in Shiga, Japan in 1947. He received his formal training in Japan at the Itoh Art Institute and the Forumu Art Institute. His first solo exhibition of paintings was held at Ginza, Tokyo, in 1971, and since then his work has been displayed in numerous galleries throughout Tokyo. Internationally, Yamamoto has taken part in a number of exhibitions, including the International Outdoor Exhibition in Recife, Brazil (1979) and the 16th São Paulo Biennial (1980). Since 1973, Yamamoto has lived and worked in Ikeda, a small town on Hokkaido Island.

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???:???:?1

Tatsuo Yamamoto was born in Shiga, Japan in 1947. He received his formal training in Japan at the Itoh Art Institute and the Forumu Art Institute. His first solo exhibition of paintings was held at Ginza, Tokyo, in 1971, and since then his work has been displayed in numerous galleries throughout Tokyo. Internationally, Yamamoto has taken part in a number of exhibitions, including the International Outdoor Exhibition in Recife, Brazil (1979) and the 16th São Paulo Biennial (1980). Since 1973, Yamamoto has lived and worked in Ikeda, a small town on Hokkaido Island.

[Tone.]

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INTRODUCTIONS (1986)

[Marion Barling, conference coordinator, speaks off-mic to a photographer documenting the conference.]

Marion Barling, conference coordinator:

Okay. Could I ask you all to take your seats please?

[Long pause.]

I am going to repeat the changes, as it wasn't clear the first time. Margaret Harrison [from Britain] will speak at 9 o'clock on the third day, and replacing the Nicaraguan speaker, José Ventura [from El Salvador] will be speaking at 2 o'clock tomorrow.

[Long pause.]

I think we should get straight on with the second speaker. Dr. [?] will do the introduction for us. So, I'd like you to welcome our second speaker, Tatsuo Yamamoto.

???:???:?2

[Marion Barling, conference coordinator, speaks to someone off-mic, "I want you to take general photos as well... of the artist speakers. I don't know if that was clear."

"Oh, okay. I might just walk around."

"Walk around, find some interesting shots."

"Um, other people are speaking as well?"

"Other people speaking, and general audience ones as well."

"Okay... okay, thanks."

Marion Barling, conference coordinator:

Okay. Could I ask you all to take your seats please?

[Long pause.]

I am going to just repeat the changes, as I think maybe it wasn't clear the first time. Margaret Harrison will speak at nine o'clock on the eleventh, and in replace of a Nicaraguan, José Ventura will be speaking at two o'clock on the tenth of June.

[Audience laughs and claps.]

In any case, I welcome you, and I come as an interceder, I hope, rather than as an interloper.

I'm pleased to introduce the Japanese participant in your conference, Tatsuo Yamamoto, who is an artist. Whether he is starving or not, I'm unable to say because, having met for the first time at our table this morning, and asked a number of questions about his background and his work—in order better to intercede and to introduce you and his message to you—I asked various questions, but how he eats was not among them.

[Audience laughs.]

There is one further general point that I would like to make. Even though Mr. Yamamoto is the artist and I am the akademischen, I owe it to Mr. Yamamoto and—what shall we call it? The wanted Japanese penchant for precision that I'm here at all this morning. Because, owing to a misunderstanding, probably my own—and indeed there is confirmation of that point—I thought that your conference was next month.

[Some laughter from the audience.]

I'd like to say that I too am in uniform—it's my summer uniform.



[Audience laughs and claps.]

But in any case, I welcome you, and I come as an interceder, I hope, rather than as an interloper.

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edited transcript



textural transcript



03: Tatsuo Yamamoto (Japan)



So, Mr. Yamamoto got me up with a telephone call. And it makes me doubly pleased to be able to do my job here this morning.

[Some laughter from the audience.]

Mr. Yamamoto was born almost 40 years ago, in what I would call—

[Some laughter from the audience and the speaker.]

—you don't want the actual year, do you? It's probably in your papers.

But Mr. Yamamoto was born in what you might call the heartland of Japan, near the old capital of Kyoto. And I had a chance pleurably to ask about his family circumstances, and his early background, and so on. And indeed, I do believe that this has a bearing on the kind of work that he is doing, the way he has chosen to live, and his presence here today. But what I would like to emphasize rather than specific details, which I made notes of—and which I had better forbear sharing with you, in order to move on and allow you to spend this much of the next time with Mr.

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[Some laughter from the audience.]

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textural transcript

03: Tatsuo Yamamoto (Japan)

Yamamoto and his message rather than with my prattling—I will say that he spent most of the first 10 years of his life in a rather rural setting, by the shores of the largest freshwater lake in central Japan [Lake Biwa or Biwa-ko; located entirely within Shiga Prefecture], not far from Kyoto. After that— and there were reasons why he then moved—Tatsuo Yamamoto was thrust at the age of about 10 years into the cauldron of super city, Tokyo. And I gather that he didn't like feeling hot there. But—

[Some laughter from the audience.]

—he survived—

[Speaker laughs.]

—which is a good omen for all of you taking part in this conference given its objectives.

And he decided, around the time he was a middle school student or a junior high school student, that he would become an artist, and as such, live and work in protest of over-civilization, and over-industrialization.

edited transcript

that this has a bearing on the kind of work that he is doing, the way he lives— has chosen to live, and his presence here today. But what I would like to emphasize rather than specific details, which I made notes of—and which I had better uh— forbear sharing with you, in order to move on and allow you to spend this much of the next time with Mr. Yamamoto and his message rather than with my prattling—I will say that he spent most of the first 10 years of his life in a rather rural setting, by the shores of the largest freshwater lake in central Japa, not far from Kyoto. After that— and there were reasons why he then moved— Tatsuo Yamamoto was thrust at the age of about 10 years into the cauldron of super city, Tokyo. And I gather that he didn't like feeling hot there. But—

[Some laughter from the audience.]

—he survived—

[Speaker laughs.]

—which is a good omen for all of you taking part in this conference given its objectives.

03: Tatsuo Yamamoto (Japan)

After he graduated from university—and I’m skipping a lot of detail as I had better do in order to make short with this business—he moved to one of the most isolated places imaginable in Japan on the northern main island of Japan, Hokkaido. I mention, as a point of coincidence and curiosity that for two years, thirty years ago, I taught English at a commercial college on the island of Hokkaido and I had a chance to visit the regional city, Obihiro, near which Mr. Yamamoto has come to live. He went there because the town of Ikeda is about 30 minutes from Obihiro. It’s still an agricultural centre, at the time that I recall, they grew lots of corn, and I understand from Mrs. Yamamoto that they also raise good beans in the Obihiro area as well. He was hired by the Ikeda townspeople as a civil servant. He worked for two years and designed a town building and a fountain, but then decided that that compromised his ideals as an artist, and since that time, he has been living independently—to the best of my knowledge, without any kind of government subsidy. He will make points concerning that, and concerning the state of the arts and aesthetic taste in Japan, but I’ll mention just one further point before turning the podium over to Mr.

And he decided, around the time he was a middle school student or a junior high school student, that he would become an artist, and as such, live and work in protest of over-civilization, and over-industrialization.

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textural transcript

03: Tatsu Yamamoto (Japan)

Yamamoto. Obihiro and Penticton are sister cities, and last summer—

[Off-mic, Tatsuo Yamamoto corrects the speaker, “Ikeda, Ikeda...”]

—I’m sorry, not Obihiro—Ikeda, the town of Ikeda—I thank Mr. Yamamoto for the corrections.

So I owe him double thanks for being here and—



[Some laughter from the audience.]

—for his alertness. Penticton and Ikeda are sister communities, and last summer for just four or five days, I believe it was, Mr. Yamamoto visited Penticton. And just before coming to Vancouver today, he visited Penticton again. Whether he’ll have a chance to mention anything about that is up to Mr. Yamamoto.

[Some laughter from the audience, louder now.]

But I do suspect that his attendance at the conference today is owing in some way to the participation, however indirectly, of our good friends and neighbours in the Okanagan. Without

edited transcript

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[Off-mic, Tatsuo Yamamoto corrects the speaker, “Ikeda, Ikeda...”]

—I’m sorry, not **Obishiro** [Obihiro], Ikeda, the town of Ikeda— yes, I thank Mr. Yamamoto for the corrections.

So I owe him double thanks for being here and—



[Some laughter from the audience.]

—for his alertness. Penticton and Ikeda are sister communities, and last summer for just four or five days, I believe it was, Mr. Yamamoto visited Penticton. And just before re— coming to Vancouver today, he visited Penticton again. Whether he’ll have a chance to mention anything about that is up to Mr. Yamamoto.

03: Tatsuo Yamamoto (Japan)



further prattling, I'm pleased to introduce Mr. Yamamoto, who will talk about the artist and survival in Japan.



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edited transcript



[\[Some laughter from the audience, louder now.\]](#)



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textural transcript



03: Tatsuo Yamamoto (Japan)



SUPPORT FOR THE ARTS IN JAPAN, AN OVERVIEW

Tatsuo Yamamoto:

Thank you, Professor [?].

I wanted to make my speech enjoyable, but his introduction was a lot more enjoyable than my speech.

[Audience laughs.]

The good news is that you will hear bad news from everywhere, so that you will know that you aren't the only ones who are struggling.

[Tatsuo Yamamoto laughs at himself.]

I must tell you that Japan is not such a good model to copy, so I'm afraid you won't have very much to learn. So instead, I prepared slides, which I believe will be a bit enjoyable.

It is indeed a pleasure to be able to take part in

???:???:?3

Tatsuo Yamamoto:

Thank you, Professor [?].

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Uh— it is indeed a pleasure to be able to take part in this international conference, and I would like

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this international conference, and I would like to thank the Vancouver Artists' League for inviting me. The system of art in Japan is in a state of chaos, and I don't think Japan is a good model to imitate. I will attempt to explain why Japanese arts contribute little to the contemporary art world, and why it is necessary to support art in a proper way.

In short, because there is no financial support for artists in Japan, we are forced to commercialize in order to make our living.

Also, since the the Japanese sense of beauty has deteriorated, most pictures which sell are awful.

[Audience laughs.]

In a short moment, I will show you some examples.

[Audience laughs.]

Consequently, nobody dares to support art, and a vicious circle has been created. I hope that other countries can avoid following this pattern.



Our biggest problem for the arts is that the

to thank the Vancouver Artists' League for inviting me. The system of art in Japan is in the state of chaos, and I don't think Japan is a good model to imitate. I will attempt to explain why Japanese arts contribute too little to the contemporary art, contemporary art worlds, and why it is necessary to support art in a proper way.

In short, because there is no financial support for artists in Japan, we are forced to commercialize in order to make our living.

Also, since the the Japanese sense of beauty has deteriorated, most pictures which sell are awful.

[Audience laughs.]

Ah, yes. In a short moment, I will show you some examples.

[Audience laughs.]

Ah consequently, nobody dares to support art. Thus a vicious circle has been created. I hope other countries can avoid following this pattern.



Our biggest problem for the arts is that government is only interested in preserving

edited transcript

textural transcript

03: Tatsuo Yamamoto (Japan)

government is only interested in preserving traditional arts like flower arrangement or kabuki theatre, and so on, traditions from the Middle Ages. And industrialists are only interested in art for profit. Many of the talented artists escape abroad to find a better place to work. As a result, there's not much modern art in Japan, and people have little chance to discover what modern art is like.

In Japan, museums and department stores—where most big art exhibitions are held—organize art shows of Old Masters only, up through the 19th century, and they do not try to introduce 20th century art. This is mainly because modern art shows won't pay off—all these shows are financed only through entrance fees. Shows of Impressionists, in particular, bring the organizers great profits. Since most shows can be held without any support, people see no need to support art shows and other arts activities.

I have learned that many of the foreign companies in Tokyo spend up to 10% of their annual profit on artwork. Japanese companies, by contrast, spend almost nothing to buy art. They think it is none of business man's business to buy art. In fact, very

traditional arts like flower arrangement or kabuki theatre, and so on, from mainly— from middle ages. And industrialists are only interested in art for profit. Many of the talented artists escape abroad to find a better place to work. Uh, as a result, there's not much modern art remaining in Japan, and people have little chance to discover what modern art is like.

Moreover, museums and department stores—well in Japan, usually big art shows are held in department stores. So, museums and department stores, where most big art exhibitions are held, organize art shows of old masters only, usually up through the 19th century, and they do not try to introduce 20th century art. This is mainly because modern art shows won't pay off. And all these shows are financed only through entrance fees. Shows of Impressionists, in particular, bring the organizer great profit. Since most shows can be held without any support, people see no need to support art shows and other arts activities.

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textural transcript

03: Tatsuo Yamamoto (Japan)

few businessmen are interested in art, let alone modern art. The Mitsubishi trading company—for which a good friend of mine works—for example, as a rule, does not buy any pieces of artwork, and neither do other major companies. The only time when they do so is when they unexpectedly come to have too much profit and do not want to pay taxes. Then they usually buy paintings by established artists.



When there is little support from either government, or the business, will there be any from art-conscious individuals? Although Japan appears to be a rich country, salaries for executives are not remarkably higher than those of official clerks. Families need lots of money to send their sons and daughters to college, and are obliged to spend a lot more money when their children get married. It is not compulsory for parents to spend lots and lots of money when their daughters and sons get married, but usually very necessary to show other people that they are successful. To be different from others means you do not fit well in Japanese society.

is none of business man's business to buy art. In fact, very few businessmen are interested in art, let alone modern art. The Mitsubishi trading company—for which a good friend of mine work—for example, as a rule, the Mitsubishi trading company does not buy any pieces of artwork, and neither do other major companies. The only time when they do so is when they unexpectedly come to have too much profit and do not want to pay tax. They usually buy paintings by established artists.



Um... When there is little support from either government, or the business, will there be any from art-conscious individuals? Although Japan appears to be a rich country, salaries for executives are not remarkably higher than those of official clerks. Families need lots of money to spend theirs— ah, to send their sons and daughters to college, and are obliged to spend a lot more money when their children get married. And this is not compulsory for parents to spend lots and lots of money when their daughters and sons get married, but ah, usually very necessary to show others people that they are successful

03: Tatsuo Yamamoto (Japan)



What is worse, Japanese houses are extremely small, with limited wall space. So families can hardly enjoy collecting pictures, or other works of art. This makes the art market even smaller. I wonder if any of you have ever visited Japanese houses? Some American people say that the size of Japanese houses is about the same size as the living room of American or Canadian houses. I and my wife have been visiting the nicest Canadian houses these days, and firmly decided to work even harder until we get a nice house like those.

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edited transcript

businessman or something. And, to be different from others means you do not fit well in Japanese society.



textural transcript

What is worse, Japanese houses are extremely small, with limited wall space. So families can hardly enjoy collecting pictures, or other work of art. This makes the art market even smaller. I wonder if any of you have ever visited Japanese houses? And some American people say that the size of Japanese houses is about the same size as the living room of American or Canadian houses. And my wife have been visiting the nicest Canadian houses these days, and has firmly decided to make me work even harder until I get the nice house like— like those.

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GOVERNMENT SUPPORT

Let's have a look at the very limited support given by the government, or government-funded facilities. There are special prizes given directly by governments or offices, such as the Prime Minister's Bureau or the Ministry of Culture and Education. But those offer very little prize money, and nothing afterwards. The artists who get these prizes have only the advantage of claiming to be a prize-winning artist, as they struggle to sell their pictures. Moreover, these prizes are given to artists who practice styles of traditional paintings.



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03: Tatsuo Yamamoto (Japan)

ARTISTS' GROUPS

There are about 50 major painters' groups which organize annual shows at the Tokyo Municipal Museum—you will see some slides of these painters' work later. These shows are financed only through the entry fees paid by the artists themselves. To become a member of one of these groups, you must bear much humiliation. You must pay an entry fee of ¥10,000 to ¥20,000—which is about ah, \$80 to \$160 CAD—to enter an exhibition organized by one of these groups. It is very likely that for the first three to five years, your work will be rejected by the juries and not shown in the exhibition, until after you apply three or four years in a row—without complaining!

→ → → →

[Audience laughs.]

Then the executives of the groups will know that you're an obedient person, and that you are likely to be faithful to the principles of the group. When you become an important member of one of these groups, you will be able to sell your artwork for high prices, by claiming you are an executive

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Um... there are about 50 major painters' groups which organize annual shows at the Tokyo Municipal Museum. You will see some slides of these painters' work later. These shows are financed only through the entry fees paid by the artists themselves. To become a member of one of these groups, you must bear much humiliation. You must pay an entry fee of 10,000 to 20,000 yen—which is about ah, 80 to 160 Canadian dollars—to enter an exhibition organized by one of these groups. It is very likely that for the first three to five years, your work will— rejected by the juries and not shown in the exhibition. After you apply three or four years in a row—without complaining!

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[Audience laughs.]

The executives of the groups know that you're an obedient person, and that you are likely to be faithful to the principles of the group. When you become an important member of one of these groups, you will be able to sell your art, ah, sell your artwork in high prices, by claiming you are an

03: Tatsuo Yamamoto (Japan)

member of so-and-so artist group. But, by that time you will have been forced into a role and that makes you unable to remain a creative person. It is understandable that work by such persons should be boring.

[Audience laughs, Tatsuo Yamamoto also laughs faintly.]

In this way major Japanese artists' groups have been paralyzed and cannot possibly produce work worthy of attention. All this has something to do with the national character of the Japanese, who tend to get together in groups and do not like to do anything unique as individuals. I think this tendency is most problematic for artists.



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executive member of so-and-so artist group. But, by that time you will have been forced into a role and that makes you unable to remain a creative person. It is understandable that work by such persons should be boring.

[Audience laughs, Tatsuo Yamamoto also laughs faintly.]

In this way major Japanese artists' groups have been paralyzed and cannot possibly produce work worthy of attention. All this has something to do with the national character of the Japanese who tends who tends to get together in groups and do not like to do anything unique as individuals. I think this tendency's most problem— problem— problem— most problem for artists.



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03: Tatsuo Yamamoto (Japan)

SLIDE PRESENTATION, ESTABLISHMENT ARTISTS

I'm going to show you some slides of the artists. Almost all of them are members of the major established artists groups that I mentioned.

This is one of the best-selling artists. Usually, the pictures will cost about \$10,000 CAD, per piece.

This is Halley's Comet.

[As the slide presentation is not part of the original conference paper, it's unclear whose works are being presented, and whether Tatsuo Yamamoto is naming or describing the works.]

[There are many long silences as Tatsuo Yamamoto presents slides.]

Oh, I must have put the slide in the wrong way.

[Long silence as slide presentation continues.]

Almost all of these are, you know, the most famous

???:???:?6

And at the moment I'm going to show you some slides of the artists. Almost all of them are the members of the major artists groups— established artists groups that I mentioned.

Okay, ah, this is one of the most selling— selling well artist. And they— usually, the pictures of the artists will cost about, ah, 10,000 Canadian dollars a piece.

This is Halley's Comet.

[Long silence as Tatsuo Yamamoto presents slides.]

Oh, I must have put the slide in the wrong way.

[Long silence as slide presentation continues.]

Yes, almost all, you know, all these are, you know— one of the most famous artists in Japan. And, if you ask to send a representative through the rights

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textural transcript

03: Tatsuo Yamamoto (Japan)

artists in Japan. If you ask to send a representative, I'm sure our government will send one of these painters as a representative of Japan.

[Someone from the audience asks to have the lights turned off, to better see the slides; cheers from the audience indicate that this was done.]

I want to add that they are all living artists.

[The audience laughs with Tatsuo Yamamoto.]

Okay, please turn off the projector.

I'm afraid I need the light, to continue my speech.

[Audience laughs.]

Okay, thank you.

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channel— I mean through the government or something, I'm sure the— our government will send one of these painters, as a representative of Japan.

[Someone in the crowd asks, "Can we have the lights off? It's hard to see."]

This is followed by "hurray" and clapping, the lights have been turned off.]

And, ah, I want to add that, they are all living artist.

[The audience laughs with Tatsuo Yamamoto.]

Ah, okay, please turn off the projector.

And there— I'm afraid I need the light, to continue my speech.

[Audience laughs.]

Okay, thank you.

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03: Tatsuo Yamamoto (Japan)



REAL UNIQUE WORKS

There are artists who do not join any of these groups. These are the people who try to create real unique works of art. They usually have much difficulty in making a living by selling their work only. So, they have various jobs, like gardeners, carpenters, graphic designers, art school teachers, etc. Those who belong to big artists' groups, are mostly school teachers, and find little time for their art, but these artists can find more time for their art.



Unlike many other Western countries, museums seldom offer these artists an opportunity to show their work. Most museums in Japan are only interested in showing art by established artists. The only chance for these artists to show their work is in rental galleries—and quite a few can be found in Japan—that can be rented by paying ¥20,000 to ¥30,000 a day, which is quite a lot of money for a low-income artist. So, artists who wish to show their work must struggle to save money to buy materials for their work, and for the rental

???:???:?7

There are artists who do not join any of these groups. They are the people who try to create real unique work of art. They usually have much difficulty in making a living by selling their work only. So, they have various jobs, like gardeners, carpenters, graphic designers, art school teachers, etcetera. While those who belong to big artists' groups, most— are mostly school teachers, and find little time to spending art, these artists can find more time to spend in the art.



Unlike many other Western countries, museums seldom offer them an opportunity to show their work. Most museums in Japan are only interested in showing art by established artists. The only chance that these artists can show their work is in a rental galleries, which can be found quite a few in Japan. These galleries can be rented by paying 20,000 to 30,000 yen a day, which is quite a lot of money for low-income artist. Artists who wish to show their work must struggle to save money to buy materials for their work, as well as rental fee

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fee of the gallery. But the quality of these artists' works are—I believe—a lot higher than those you have seen.

So again, could you please turn the lights off? I would like to show some more slides.



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of the gallery. But, as I say, the quality of these artists are, I believe, a lot higher than those you have seen.

So again, could you please turn the lights off and I would like to show some more slides.



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03: Tatsuo Yamamoto (Japan)

SLIDE PRESENTATION, CONTEMPORARY ARTISTS

The slides that I'm going to show you now, are works by three different artists, and myself—four in total.

The first 15 slides belong to an artist named [Ken Ichido Inna], and the next 15 slides show the work of [Koji Kamiyama], and the last 15 show work by [Kazu Yamada].

This is made of wood and acrylic colour.

And, I'm afraid this is upside down—but it's not my fault, you know?



[Audience laughs. It turns out that many of the slides have been inserted upside down in the carousel.]

The artist put the number on the wrong side, so that's why—

He's a good artist, but perhaps he doesn't know how the projector works.

[Audience laughs.]

???:???:?8

And the slides that I'm going to show you, are the slides— are the works by three different artists. I'm including myself— four in total.

And, ah, the first one— first, ah, first 15 slides belong to an artist named [Ken Ichido Inna], and the second 15 slides belong to the— 15— ah, second 15, shows the work by [Koji Kamiyama], and last 15 shows work by [Kazu Yamada].

Okay... This is made of wood and acrylic colour. I'm afraid this is upside down it— but it's not my fault, you know.



[Audience laughs.]

He— the— the artist— the, [Inna]— put the number on the wrong— wrong side, so that's why—

He's a good artist, but perhaps he doesn't know how the projector works.

[Audience laughs.]

Speaking of him, he was once involved in conceptual art and he was eager in spraying water

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textural transcript

03: Tatsuo Yamamoto (Japan)

Speaking of him, he was once involved in conceptual art, and he was eager in spraying water on the beach and taking photos of the process of the water drying, and he once lived for a while in the Netherlands.

Okay, and here you can see the second artist, and he mainly does installation. And he uses carton boards, and strings, and many other things.

It looks like all, you know— actually, these three artists are all friends of one another.

[Tatsuo Yamamoto laughs, and the audience laughs loudly.]

Oh, I should have checked which side is up ahead of time, but the slide was so small, and it's kind of hard to tell which is upside and which is downside, only by looking at the smallest slide.

[Someone off-mic volunteers to turn the slides right-side up in the slide projector.]

Question from the audience:

Could you tell us the prices on these, or the approximate prices?

on the beach and taking photos of it. Taking the process of— the process that the water was drying, and he once lived for a while in the Niederlande.

Okay, and here you can see the second artist, and he mainly do the installation. And he uses, there— are carton boards, and strings, and many other things.

It looks like all, you know— actually, these three artists are friends each other.

[Tatsuo Yamamoto laughs, and the audience laughs loudly.]

Oh, I should have checked still— which side is up ahead of time, but the slide was so small, and they— it's kind of hard to tell which is upside and which downside, only by looking at the smallest slide.

So, I— I hope you wouldn't mind.

[Off-mic, from the audience: "Do you want them turned over? Do you want them switched?"]

Uh-uh, why— if it's possible. Oh, here's a volunteer to—

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[Volunteers speaking off-mic.]

Tatsuo Yamamoto:

Well, approximately, I don't know because, as I'm going to mention later, these artists have seldom or never sold any work at all.

From the audience:

Thank you.

Tatsuo Yamamoto:

But, I can find it out if you're interested.

[Audience laughs.]

But very seldom, if the foreign museums or collectors in foreign countries happen to be interested in one of these works, and these artists are shown the price, they are very much surprised. Because the price is very high, a lot higher than they expect. So, if any of you are interested in buying one of these works, I think it's a good buy.

[Tatsuo Yamamoto laughs.]

And starting from here, ah, these are the work by [Kazu Yamada].

[Volunteers speaking off-mic.]

Question from the audience:

Could you tell us the prices on these, or the approximate prices?

[Volunteers speaking off-mic.]

Tatsuo Yamamoto:

Ah, well— approximately, I don't know because, ah you know— as I'm going to mention later, these artists have— has never— seldom or never sold any piece of work at all.

From the audience:

Thank you.

Tatsuo Yamamoto:

But, then I can find it out if you're interested.

[Audience laughs.]

Um, but very seldom, if the foreign museums or collectors in foreign countries, ah, happen to be interested in one of these work, and when these artists are shown the price then artists are very

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[The volunteer turning the slides speaks to Tatsuo Yamamoto.]

Please do not turn the last four slides, no—they're already in the right direction.

Oops.

Looks like he knew something about how the projector works.

And I think the last four slides are mine.



[Tone.]

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Oops.

Oh, looks like he knew, you know, something about the proj— how projector works.

And I think the last four slides are the work of mine.



[Tone.]

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much surprised. Like, ah, because the price is very high, a lot higher than they expect. So, if any of you are interested in buying— one of these work, I think it's a good buy.

[Tatsuo Yamamoto laughs.]

And starting from here, ah, these are the work by [Kazu Yamada].

[Someone speaks off-mic.]

Yes—

[Someone speaks off-mic.]

Please do not turn the last four slides, no. It's— it's already in the right direction.

Oops.

Oh, looks like he knew, you know, something about the proj— how projector works.

And I think the last four slides are the work of mine.



[Tone.]

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03: Tatsuo Yamamoto (Japan)

SUPPLEMENTARY READING

[This section presents the text of Tatsuo Yamamoto's paper from the UNIT/PITT archives. A very few deletions, a bit of style formatting, and some square bracketed additions have been made to clarify the text.]

One of the few exceptions is Hara Museum of Contemporary Art in Tokyo. This is a privately owned museum which offers young unknown artists the chance to show their work. Since it was opened in 1979, it has organized an annual show titled Hara Annual in which they feature active young artists, including video artists. This museum is the only one in Japan that has video art as a part of their permanent exhibit. When it was opened, the owner of the museum, who is also Director, commented as follows:

“Today no one denies that all cultures share one world. The truth of this universal viewpoint was affirmed in the arts long before it was echoed in the rhetoric of statesmen. Fortunately, more channels of communication

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03: Tatsuo Yamamoto (Japan)



and exchange now link the nations of the free world than ever before, though none of them speak more directly to humanity than the arts.

“Wherever creativity is respected, people have come to associate [with] Japan [the] highest achievements in cinema, literature, design, architecture, dance, and musical performance. Yet, while it is indisputably an international presence in those disciplines, to many people in the field of contemporary visual arts, Japan is still a remote island whose contribution is uncertain and obscure. To some extent, this is our own fault; Japan has not been as hospitable as it could be to new art and artists, not even its own. Our corporate and government-funded facilities for exhibiting art have no programs to encourage international interchange. And these institutions have tended to favor the most academic of contemporary Japanese artists who still practice styles of painting openly derived from European Impressionist and Post-Impressionist art.

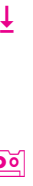
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Thus, until recently, more adventurous Japanese artists working today had little or no opportunity to connect with the vast intercontinental network of artists and art professionals on which the vitality of contemporary visual art depends.

“I founded the Hara Museum of Contemporary Art in Tokyo in the hope of changing this situation for the better.”

I quoted his words as I thought this short comment covers the present situation of Japanese visual art world quite well. Five years have passed since it was founded. It could get generous support by the Coca-Cola Co. at its opening. But afterwards, it has not succeeded in receiving practical support by government-funded facilities, it is still unable to make the both ends meet. When the museum plans any special events, it raises money from among Tokyo-based foreign corporations. When they do not have special shows for the month, their finance is always [the] in red. Takashi Kanazawa, the Sub-Director, says as long as [the] traditional part of the culture survives, there would be no

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room for adventurous art created. He does not seem to expect a sudden drastic change in the Japanese art world.

Hara Museum is going to organize a video art symposium in September this year including a show of “Video Cocktail” a newly formed video artists’ group. This group had its first video show at Maki Gallery in Tokyo in 1984, and the second in 1985. This is a video artists’ group formed after a long absence. In 1972, a Canadian video artist Michael Goldberg came to Japan. He called for a collective video art show which was a success. Immediately after the show, a group named “Video Hiroba” was formed. Except for this group, no video artists’ group had been founded. After the members of this group started to work separately, there had been no active groups. Many video artists learn technics quickly thanks to the advanced technology in Japan. Many electronic manufacturers rent their products including equipment for editing, TV cameras, Video recorders, etc. So people can easily make their own work of video art. Kanazawa, the Sub-Director of Hara Museum, criticizes them

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saying they are lacking of their own opinion, so Japanese video artists only make boring videos in which they show off the technics they have learned while there is no message to inform. Works of video art by Japanese artists have not received high reputation in international festivals, except the one by Katsuhiko Yamaguchi who received a special prize at São Paulo Biennial in 1975.

Video artists in Japan have various jobs to make their living such as graphic designers, advertisement agents, promoters, etc. In the case of Kou Nakajima, whose work is being shown during this conference, he normally makes commercial films. He says his job takes up about 70% of his energy and he has to keep making his own art work by making the best of the energy left. He is quite well known outside Japan after winning a few prizes in international video festivals. But at the moment he receives no support by the government-funded facilities or other sources at all. This year though, he was successful in talking the Nikkatsu Film Making Co. into sponsoring his work titled Mount Fuji. The

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video which was completed proved to be a lot more avant-garde than the Nikkatsu Co. expected. But as the video appealed to Japanese aesthetic value, the company decided to accept it. After this experience, Nakajima says video artists should become more skillful in persuading corporations into supporting artists in order to survive and keep making video art.

The most fundamental reason for the chaotic situation in Japan is that people see no relation between popular culture and art.

Therefore, people in general do not consider it the government's duty to encourage a flourishing of the arts. Another problem is that, as I mentioned earlier, people tend to form groups, and all the decisions are made by the group and not by the individual. As a result, when it comes time to decide which picture to buy or which artist to commission, unique artists are seldom successful.

Conservative artists are likely to be nominated no matter how boring their works are. As a result, artists who try to create something new and unique are forced to live

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hard lives.

It can not be denied that people often judge an artist by the income derived from his or her art work. I do not like this sort of judgement.

Artists are the people, I think, who produce the work that has got potential to change the world in many ways, the work which gives influence to man's thoughts. For the reasons I mentioned earlier, artwork which sells well is not necessarily great art. Unlike the Japanese

of the 17th century when Japan enjoyed a beautiful culture, people today have lost their sense of beauty. When it comes to Japanese things such as which kimono to wear or what kind of Japanese house to design, Japanese people still retain their highly sophisticated sense of beauty, but when they deal with Western things, they seem to pay no attention to aesthetic values. If you ever visit Japan,

you will be surprised to find every ugly thing imaginable in the ugliest combination imaginable. Japanese people put a priority on convenience. As long as something functions conveniently, people do not mind about anything else, appearance included. The



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reason Japanese rich people are so eager to buy everything from Louis Vuitton bags to Dunhill ties is that they want to show others that they are well off, so, for instance, if Louis Vuitton designs something which does not look like Louis Vuitton, Japanese people will not buy it.

When Japanese people travel abroad, they are sometimes surprised to find that in some countries, food is not so delicious and not found in as rich a variety as in Japan. Japanese people often say that they would not like to live in a country where there is no joy in eating, but they do not realize that Japan is a country where there is no joy in admiring things, and that it is something to be ridiculed, too.

You may have noticed, and it might have started to bother you, that I use rather often the term “Japanese people”, or “the Japanese” as I discuss the lack of individual freedom in Japan. The lack of freedom is a consequence of our living packed closely together in a small country. The land area of Japan is not that small, but about 70 to 80% of it is either forest



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or mountains, and the land where people can live is very limited. Out of necessity we have developed a tradition that allows fewer individual desires and expects obedience to group decisions. So when I say “Japanese people”, I refer to the majority who tends to think and act alike.

Speaking of the aesthetic value of Japanese people, I recall an art show in Tokyo more than 10 years ago. One of the entries to the show was a work by Ger van Elk, the Dutch artist. It was comprised of a fence and a set of color slides. On the fence, slides of his portrait of himself were projected. From time to time, he himself appeared from behind the fence. He tried to contrast the photographed image to the real thing. I think he was coincidentally predicting Japan’s future. Many Japanese people today seem little able to distinguish between real things and photographed images. Many Japanese think they can know everything by looking only at photos. Some tourists who travel abroad even complain that the real historical buildings which they visit do not look like the photos they had seen

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beforehand. Have you ever wondered why Japanese tourists keep taking pictures a lot more than others? It is because they believe they can bring home most of the feeling they had by taking pictures and bringing them home. It is not so hard to spot a Japanese tourist who keeps looking at things only through his camera's viewfinder. When those people see something, they only see its superficial aspects. When they see a painting that deals only with superficial aspects, they are satisfied. Therefore, most are only interested in realistic paintings, claiming that they can "understand" them. Therefore, there is very little room for a really good modern art to flourish in Japan.

Japanese people are now becoming more and more materialistic and only believe in things they can perceive quite clearly. If an artist shows lots of skill in his work, people assess it favorably, but when artists introduce new ideas, new approaches, or a new style of art, people do not value it at all. This is why Japanese enterprises often imitate the ideas of foreign companies without prior consent.

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For a Japanese person, ideas are not the things worth paying for. The same thing can be said of painting. There are hundreds of works reflecting the styles of famous Western artists. The artists are not at all ashamed of it because people seldom blame them.

To explain the aesthetic context of creating art in Japan, I think I must discuss yet another aspect of the Japanese character.

The Japanese often pay great attention to details but do not care for the balance of the whole. This is very apparent in Japanese city-planning. As I mentioned before, all Japanese cities are extremely ugly because there exists no balance or harmony in colors or shapes.

The national character works well when Japan produces compact cars and electronic goods. When Japanese look at paintings, they direct their attention mostly to the details. They try to discover how carefully it is painted. This hinders Japanese modern art because in it not much attention is paid to painting details. It is true that details are not the main attraction of 20th century art. Most video artists have this national character as



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well. When they make their video artwork, they pay a lot of attention to details but as a whole their theme remains obscure.

As for the social limitations on art, in principle, there are none. The only legal regulation is that pubic hair is prohibited in photos and films. In actuality, much pornography can be found. The pubic hair rule is idiotic, and it nearly caused a lot of trouble last year when an international film festival was held in Tokyo. Fortunately, the Japanese government made an exception for the festival and everything went well. Oddly enough, pubic hair has been painted in oil pictures for the past 100 years in Japan and there have been no prohibitions on it.

Japan is a country full of contradictions. We have been so thoroughly educated in following the example set by others that when you ask why such odd customs have developed, you seldom get a satisfactory answer. Because I have been interested in analyzing many aspects of Japan, not just its art, I think I can give you better explanations about Japanese people and their lives than many other



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Japanese. If any of you are interested, you are welcome to contact me for further discussion during the session.

There are no distinct disadvantages for women artists. Compared with other problems in the system of arts, this problem seems quite small. I have seldom heard women artists complain that they are not treated as equals, but when large companies commission artist to decorate their walls or when they buy pictures, the artist is chosen because of personal connections rather than by the quality of his or her art. Women artists may have disadvantages in this regard because they do not know many company executives. There are many more male executives than female executives in our country. Nor are there many women in social life, so few women artists have the chance to get to know the persons who are likely to buy pictures or commission large-scale art. Compared with other fields like politics or business, women artists are treated quite equally, but if they attempt to obtain major commissions, their chances are not good for the reasons

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just given. There is almost no competition for commissioned large-scale art such as decorating a lobby or painting murals for airports. All is decided by the officials in charge.

When an artist is commissioned, he or she is often required to work on a certain theme or subject. When the completed work appears too avant-garde or different from what the masses expect, it causes considerable argument as in the case of Kou Nakajima's work titled Mt. Fuji, and the work may be cancelled. The problem here is that the people who commission art do not like to have art works which are beyond their understanding. If people reject what seems not to be understandable, what is the use of art?

As you will likely to agree, the Japanese system of arts is chaotic. It provides a poor model, and you have found very little to copy, but at a time when many governments have started to cut funds for the support of art, the Japanese experience serves as a good alarm. I only hope that in other countries, and I hope in Japan, too, better systems are developed

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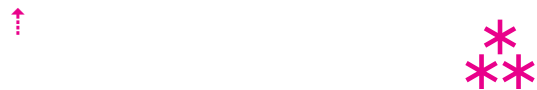
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↑ and that truly support good artists so that no other countries will become like Japan.

👁 I once again thank the Vancouver Artists League for inviting me to this conference.



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↑ 03: Tatsuo Yamamoto (Japan)

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Q&A

Question from the audience:

...from the earlier set, except that you're talking about later influences in Western art.

Tatsuo Yamamoto:

I really admit that the second set of slides have got too much Western influence, and that is very true. But my own bias is that the second set maintains a lot higher quality as art. So that's why I distinguish the first set and second set.



Your other question is that our traditions like Noh theatre, and some other things are very well preserved, in the same condition as existed in the Middle Ages. So, for Japanese artists—not only in visual art, but any kind of artists—it is very hard to find a way to combine the traditional and, you know, modern things.

Another thing that I would like to add is that, as many of you might already know, about 100 years ago, Japan opened up its borders all of a sudden,

?:?:?:?9

Question from the audience:

...from the earlier set, except that you're talking about later influences in Western art.

Tatsuo Yamamoto:

Well, um, I— I really admit that their second set of slides have got too much Western influence, and that is very true. But ah— um, my own bias is that the second set maintains a lot higher quality as an art. So that's why I distinguish the first set and second set.



And another, ah— your another question is that, as Dr. [?] mentioned, the— our tradition from Middle Ages, like Noh theatre, and some other things are very well preserved, ah— in the same— in the same ah— condition as it existed in the Middle Ages. So, um, for Japanese artists, not only in visual art, but any kind of artists, it is ah— kind of very hard to find a way to combine the tradition and the— you know, modern things.

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and Western culture just flooded in, suddenly. And it is understandable that nobody had enough time to examine the new culture, we just started wear the clothes, and to eat the food, to live in western houses. So, I think we still suffer from the bad influence of the fact that we opened up our country all of a sudden, 100 years ago. So, your second question was also a big problem for all contemporary Japanese artists, and unfortunately, none of us has found a good answer yet.

Unidentified speaker, introducing Tatsuo Yamamoto:

There may be time for one more question. Yes, there is a questioner, please—

Question from the audience [Hank Bull]:

You referred to a controversy that was caused by Kou Nakajima's videotape of Mount Fuji. Could you describe that in some more detail? What was the controversy?



Tatsuo Yamamoto:

—of Mount Fuji?

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And another thing I would like to add is that um, as you— many of you might already know that, about 110 or 20-, 100 years ago— about 100 years ago, Japan opened up its country all— all of a sudden, and the Western culture just flooded in, suddenly. And it is understandable that nobody had enough time to examine the Western culture, but ah— we just started wear Western kimono— western clothes, and they're started to eat, to live in the western houses. So, I think we still suffer from the bad influence of the fact that we opened up our country all of a sudden, 100 years ago. So, uh... well, you know, the— your second question was also a big problem for all the modern-contemporary Japanese artists, and unfortunately, none of us has found their good answer yet.

Unidentified speaker, introducing Tatsuo Yamamoto:

There may be time for one more question. Yes, there is a questioner, please—

Question from the audience [Hank Bull]:

You described ah— the um— or you referred to a controversy that was caused by Kou Nakajima's

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[Hank Bull]:

No, of the Nakajima.

Tatsuo Yamamoto:

As I told you, you might have the chance to see it. It is made with computer graphics, and it cost lots and lots and lots of money. And before Kou Nakajima started to work on it, the Nikkatsu film company promised to offer a large amount of money. But, probably this filmmaking company expected something a lot more traditional, like, you know, just showing a picture or film of Mount Fuji, or something. There was a considerable argument, but you know, finally the Nikkatsu company agreed to sponsor everything. The problem that seems remain is that apparently the Nikkatsu company wanted to sell many copies of this video, but I don't think it appeals to most people. So, right now, as far as I know, the video is not selling very well.

videotape of Mount Fuji. Could you describe that in some more detail? What was the controversy?

Tatsuo Yamamoto:

—of Mount Fuji?

[Hank Bull]:

No, of the Nakajima.

Tatsuo Yamamoto:

Um, well ah— as I told you, you might have the chance to see it, and it is made by the CG or a computer graphic, and it costs lots and lots and lots of money. And before Kou Nakajima ah— started to work on it, and this Nikkatsu film company said okay, they promised to offer large amount of money. But ah— probably um— the— this filmmaking company expected uh— something ah— a lot more traditional, like— like just you know, showing the picture or film of Mount Fuji, or something. And—

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[\[Interjection: “—well afterwards?”\]](#)

Tatsuo Yamamoto:

Um— there was a considerable argument, but you know, finally the Nikkatsu company agreed to— to sponsor everything. But the— the problem which seems remain is that apparently this Nikkatsu company wanted to sell many copies of this video, but ah— I don't think uh— it appeals to the mass people. So, right now, as far as I know, the video is not selling very well.

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03: Tatsuo Yamamoto (Japan)

CLOSING REMARKS (1986)

Unidentified speaker, introducing Tatsuo Yamamoto:

I'm going to have to cut off the questions and discussion, and I'd like to turn the podium over to Marion Barling for the conclusion of this morning's activities.

Marion Barling:

Did you— did you have another question?

[From the audience: "yes, yes— please, I'd like that..."]

I feel we cannot handle any more questions because of the timeline we're on.

I'm very sorry to cut things off but we will just not finish the program unless we do. Tatsuo Yamamoto will be here, for any discussion that you wish to have with him.

I do have to make some announcements. We are billeting people who are here, and some of them

???:??:10

Unidentified speaker, introducing Tatsuo Yamamoto:

I'm going to have to cut off the questions and discussion at this point for more informal discussion and interaction that I'm sure will take place, and I'd like to turn the podium over to Marion Barling, uh, for the conclusion of this morning's activities.

Marion Barling:

Did you— did you have another question?

[From the audience: "yes, yes— please, I'd like that..."]

I feel we cannot handle any more questions because of the timeline we're on.

I— I'm very sorry to cut things off but we will just not finish the program unless we do. Tatsuo Yamamoto will be here, for any discussion that you wish to take part with him.

edited transcript

textural transcript

03: Tatsuo Yamamoto (Japan)

are not getting together with each other. So could I ask [people to identify themselves?]

[Marion names several people, only a few of whom respond.]

Well, we'll have to try that again later.

I'm sorry, I did forget to say many thanks to both of you for attending the conference, and I do hope that people will approach you with further questions.

We are going to break for an hour lunch, so that means we reconvene at 20 or 25 minutes to 2 pm. Out to Lunch is providing lunch for you at the back, so please take advantage of it.

This afternoon, we will welcome Guy Schraenen from Belgium and Judy Moran from the United States. Thank you.

[Marion, off-mic: "I apologize, but we were going too long, we would not have—"].



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edited transcript

I do have to make some announcements. Um, we are billeting people who are here, if they need it. Um, and some of them are not getting together with each other. So could I ask, um, Gabrielle [?] to identify herself, and Jeannie Kamins?

Is Gabrielle [?] here? No, that's Jeannie. Richard B[?] and Michael Dunn? Have you found each other? Who is it you're looking for? You're looking for Michael Dunn. You're Michael Dunn? You could have fooled me— okay. Michel, oh Richard, rather— Richard? I don't think he's here sorry. Uh, Christine Vincent? Pat Canning? No? [Stephen Sky]? Bill Thompson? Well, we'll have to try that again later.

Um, I'm sorry, I did forget to say many thanks to both of you for attending the conference, and I do hope that people will approach you that have further questions.

We are going to break for lunch we will take um— an hour lunch, so that means we reconvene at 20, maybe 25 to 2. Out to Lunch is providing lunch for you at the back, so please take advantage of it.

This afternoon, we will welcome Guy Schraenen and Judy Moran, Guy Schraenen from Belgium and Judy Moran from the USA. Thank you.

textural transcript

03: Tatsuo Yamamoto (Japan)



edited transcript



[Marion, off-mic: “I apologize, but we were going too long, we would not have—”]



[Tone.]



textural transcript



03: Tatsuo Yamamoto (Japan)



CLOSING REMARKS (2023)

Thanks for reading. This was just one part of a multi-part project—if you're following along, all of the transcripts and audio recordings are linked directly [here](#), or can be found at unitpitt.ca

You may have noticed that, like most archives projects, this one is in progress. If you have any recollections or information that you'd like to share about the 1986 conference, or new thoughts in 2023, send us a message at info@unitpitt.ca



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???:???:11

Francesca Bennett, project coordinator:

Thanks for listening. This was just one part of a multi-part project documenting *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League in 1986—if you'd like to follow along, all of the transcripts and audio recordings are linked at unitpitt.ca, [directly [here](#).]

And, you may have noticed that, like most archives projects, this one is in progress. If you have any recollections or information that you'd like to share about the 1986 conference, or new thoughts in 2023, send us a message at info@unitpitt.ca

[Tone.]



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edited transcript
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03: Tatsuo Yamamoto (Japan)