

Reflexion on Infinity

Infinity is not elsewhere. It is *here*: in the rotation of the galaxy; in the cyclical emergence and extinction of life; in human sense and thought; in quantum's play.

But infinity is not a fixed entity. Boundaryless, it is open to every chance and event. All-embracing, it yet spirals between chaos and cosmos.

Masayuki Kawai's video installation works, having the fundamentals of video as their motifs, are philosophical rather than technological. They don't represent, but rather reflect, infinity. They are micro-'chaosmos'; that is, they are direct presentations of the here-and-now infinite in which we take part, perhaps without knowing.

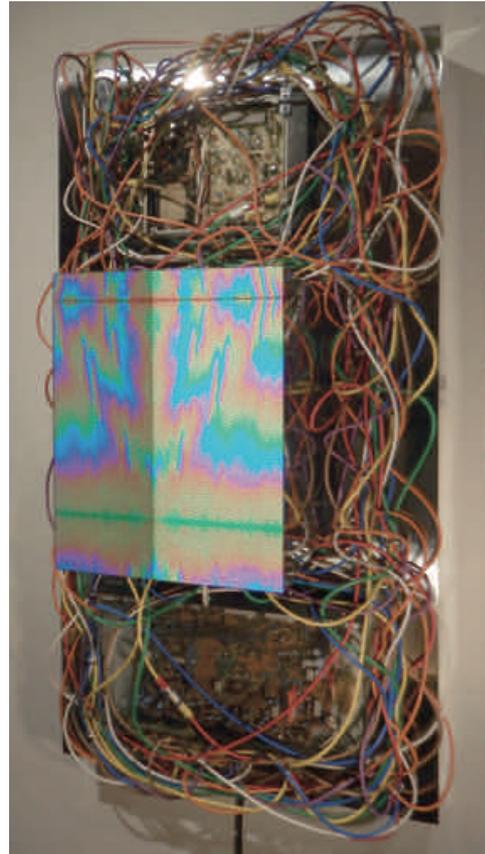
From among the basic principles of video, Kawai has extracted the elements which constitute infinity: 'feedback' and 'the analog'. With feedback, video – which Kawai calls electronic sight – is connected to the viewer's desire as the data incessantly recurs. This recurrent flow of data-desire forms 'the analog', incorporating accidents and uncertainties such as heat or emotion, and endlessly deviating.

In the series *Video Feedback Configuration* (2012-), closed circuits constituted by analog video machines and their connecting cables create free-running data which generates and mutates a psychedelic visuality in real time. Without any input of source imagery (camera shots or computer graphics), video becomes autopoietic life as cosmos open to chaos.

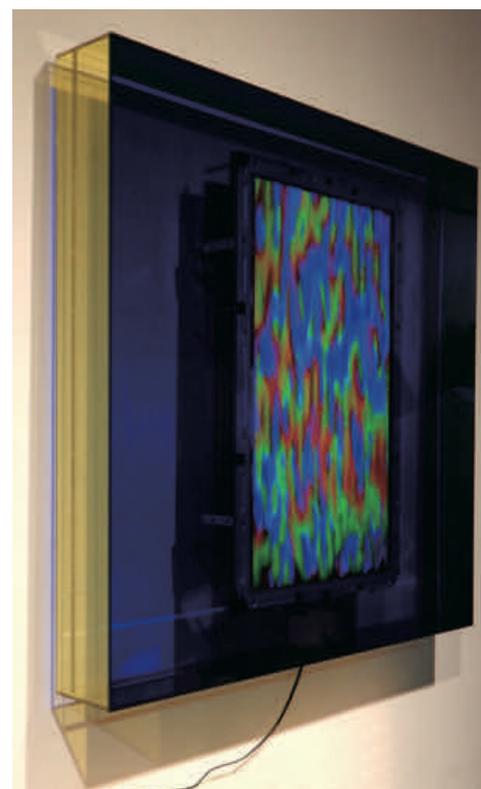
In the new series *Trans-flux* (2019-), abstract and vivid images made by video feedback perpetually flow and transform within colored plexiglass frames. In these pieces, Kawai explores the concept of translucency, as representing the characteristic of data which is open to the infinite while being as phenomena in and through the world – fusing chaos and cosmos. The recurring, deviating images hover between non-meaning and revelation, eluding the digital binary of meaningful/meaningless.

Kawai's artworks crystallize the infinitude of video feedback into simple but mesmerising forms. They lead viewers to inexhaustible pleasure. And they would have us seek beyond human intention or inspiration and glimpse the lavish world of data: 'the given without givenness'. Thus, we may realize that we need not transcend our current entanglement in the Real to encounter innumerable wonders.

Booth: B09



VIDEO FEEDBACK CONFIGURATION NO.10 MIRRORED 1
video monitor,
video processors,
cables, wood,
stainless steel
126x64x40cm
2019



TRANS-FLUX NO.4 SQUARE
video monitor
with media player,
plexiglass
99x99x14cm
2019

About the artist

Masayuki Kawai was born in 1972. He creates video works in a unique style that offers radical visions of philosophy and politics derived from his consideration and criticism of informational society and the essence of media. His exploratory techniques and activities are unconstrained by genres such as film, contemporary art, and media art. His works have been shown in over 30 countries and have received numerous awards in festivals and exhibitions, including Oberhausen Short Film Festival and Young Video Artists Initiative at Mori Art Museum in Tokyo. They are collected by Queens Museum of Art in New York (USA) and National Museum of Art in Osaka (Japan).

Kawai was invited artist in residence at the Jerusalem Center for Visual Arts, ISCP (USA), and at Le Cube and Cité internationale des arts in Paris, with support from the Jerusalem Foundation, Agency for Cultural Affairs for Japanese Government, POLA Art Foundation, Tokyo Wonder Site, City Government of Paris and Culturesfrance.

To establish a critical role for video art in the society of spectacle, Kawai as video artist and theorist has published theoretical monographs delineating the field of 'visual philosophy.' He holds a B.A. in aesthetics and an M.A. in representation and culture from The University of Tokyo.



TANGLED BALL NO.3
cables, adaptors
35x35x35cm
2019