

HOLOGRAPHY And Front-line PHOTOGRAPHY

Heineken Village at Shibuya is about to fold. As a temporary venue since last June, it has hosted a respectable run of contemporary art. But it now faces the wrecking ball in September to make way for a new construction. Or in the art-lingo of the post-modern, is this an exercise in deconstruction?

Heineken Executive Dirk Enters says the village has been an expensive hobby. Even so a search for a new location is on. And a special show to mark Heineken's continued support of the arts will take place in June.

Beyond the esoteric end of Roppongi, as the road curves at Heartland's Beer Garden, is Azabu Tunnel, with one lane usually closed. On July 15 it opens for a month. At least half of the cavernous space inside is to become an art gallery. Pedestrians will stroll in and u-turn at about the one hundred meter mark to view as they go an international mix of holography from all points, Britain, America, Russia, Japan and elsewhere. In all there are about 100 pieces, only a fraction of the huge Nagoya-based **Chunichi Shimbun** collection. Chunichi is cooperating with **Radio-FM Tokyo**, the organizer. The sponsor is Heineken and the show is free.

In the meantime the company will continue support to other galleries showing contemporary art forms in Tokyo.

In the few weeks remaining a final series of exhibitions will play at the Village. At the top of the list is **Tokyo Connection** from **June 1-17**.

This show of painting, sculpture, installation, video and computer-generated imagery by Australian artists includes three photographers:

Mark Hinderaker's subject is the boundaries between cultures. His focus is on the symbolism of the samurai sword, and the invasion of China. He uses the camera to play out the role of translator, with imagery originated in Japan but manipulated by western sensibilities in Australia, then re-exported to Japan. He is attempting to create a purer language, one other than English, but not necessarily a more faithful translation. Most likely it will be a provocative one.

Other photographic work spots some of the issues people everywhere face more and more in the modern world—the challenge to

successfully determine what it is they are experiencing. Does what is seen exist? And if so, in what form and way? A foetus becomes a dark blob through ultrasonic imagery. The abhorrent AIDS virus, viewed through an electron microscope, looks infinitely and radiantly beautiful. There are also different results from different technologies. A satellite image of desert might produce elegant sand dune patterns while radar may show a network of rivers. Both could be right. As a result of the reproductions, the viewer is more and more left with the question: What do the original forms look like?

Bette Mifsud asks these questions and a lot more. Pulling imagery from anywhere and everywhere into view, she uses no logical time sequence or limits of any kind. With her work Mifsud takes us into the uncharted area she terms as the creative autonomy of technology.

She selects, from history, science, and art, "borrowed" images, and presents her own as well, encouraging interaction between the viewer and the imagery. In this way she illuminates uncertainty but without diluting the spark, the energy, the beauty of it all. Creating installations into which the viewer steps, she places everything in a sculptural context. Her installations provoke consideration of how to perceive and how to evince meaning from what is familiar and strange.

Her proposition is that where there are gaps in our knowledge we use our imagination, filling in the blanks. However, to do that we have experience and visual history.

But how do we cope with imagery made by technology that does not have our visual history?

Technology's ability to reproduce imagery related to our bodies, our geography and other dimensions and details of our environment produce results that not even our imaginations can properly process.

The blobs and blotches and striated maps created by technological processes have no connection with our experience. Mifsud sees these illustrations handed on as "objective" documentation.

Are they?



PHOTOGRAPH MARTIN RICHARDSON

Bette Mifsud at the Heineken Village