

KANA KAWANISHI GALLERY

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- from Artist Presentation “transcripts/memories” exhibition  
(March 27th, Friday, 2015)



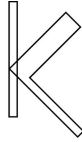
installation view of *Stripe (50Hz)* series, 2015

photo by © Ken Kato

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KK: Next, I would like to introduce artworks by Hideo Anze. As Anze is not attending this reception due to his policy, I would like to do introduce my own interpretation of this works.

He originally studied metal craft/smithing at Musashino Art University, and have been showing photographic artworks from about 4 years ago. However, my understanding of his works is that he shows “what photography is today” in his conceptual approach, instead of being a photographic work itself.



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For example, when you think of the most typical photograph, it would be to capture a critical moment using a camera, either digitally or by film, to be developed and printed. However, the most common type of photography nowadays is actually to make snapshots with iPhones or any other tablet devices, and to upload on SNS for communication. That is the most generalized and popularized style of photography of today.

These artworks of *Stripe (50Hz)* series are all taken by an iPhone also. When you take pictures under a fluorescent light with a digital camera, stripe patterns called the flicker phenomenon occur. In these *Stripe (50Hz)* series, Anze intentionally collects such stripe patterns created by the phenomenon. *50Hz*, its subtitle, means that the images were all taken only in the Kanto region (Tokyo and its suburbs), where the area's electric frequency is 50Hz. He creates and uploads on his [Twitter account](#) almost everyday. The only days he doesn't upload are when he is outside the area of 50Hz, for example when he is in Osaka or Kyoto region where the electric frequency is 60Hz. In other words, you realize that Anze is documenting the light created by TEPCO, the Tokyo Electric Power Company.

Now, please look at the floor. You can find four sheets of paper, with data printed on A4 size, which come together with every each artwork of his *Stripe (50Hz)* series. Either by a camera or an iPhone, every digital photograph possess EXIF data as described here (picks and shows one sheet of paper), explaining all detailed settings such as the lens type, exposure settings and others. By making all such data visible, he questions us in his own conceptual way; "All photographs uploaded on the web are actually just data. If so, is it possible to just look at visual images upon understanding a photograph?" I really think his approaches are that of a conceptual artist, rather than a photographer.

Here on another sheet (picks up another sheet of paper), topics on Yahoo! News and Twitter feeds are gathered as an archive. This sheet explains "what other things happened in the world" when the photograph was taken. For example, the news topic "Wrestler Ryu Nakata died" appeared about the exact same moment when this photograph titled *Stripe(50Hz) 2015-02-18 19-05-49 Shibuya-ku* was taken. On the other sheet, it includes the locational information of where the photograph was taken. In other words, these four sheets have totally different visually to the framed photograph on the wall, however when speaking of its informational value, they could be considered "the same." I truly think it exemplifies the current condition of photography of our time.