

-Could you please briefly introduce yourself, your work and your practice? What can you tell us about Gaku Nakano?

I would say my activities are the very response to environmental happenings; If an environment around me changes, I try to adapt successfully to the change and then the activity interacts with my environment. The approaches are experimentation for something, for pleasure, work or study.

-Your work, 'Kick the Flower' explores what you describe as a 'unique rule' created by the relationship between lovers. Could you please introduce this project and explain a bit more about your inspiration for the video?

The core of my activity is facing impulsive behaviors of mine or others. Currently, I'm regarding an action "play" as the essence of art, focusing attention on the process that sport and play are built by many people. Through this work I made mention of permanence of the rule to which people unconsciously conform. Essentially, despite playing to free our minds from affliction, we rather seem to contradict ourselves as we hold our own by adding some rules to create and develop a sport or situation of play. What does this contradiction represent for you? Sport and play are things that can be enjoyed only because of rules. I suppose that the rules aren't for holding ourselves to but they disconnect one from the real society, they build something like a wall and produce "a comfortable shelter." To create another world by doing something based on rules, has a certain commonality with expressions and also human relationships. I experimentally created a game through the use of lover's rules. This is a game that allows lovers to confirm each other's love through "unique rules" or the rules that reach an agreement by loving each other. Now, personally, I'm not a little nervous about such a problem.

-How about the 'Study of the Wurst' ? Could you please explain this interesting study where you investigate, "universalistic actions against the change" through the process of "pillow fights" ? Why the sausage shape?

When I lived in Germany I had been thinking about a new sport that might have been born there a long time ago. Then, suddenly I got an image of drunkards throwing sausages at each other during Oktoberfest. How very like the German life for such things to happen, and it's a seed of German sport, I thought. It would be a really natural method of thinking to extract the seed from typical images when people think to create new sport. This is why I first used an object shaped sausage and performed a simple sport as an experiment. Once, I believed that the pillow fight happened only in my own country. But, actually that's not right, people play this game in different countries. I remember I got a real surprise when I heard that. I suppose this is from the fact that, as you may know, the primordial beginnings of sport and play could be caused by impulse. But, there is something more complicated behind it. I suspect that one of them makes a strong contribution to the change of the environment. Before I tried to take up the action like sport as a theme and since my living environment had changed a lot after moving to Germany, I had gone through a difficult time. Creating and making which I would have found pleasurable was unenjoyable and I was in a less than pleasant situation. Men are subject to variations from the surrounding culture, people and environment through simple living. When they feel stress in such cases, they will surely try to consciously refresh. That's about the same for me; I always make a conscious effort to play. Namely, the action "play" awakens our impulse, this is the very idea of impulse and what I refer to as "universalistic actions against the change" .

-Your work 'Homo ludens considers the relationship between performance and document, could you please introduce this piece? You often work in both performance and video, do you find that video, at times, is just not capable of representing the nature that a live performance encompasses? On a different note, do you find that, at times, the video brings something new to the work which a performance alone could not achieve?

I'm still thinking about the relationship between performance (action) and document. Actually, by reason that I don't make the achievement of my performance installation in exhibition sites, there is a peak of the performance in its document and the site in where I performed. Therefore, I still use document whenever I exhibit my performance as work. But, I think it seems wrong however - I look at it as the way of installation is simply a formality and the document comes off as nothing more than document. I suppose one huge reason is the way that results serve to dismiss the value of site-specificity. Needless to say, the documents can give us a fact and even more than the fact by music or editing. But, when I think about the meaning of performance, its document absolutely doesn't have the capacity to change the document to something special. I reword and so give a document (video) something of a new role, I do have to ignore the value of site-specificity which performance has. For an experiment, I incorporated the whole concept of recording into a performance to resolve the problem between performance and document; specifically, I let viewers film the video and enforced them to attend the performance through the viewing surface, after that I just presented them the document without editing. In this work, 'Homo Ludens,' I tried to make a performance through a two-dimensionally-modulated document.

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