

PROGRAM 4



PROGRAM 1

**Monday Nov 12 6pm,
Centre for Film and Theatre 135, York University**

Nihon University Cinema Club

Wan (Rice Bowl), 25min, 1961, 16mm
Pou Pou, 16mm, 1960, 22 min
Total running time 47 minutes.

The Nihon University Cinema Club (Nichidai Eiken) was an organization formed in 1957 by Hirano Katsumi, Kanbara Hiroshi, Ko Hiro, and Jonouchi Motoharu. Employing a collective production method that eschewed the name of the author, the group mixed documentary and surrealist tendencies to confront the increasing political tensions arising in Japan. Sparked by the security treaty with the US (Anpo) the group reformed and Wan (1961) was the first work by the newly formed collective. Through a narrative of matricide in a country village, the film metaphorically critiqued the failure to prevent the security treaty, its restrained black and white compositions and lack of dialogue projecting the darkly oppressive spirit of the time. According to Iimura the surrealist poem-exercise Pou Pou is a "film describing some unusual acts by youths attempting to break out of the stifling patterns of culture... daydreaming that yields them nothing. A mob of children enact a burial rite; the place of the 'corpse' is taken by one of the rebellious youths... Beautiful and rare images... one of the best Japanese films." Sponsored by Cine Club York.

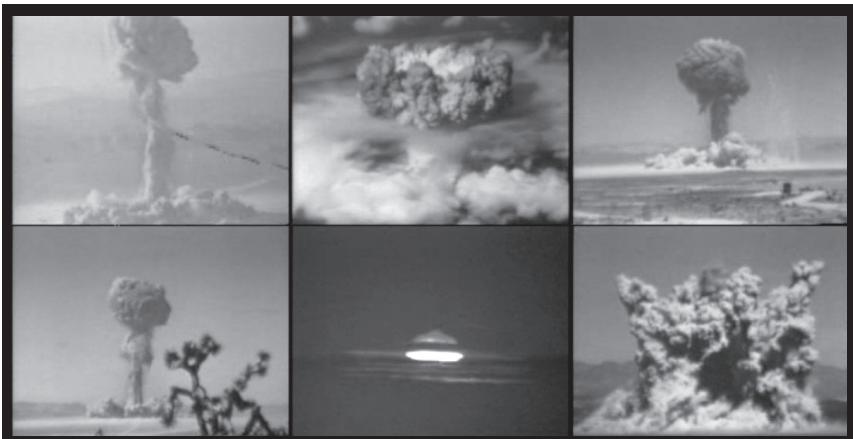
**Thursday Nov 15 7pm,
Accolade East 004, York University**

Jonouchi Motoharu

Hi Red Center Shelter Plan, 18min, 1964, 16mm; *Wols*, 18min, 1964, 16mm;
Gewaltopia Trailer, 13min, 1969, 16mm; *Shinjuku Station*, 14min, 1974, 16mm
Total running time 63 minutes.

Talk and introduction to films by Jonathan Hall (UC Irvine).

Jonouchi was instrumental in the formation and gathering of multiple artistic and anti-art endeavors including the Nihon University Cinema Club, VAN film research center, and the Neo-Dadaists, often living and sharing work space with others to establish a space of creative exchange. Hi Red Center Shelter Plan documented the formation of the Hi Red Center by visual artists Akasegawa Genpei, Nakanishi Natsuyuki and Takamatsu Jiro as they produced an individual shelter for the fallout of nuclear war. Wols is composed of small fragments of shots by the Informel photographer and painter Wolfgang Otto Schulze (1913-1951), who called himself Wols. Gewaltopia Trailer and Shinjuku Station, part of the Gewaltopia (gewalt=violence+utopia) series, are both born from the anti-establishment struggles at Nihon University. In their meticulous assemblage of individual shots of different spaces imbued with the symbolic significance of political confrontation, they rejected the theatrics of spectacle, instead establishing a radical materialism of spaces in both structure and methodology. Presented by the Department of Film Independents Speakers Series.



PROGRAM 2

**Friday Nov 16 4pm,
Innis Town Hall, University of Toronto**

Oe Masanori

S No.1, 5min, 1967, 16mm; **Head Games**, 1967, 10min, 16mm; **No Game**, 1967, 17min, 16mm; **Salome's Children**, 1968, 7min, 16mm; **Between the Frame**, 1967, 10min, 16mm; **Great Society**, 1967, 17 min, 16mm-multi screen→DVD
Total running time 66 minutes.

Oe Masanori moved to NY after graduating from college in 1966, working at the Third World film studio with Jonas Mekas, Stan Vanderbeek and others. At the same time, he was drawn to the possibilities of the psychedelic movement through figures such as Timothy Leary. Meeting up with Marvin Fishman at Studio M2, he entered film production beginning with S No. 1, a news footage collage that exposed the violence of American imperialism. Head Games blithely follows soap bubbles blown by the wind at a be-in in Central Park, opposing the objectivity of recording an event with a more subjective and psychological approach. Likewise No Game, Oe's film of the October 21st International Anti-War Day demonstrations at the Pentagon, while incorporating footage taken from planes of bombings over Vietnam, is focused much more on the actual experience of participants in the demonstration. For the psychedelically inspired Salome's Children, which utilized multiple exposures and extreme close-ups of a woman dancing to Indian music, Oe attached two strips of 8mm film to a single 16mm roll, projecting it onto two screens. As with its title, Between the Frame concentrated on the space between the images on a film strip to reveal the author's inner experience. The Great Society, made with Fishman, collaged newsreel footage of the Vietnam War, the psychedelic and civil rights movements, and other events to depict the America of the 1960s, projecting it in grand style on six different screens. Presented by the Toronto Reel Asian International Film Festival.



PROGRAM 3

TBA

Adachi Masao, Matsuda Masao , Sasaki Mamoru, etc.

AKA:Serial Killer, 1969, 90min,35mm→DVD
Total running time 93 minutes.

Nearly impossible to classify, AKA was a true underground film, screening only once until recently. Beginning and ending with a brief voiceover, "In the fall of last year, four murders took place in four cities using the same gun. In the spring of this year, a 19-year-old youth was arrested. He was called the serial killer" the film traces the imagined itinerary of this serial killer, Nagayama Norio. On the one hand, it is an almost meditative journey across Japan with no characters or dialogue and only the sparse but evocative score provided by Yamashita Yosuke's free jazz trio; but shot by shot, small details and the relentless homogeneity of the country's landscapes reveal something far more sinister at work—the way in which state power was embodied in the suffocating landscape itself. Thus it was this landscape that had to be confronted and the film then served as a manifesto for this "theory of landscape." The theory was also debated in journals, making a big impact not only on other notable film radicals, including Oshima Nagisa and Wakamatsu Koji but, across multiple fields of photography, literature, design, and theory. A rarely seen, quietly unsettling film experience.