

# THROWING SHADOWS

JAPANESE EXPANDED CINEMA IN THE TIME OF POP



Toshio Matsumoto *For The Damaged Right Eye* 1968, multiple projection documentation.

Tate Modern  
22–24 January 2016

International Film Festival Rotterdam  
28–29 January 2016

THROWING SHADOWS:  
Japanese Expanded Cinema in the Time of Pop

Tate Modern

Joiner Galleries, Level 4

Friday 22 – Sunday 24 January 2016

&

International Film Festival Rotterdam

Thursday 28 – Friday 29 January 2016

*Throwing Shadows* celebrates remarkable and little seen works by Japanese artists who worked with film, performance and projection in the age of pop. Organised in dialogue with *The EY Exhibition: The World Goes Pop* at Tate Modern the season showcases film works related to pop and beyond by artists featured in the exhibition including Keiichi Tanaami and Toshio Matsumoto as well as the first live presentations in Europe of the films and performances of Jun'ichi Okuyama and Rikuro Miyai.

The title *Throwing Shadows* is a literal translation of the two kanji characters that constitute the word projection ( 投影 / tōei), which came into popular usage in the 1960s to emphasise film's propensity for action that could break cinema out of its assumed stasis. By the time 'expanded cinema' was introduced as a term in Japan the mid-1960s largely for multi-projection film works, alternative approaches to moving image were also being explored in response to the changing media landscape and emergence of new technologies that proposed the concept of 'intermedia.' In the riveting time of pop, Japanese expanded cinema staged a playful collision between light and shadow for visual and aural stimulation that continues to reverberate today.

Curated by Go Hirasawa, Julian Ross and George Clark

*Throwing Shadows* is a collaboration between Tate Modern and International Film Festival Rotterdam.

*Presented in partnership with the Japan Foundation*

*Tate Film is supported by LUMA foundation*

Thanks to all the artists and Ann Adachi-Tasch; May Adadol Ingawanij; Ken Awazu; Stuart Comer, Erica Papernik-Shimizu (MoMA); Yoshiharu Fukuhara, Hiroko Tasaka (Tokyo Metropolitan Museum of Photography); Yuriko Furuhashi; Katsuyuki Hattori (Studio Idemitsu); Peter van Hoof; IMAGICA Corp; Yoshihiro Kato; Chieko Kitade (21st Century Museum of Contemporary Art, Kanazawa); Aviva Leeman, Michael Maziere (London Gallery West); David Leister; Kenjin Miwa (The National Museum of Modern Art, Tokyo); Shinji Nanzuka (NANZUKA); New York Filmmakers Coop; Hirofumi Sakamoto (Postwar Japan Moving Image Archive); Shirogumi INC.; Akihiro Suzuki (S.I.G.); Yokoo Tadanori Office; Junko Takekawa, Yuri Kubota, Paul Graham (Japan Foundation); Koyo Yamashita (Image Forum); and Judith Bowdler, Lucy Fisher, Andrea Lissoni, Samantha Manton, Maria Montero Sierra (Tate Modern).



## EYES GO POP: PSYCHEDELIC JAPAN

Friday 22 January, 19.00–21.00

Tate Modern, Joiner Galleries, Level 4

These psychedelic works from the atomic age explore the artistic possibilities of printed media and mass-production to alter minds. Including the UK premiere of *Phenomenology of Zeitgeist* a double projection film by Rikuro Miyai that documents unauthorised actions on the streets of the Shinjuku district of Tokyo by the radical performance group Zero Jigen. The evening will also feature Mako Idemitsu's film *Inner Man* on gender and cultural collision, Tatsuo Shimamura psychedelic city film *Illusion City* and Keiichi Tanaami's virtuoso animations and rare multi projection film *4 Eyes*.

RIKURO MIYAI will present *Phenomenology of Zeitgeist* IN PERSON with live music by Ⅲ人 (Paul Abbott / Seymour Wright / Daichi Yoshikawa)

Keiichi Tanaami *4 Eyes* Japan 1975, 16mm, multiple projection, colour, 9 min

Mako Idemitsu *Inner Man* USA/Japan 1972, 16mm transferred to video, colour, 5 min

Keiichi Tanaami *Sweet Touch of Love* Japan 1974, 16mm, colour, 3 min

Tatsuo Shimamura *Illusion City* / 幻影都市 Japan 1967, 16mm transferred to video, colour, 5 min

Keiichi Tanaami *Why* Japan 1975, 16mm, b&w and colour, 10 min

Rikuro Miyai *Phenomenology of Zeitgeist* / 時代精神の現象学 Japan 1967, 16mm, multiple projection, b&w, 35 min



Tatsuo Shimamura *Illusion City* 1967 film still, courtesy the artist



Rikuro Miyai, *Phenomenology of Zeitgeist* 1967 film still, courtesy the artist



## IN THE SHADOW OF POP

Saturday 23 January, 16.00–18.00  
Tate Modern, Joiner Galleries, Level 4

While mass media began to predominate culture, the distinction between original and copy became increasingly blurred, instigating what became known as 'the shadow debate' within theoretical circles in 1960s Japan. The exciting array of underground works in this programme references and inverts the debate with shadow presences and televisual realities. Shuzo Azuchi Gulliver will present three of his minimal expanded film works involving unique re-configurations of the screening environment. Rare works by Rikuro Miyai, Tatsuo Shimamura, Takahiko Iimura reflect on the nature of appearance and presence in post-war society where Masanori Oe and Marvin Fishman epic six screen film chronicles the turbulent political landscape of late 1960s spanning the assassination of JFK, the civil rights movement, the Vietnam war and the atomic bomb.

### SHUZO AZUCHI GULLIVER IN PERSON

Shuzo Azuchi Gulliver *Watch Japan* 1966-67,  
16mm transferred to video, b&w, 20 min approx.

Shuzo Azuchi Gulliver *Switch Japan* 1967/2016, video, b&w, 10 min approx.

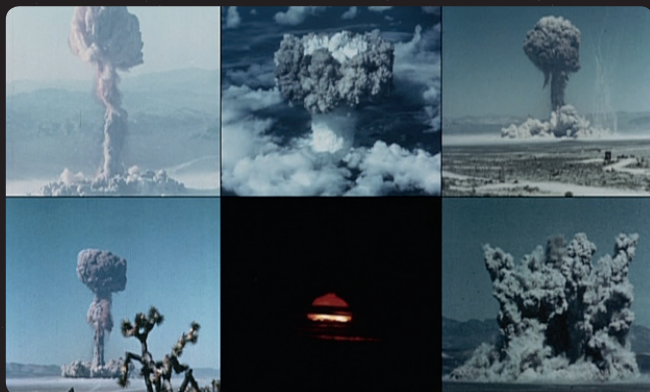
Takahiko Iimura *I Saw the Shadow / は影を見た* 1966, 8mm transferred to 16mm,  
b&w, 7 min

Tatsuo Shimamura *Transparent Man / 透明人間* Japan 1968,  
16mm transferred to video, colour, 6 min

Rikuro Miyai *Shadow / シャドウ* 1968, 16mm transferred to video, b&w, 12 min

Shuzo Azuchi Gulliver *Box Japan* 1967, 16mm, b&w, 5 min approx.

Masanori Oe & Marvin Fishman *Great Society USA* 1967, 16mm, multiple  
projection, b&w and colour, 17 min



Masanori Oe & Marvin Fishman *Great Society USA* 1967, courtesy the artists



## HUMAN FLICKER: THE CINEMA OF JUN'ICHI OKUYAMA

Saturday 23 January, 19.00 – 21.00

Tate Modern, Joiner Galleries, Level 4

This special evening is dedicated to the playful cut-and-paste expanded cinema of Jun'ichi Okuyama, with live performances by the artist performing for the first time in the UK. The works range from actions applied directly to the film strip as well as a unique film made from paper, various interactions with projection beam and flicker performances.

### JUN'ICHI OKUYAMA IN PERSON

Jun'ichi Okuyama わっか・Being Painted Japan 1970, 16mm, colour, 15 min

Jun'ichi Okuyama Nothing / MU Japan 1964, 8mm, b&w, 3 min

Jun'ichi Okuyama Cut-Off Movie / 切断 Japan 1969, 16mm, colour, 9 min

Jun'ichi Okuyama Frameless35 Japan 1968, 35mm transferred to 16mm, b&w & colour, 3 min

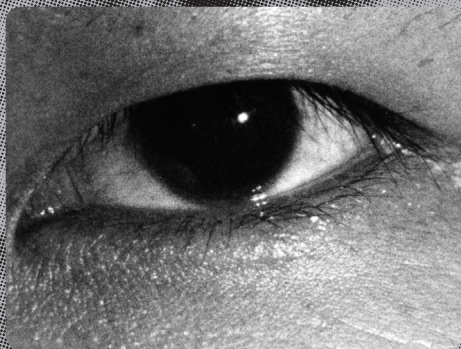
Jun'ichi Okuyama Frameless16 Japan 1971, 16mm, b&w & colour, 3 min

Jun'ichi Okuyama OUTRAGE・手ごめ Japan 1970, 16mm, b&w, 3 min

Jun'ichi Okuyama Le Cinéma・映画 Japan 1975, 16mm, b&w, 5 min

Jun'ichi Okuyama The Paper Film / 紙映画 Japan 1972, 16mm, colour, 13 min

Jun'ichi Okuyama Human Flicker / 映画誕生 Japan 1975, 16mm, multiple projection, b&w, 4 min



Jun'ichi Okuyama, Human Flicker 1975, film still, courtesy the artist



Jun'ichi Okuyama, Human Flicker 1975, film still, courtesy the artist



## MONA LISA LOOKING BACK

Sunday 24 January, 16.00–18.00

Tate Modern, Joiner Galleries, Level 4

Showcasing pop through the lens of graphic designers, animators and media artists, this pro-gramme shines a light on the sounds and sights of daily life and society. Artists reflect on modern iconography, commodities and celebrity from Kiyoshi Awazu film *Abe Sada* on the infamous Japanese media sensation to Mako Idemitsu's portrait of contents of a pot noodle, from Tadanori Yokoo's pop animation of 1960s cultural icons to Yoji Kuri enigmatic film *Pop*. Works by Fujiko Nakaya and Toshio Matsumoto respond to the 1974 exhibition of Leonardo da Vinci's *Mona Lisa*, the most popular exhibition ever held at the Tokyo National Museum. The screening will conclude with the first fully expanded presentation of Toshio Matsumoto three screen film *For the Damaged Right Eye* presented with configuration of strobe lights for first time outside of Japan.

Tadanori Yokoo *Anthology No.1* / アンソロジー No.1 Japan, 1964, 16mm, colour, 7 min

Yoji Kuri *Pop* / ポップ 1974, 16mm, b&w, 3 min

Mako Idemitsu *At Any Place 2* Japan 1975, 16mm, colour, 3 min

Kiyoshi Awazu *Abe Sada* / 阿部定 Japan, 1969, 16mm transferred to video, b&w, 23 min

Fujiko Nakaya *Mona Lisa's Queue* / モナリザのしっぽ Japan 1974, video, b&w, 15 min

Toshio Matsumoto *Mona Lisa* / モナ・リザ Japan 1973, 16mm, colour, 3 min

Toshio Matsumoto *For My Damaged Right Eye* / つぶれかかった右眼のために Japan 1968, 16mm, multiple projection, b&w & colour, sound, 12 min



Toshio Matsumoto *Mona Lisa* 1973, video still, courtesy the artist



Mako Idemitsu *At Any Place 2* 1975, film still, courtesy the artist

THROWING SHADOWS:  
PERFORMANCES at sound//vision

Friday 29 January, 14.15  
Lantaren Venster

Rikuro Miyai + Jun'ichi Okuyama + Makino Takashi, Dirk  
Serries & Teun Verbruggen + Floris Vanhoof.

Rikuro Miyai *Phenomenology of Zeitgeist / 時代精神の現象学* Japan 1967,  
16mm, multiple projection, b&w, 35 min with live soundtrack by Floris van Hoof.

Jun'ichi Okuyama *Human Flicker / 映画誕生* Japan 1975,  
16mm, multiple projection, b&w, 4 min

Jun'ichi Okuyama *わっか・Being Painted* Japan 1970, 16mm, colour, 15 min

Jun'ichi Okuyama *Regular 8 is 16mm film / LIVE / W8は16ミリ/ライブ*  
Japan 2005, 16mm, multi-projection, 11 min

Takashi Makino *Action Direct* Japan 2015, digital, colour, 40 min with live  
soundtrack by Dirk Serries (guitar) and Teun Verbruggen (drums).

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THROWING SHADOWS: SHORT FILMS

Thursday 29 January, 14.15  
Lantern Venster

Masanori Oe & Marvin Fishman *Great Society* 1967,  
16mm, multiple projection, b&w and colour, 17 min

Keiichi Tanaami *Why* Japan 1975, 16mm, b&w and colour, 10 min

Keiichi Tanaami *4 Eyes* Japan 1975, 16mm, multiple projection, colour, 9 min

Tatsuo Shimamura *Illusion City / 幻影都市* Japan 1967,  
16mm transferred to video, colour, 5 min

Mako Idemitsu *Inner Man* USA/Japan 1972,  
16mm transferred to video, colour, 4 min

Mako Idemitsu *At Any Place 2* Japan 1975, 16mm, colour, 3 min

Toshio Matsumoto *For The Damaged Right Eye / つぶれなかった右眼のために*  
Japan 1968, 16mm, multiple projection, b&w, colour, sound, 12 min



## SCHEDULE

### Tate Modern

Joiner Galleries, Level 4

*Eyes Go Pop: Psychedelic Japan*

Friday 22 January, 19.00

*In the Shadow of Pop*

Saturday 23 January, 16.00

*Human Flicker:*

*The Cinema of Jun'ichi Okuyama*

Saturday 23 January, 19.00

*Mona Lisa Looking Back*

Sunday 24 January, 16.00

[www.tate.org.uk/film](http://www.tate.org.uk/film)

£5 / £4 per event

### University of Westminster

*Throwing Shadows: A Symposium*

*on Japanese Expanded Cinema*

Monday 25 January, 12:00-17:00,

Westminster School of Media,

Arts and Design

London Gallery West and the Centre for Research and Education in Arts and Media (CREAM) will hold the symposium with Yuriko Furuhashi (McGill University), George Clark, Go Hirasawa (Meiji Gakuin University), Shuzo Azuchi Gulliver, Rikuro Miyai, Jun'ichi Okuyama and Takashi Makino.

Followed by a private view of the exhibition 'Cosmos:

Takashi Makino', London Gallery West, 17:00-20:00.

Free admission

[www.westminster.ac.uk/takashi-makino](http://www.westminster.ac.uk/takashi-makino)

### International Film Festival Rotterdam

*Throwing shadows: Performances*

at sound // vision

Thursday 28 January, 22.00

Worm

*Throwing shadows: short films*

Friday 29 January, 14.15

Lantaren Venster

<https://iffr.com/programme>

€11 / €8 per event