

POSTWAR ART IN JAPAN

1950-PRESENT

SPRING 2007 | THE GETTY RESEARCH INSTITUTE AND COLLABORATING ORGANIZATIONS
PRESENT A GROUNDBREAKING SERIES OF EVENTS DEVOTED TO POSTWAR ART IN JAPAN

EXHIBITION

Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan, 1950-1970
March 6-June 3, Getty Research Institute Exhibition Gallery, The Getty Center

VIDEO SERIES

Radical Communication: Japanese Video Art, 1968-1988
April 18, Harold M. Williams Auditorium, The Getty Center, 7:30 p.m.
April 25, May 23, Ahmanson Auditorium, MOCA Grand Avenue, 7:30 p.m.

Out of the Ordinary: New Video from Japan
May 2, Harold M. Williams Auditorium, The Getty Center, 7:30 p.m.
May 9, 16, Ahmanson Auditorium, MOCA Grand Avenue, 7:30 p.m.

CONFERENCE

ラジカル! (*Rajikaru!*) *Experimentations in Japanese Art, 1950-1975*
Film Screenings and Live Performances: April 27, The Getty Center
Conference: April 28, Museum Lecture Hall, The Getty Center, 9:30 a.m.-6:00 p.m.
Graduate Workshop: April 29, Gallery 6, Hammer Museum, 10:00 a.m.-3:00 p.m.

Shimano Yoshitaka, Still image from *TV Drama*, 1987, color video. © Shimano Yoshitaka



The Getty Research Institute
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688

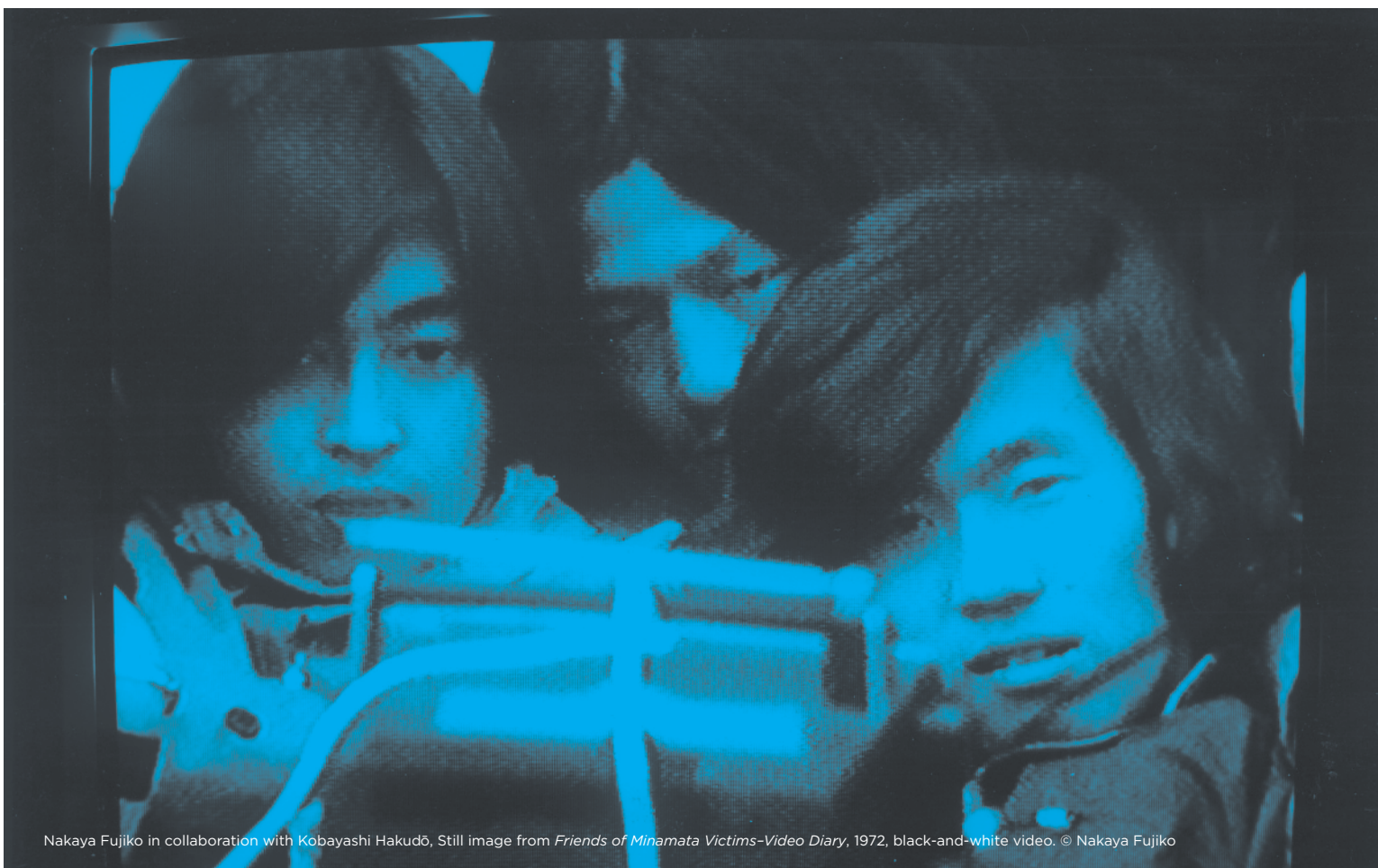


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Hosoe Eikoh, Hijikata Tatsumi holding an infant and running across a rice field (detail), 1965, in Hosoe Eikoh and Hijikata Tatsumi, *Kamaitachi: Hosoe Eikō shashinshū* (Sickle-Toothed Weasel: Photobook by Hosoe Eikoh) (Tokyo, 1969), pl. 31. Los Angeles, Research Library, The Getty Research Institute. © Eikoh Hosoe



Nakaya Fujiko in collaboration with Kobayashi Hakudō, Still image from *Friends of Minamata Victims-Video Diary*, 1972, black-and-white video. © Nakaya Fujiko

EXHIBITION

**Art, Anti-Art, Non-Art: Experimentations
in the Public Sphere in Postwar Japan,
1950-1970**

MARCH 6-JUNE 3

Getty Research Institute

Exhibition Gallery, The Getty Center

After World War II, Japan was left in ruins and a relative cultural void. Numerous artistic collaboratives emerged during this period, notably Gutai, Neo Dada, Hi Red Center, Pro-voke, and Bikyōtō. These antiestablishment collectives eschewed traditional art practice in favor of radical work that provoked its audience conceptually, politically, and socially. Reflecting the disjunctive character of everyday life in Japan, the works on display include musical scores, photo essays, performance documentation, and interactive art kits.

CONFERENCE

**ラジカル! (Rajikaru!) Experimentations in
Japanese Art, 1950-1975**

Co-organized by the Getty Research Institute and the PoNJA-GenKon (Post-1945 Japanese Art Discussion Group/Gendai Bijutsu Kondankai), this conference examines critical vanguard art practices in Japan with a series of lectures, dialogues, panels, screenings, and performances.



PONJA

FRIDAY, APRIL 27

**DAY 1: Film Screenings and
Live Performances**

The Getty Center

This festival of experimental music, film, and performance art features works by Takahiko Iimura, Jōnouchi Motoharu, Nagano Chiaki, Yoko Ono, Ushio Shinohara, Zero Dimension, and several others. For a schedule of the day's events, please visit www.getty.edu.



PONJA

SATURDAY, APRIL 28

DAY 2: Conference

**Museum Lecture Hall, The Getty Center,
9:30 a.m.-6:00 p.m.**

Speakers and panelists at the conference include Anette Kubitza, Kuroda Raiji, Miwon Kwon, Charles Merewether, Ozawa Tsuyoshi, Thomas Rimer, Judith Rodenbeck, Miwako Tezuka, Ming Tiampo, Reiko Tomii, Alicia Volk, Bert Winther-Tamaki, and Midori Yoshimoto.



PONJA

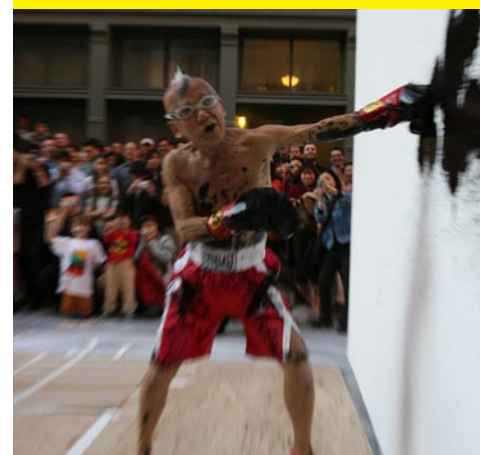
SUNDAY, APRIL 29

**DAY 3: Graduate Workshop
Gallery 6, Hammer Museum,
10:00 a.m.-3:00 p.m.**

This half-day workshop, co-organized by UCLA and PoNJA-GenKon, brings together graduate students whose research focuses on artistic practices in postwar Japan, including reportage painting, performance, photography, manga, and architecture.

Registration is required for the workshop. Please e-mail your name and affiliation to MailPonja@gmail.com. For more information, please visit www.ponja-genkon.net and www.international.ucla.edu/japan/events.

Funding for the workshop has been generously provided by The UCLA Paul I. and Hisako Terasaki Center for Japanese Studies.



Ushio Shinohara, *Boxing Painting*, 1961/2006. Photo: Bill Farrington

VIDEO SERIES

**Radical Communication: Japanese
Video Art, 1968-1988** and
**Out of the Ordinary: New Video
from Japan**

This collaboration between the Getty Research Institute and The Museum of Contemporary Art (MOCA), Los Angeles, combines a survey of the early history of video art in Japan (1968-1988) with presentations of contemporary work. Two programs at the Getty Center highlight a broad range of short videos, and four programs at MOCA focus on individual artists and larger themes within this rich and varied history.



WEDNESDAY, APRIL 18

**Radical Communication: Japanese
Video Art, 1968-1988**

PROGRAM 1

**Harold M. Williams Auditorium,
The Getty Center, 7:30 p.m.**

This eighty-minute program showcases the dizzying array of techniques employed by the first three generations of video artists working in Japan, including several works that have never been screened in the United States. Featured artists include Andō Kōhei, CTG (Computer Technique Group)/Kohmura Masao, Takahiko Iimura, Imai Norio, Kawaguchi Mao, Kwak Duck Jun, Nagata Osamu, Nakai Tsuneo, Nakajima Kō, Nakaya Fujiko, Radical TV, Saitō Makoto, Sasaki Naruaki, Shimano Yoshitaka, Tabata Kōichi, and Yamamoto Keigo.



Kwak Duck Jun, Still image from *Self-Portrait*, 1978, color video. © Kwak Duck Jun

MOCA

WEDNESDAY, APRIL 25

**Radical Communication: Japanese
Video Art, 1968-1988**

PROGRAM 2

**Ahmanson Auditorium,
MOCA Grand Avenue, 7:30 p.m.**

This eighty-minute program features additional selections of early Japanese video art, including important rare examples of early video activism. Featured artists include Echigoya Takashi, Idemitsu Mako, Ina Shinsuke, Kobayashi Hakudō, Matsumoto Toshio, Nakaya Fujiko, Sakurai Hiroya, Visual Brains, and Yamaguchi Yoshiomi, as well as Kawaguchi Tatsuo, Murakami Saburō, and Uematsu Keiji.



Sakurai Hiroya, Still image from *SAKASA* (The Inversion), 1981, color video. © Sakurai Hiroya

For more information or to make reservations for events at the Getty Center, please call (310) 440-7300 or visit www.getty.edu; for events at MOCA, please call (213) 633-5373 or visit www.moca.org.

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WEDNESDAY, MAY 2

**Out of the Ordinary: New Video
from Japan**

PROGRAM 3

**Harold M. Williams Auditorium,
The Getty Center, 7:30 p.m.**

Organized around the theme of cynical humor, this eighty-minute screening showcases recent video works by established and emerging Japanese artists. The selected videos highlight a domestic "everyday" aesthetic that is deeply rooted in the artists' experiences of daily life in Japan. Featured artists include Aida Makoto, Izumi Taro, K. K., Okada Hiroko, Takamine Tadasu, and Tanaka Koki.



K. K., Still image from *WARATTEITOMO*, 2003, DVD. Courtesy of the artist and YAMAMOTO GENDAI

MOCA

WEDNESDAY, MAY 9

**Out of the Ordinary: New Video
from Japan**

PROGRAM 4

**Ahmanson Auditorium,
MOCA Grand Avenue, 7:30 p.m.**

This sixty-minute screening examines the role of sound in recent Japanese video art, with an emphasis on animated works. Characterized by the use of inexpensive materials and do-it-yourself production techniques, the selected videos aim to provide an alternative to the anime-inspired work that has become synonymous with contemporary Japanese art. Featured artists include Aoki Ryoko + Ito Zon, Kakitani Tomoki, Koganezawa Takehito, Matsumoto Chikara, and Tabaimo.

MOCA

WEDNESDAY, MAY 16

**Out of the Ordinary: New Video
from Japan**

**PROGRAM 5: NA-MU, 2004-2007
(World Premiere)**

**Ahmanson Auditorium,
MOCA Grand Avenue, 7:30 p.m.**

The latest work of internationally acclaimed filmmaker Oki Hiroyuki, this seventy-minute video collage chronicles the artist's travels from the southern Japanese island of Shikoku to Israel and Tibet. Shot and edited over the course of three years, *NA-MU* employs a complex structuring of time and layering of images to create a poetic vision of personal epiphany and a contemplative exploration of modern religious faith.

MOCA

WEDNESDAY, MAY 23

**Radical Communication: Japanese
Video Art, 1968-1988**

PROGRAM 6: Video Letter, 1982

**Ahmanson Auditorium,
MOCA Grand Avenue, 7:30 p.m.**

One of the most well-known pieces of early video art from Japan, this seventy-four-minute video features a poignant, philosophical, and often comical exchange of "video letters" between poet Tanikawa Shuntarō and playwright and filmmaker Terayama Shūji, in the months leading up to Terayama's death. This presentation is the premiere of a new English-subtitled version of the video, produced especially for this event.