

日本のアバンギャルド映画祭

JAPANESE
AVANT-GARDE AND
EXPERIMENTAL
FILM
FESTIVAL

21-23
SEPT
2018



JAEFF 2018: Youthquake examines youth culture in new wave and contemporary Japanese cinema. Expect drag queens, bored teenagers, surrealist book theft, juvenile delinquents, uprisings, and astonishing innovation.

Countercultural new wave cinema from the 60s and 70s comes face-to-face with new experimental films in this investigation of youth and protest in Japan.

This edition of JAEFF, in partnership with **The Japan Foundation**, riffs off the Oxford Dictionaries word of 2017: 'Youthquake' - defined as 'a significant cultural, political, or social change arising from the actions or influence of young people.'

Taking place at Kings College, Close-Up and the Barbican, London, we are presenting classic avant-garde films from the 1960s and 1970s that examine youth counterculture, the student movements, and general currents of dissatisfaction and rebellion. From 'sun tribe' tearaways in *Bad Boys*, the sultry summer vacation of *Crazed Fruit*, a psychedelic Oedipus in *Funeral Parade of Roses*, and heat-of-the-battle political documentary *Forest of Oppression*, to surreal theatre troupes in *Diary of a Shinjuku Thief*, JAEFF will provoke, offend, and inspire.

Showing alongside these films are short experimental works from contemporary filmmakers and video artists that engage with life in present-day Japan.



Director's Statement



Here it is, the first expanded edition of JAEFF! Sensing the appetite for more 'experimental' works from our screenings of *A Page of Madness* and *Caniba* last year, we were encouraged to put on a programme that reflects the desire for something *else*. It is promising that 368 foreign language films accounted for 45% of all releases last year, but disheartening that they shared just 2.4% of the UK box office. I do not believe this is due to an apathetic audience. Increasingly, exhibitors are marginalising 'foreign' films and modes of filmmaking that explore non-narrative forms, pigeonholing them into specific 'strands'. This is where we come in. JAEFF's programme this year truly honours the final point in our manifesto: "JAEFF supports work that (like itself) is born of frustration, but quests for hope." We are determined. We know you want to see alternative narratives and methods of working and this is what we will give you.

At some point during a conversation with George last year, the OED word of 2017, 'youthquake', was mentioned. It represents this desire for change – both within the film and outside of it – which must be taken in hand, by the youth of today. Opening JAEFF 2018: Youthquake with Nakahira Ko's *Crazed Fruit* – a film that explores the ennui of post-war Japanese youth – and closing with Matsumoto Toshio's *Funeral Parade of Roses* – a peek into the underground, countercultural protest of disaffected groups – we chart the progress of *getting mad* from 1956-1969. Shared with contemporary short films and artists' moving image that contemplate life in contemporary Japan, we hope to inspire a new generation to pick up their cameras.

Joshua Smith, Festival Director

Producer's Statement



JAEFF 2018: Youthquake represents the culmination of countless hours of dedication from our tiny team. I'm incredibly proud of the programme we've been able to deliver and am excited to finally witness these films play in front of an audience. I'm indebted to Festival Director and my co-founder Joshua Smith—the real driving force behind this project—and also to Marketing Manager Morgane Chinal-Dargent without whom I think we both would have collapsed by this point.

Special thanks must go to our festival partner the Japan Foundation for providing film prints and advice; to the Japan Society and the Great Britain Sasakawa Foundation for their financial support; and to Athénée Français, Nikkatsu, Arbelos Film Distribution, Oshima Productions, and Iwanami Audio-Visual Media Inc. for allowing us to show these wonderful films.

Until JAEFF,
George Crosthwait, Festival Producer

Sat 21 Sept, 6.45pm

JAEFF marks the beginning of the Japanese New Wave and the passing of acting legend Masahiko Tsugawa (1940-2018) with our opening night film, Kō Nakahira's *Crazed Fruit*.

**Crazed Fruit +
Your Voice Came Out Through
My Throat** ^{12*}

King's College London



Based on the controversial novel by Shintarō Ishihara, *Crazed Fruit* caused scandal upon release for its frank depiction of the postwar sexual revolution among privileged youths in Japan. The film acts as a manifesto for the sun tribe (taiyozoku) subculture; the nihilistic rich-kids spend one long summer chasing girls, messing around in boats, playing endless drunken poker hands, and enjoying occasional fights to release “pent-up energy”. All soundtracked by regular Kurosawa collaborator **Masaru Sato**, and avant-garde mainstay **Tōru Takemitsu**'s hip score that blends jazz with slack key guitar.

Crazed Fruit is paired here with award winning artist and filmmaker **Chikako Yamashiro**'s *Your Voice Came Out Through My Throat*. **Yamashiro** performs the results of audio interviews she conducted with those who lived through the traumatic Battle of Okinawa from WWII.

Japan 2009 Dir Chikako Yamashiro 8 min Digital presentation

Japan 1956 Dir Kō Nakahira, 86 min Digital presentation

* = recommended classification

Sat 22 Sept, 6pm

Shinsuke Ogawa's astonishing documentary takes the audience behind the barricades and into the heat of running battles with riot police in this chronicle of the student occupation movement in 1967 Japan at the Takasaki City University of Economics.

Forest of Oppression -

A Record of the
Struggle at Takasaki
City University of
Economics

+ intro ^{15*}

Close-Up



Perhaps the greatest chronicler of the student movement in Japan, **Ogawa** would live among his subjects, his camera moving among them. This raw and immediate filmmaking style presents a ground's-eye view of the struggle, often capturing clashes with riot police in the thick of the action.

The boundary between filmmaker and subject is increasingly eroded, mirroring **Ogawa's** unwavering faith of the power of collective action and living - the **Ogawa Pro** filming collective itself was run on socialist principles, with members voting on production decisions.

Forest of Oppression will be introduced by Ricardo Matos Cabo, an independent film programmer and researcher, who will give a short illustrated presentation about the first collective films made by Shinsuke Ogawa and talk about the student movement in Japan in the 1960s.

*Japan 1967 Dir. Shinsuke Ogawa 105 min Digital presentation
Courtesy of Athénée Français Cultural Center*

Sat 22 Sept, 8.30pm

Nagisa Oshima weaves a tale of ideological book thievery, situationist performance, fantasy Noh theatre productions, sexual revolution, and personal liberation in this Art Theatre Guild (ATG) classic.

Diary of a Shinjuku Thief +
Desktop Treasure ^{15*}

Close-Up



Diary of a Shinjuku Thief tells of the surreal adventures of young book thief Birdey (Tadanori Yokoo) who falls for bookseller Umeko (Rie Yokoyama) leading to experiments in theft, desire, and theatre. ***Oshima's*** film questions the relationship between reality and art, sending the protagonists into plays-within-a-film and featuring actual people as themselves in ad-libbed scenes.

Diary of a Shinjuku Thief is paired here with ***UMMMI's Desktop Treasure***, a film which attempts to go beyond borders through mixing up personal areas of the Internet by bringing out online and analogue records, personal spaces lived in by the actor, old blogs and e-mail log in screens, and mixed video footages of various qualities.

Japan 2014 Dir. UMMMMI. 9 min Digital presentation

Japan 1968 Dir. Nagisa Oshima 96 min 35mm presentation

In partnership with Japan Foundation

Sun 23 Sept, 2pm

A special discussion event in support of our programme of youth orientated films from the new wave period of the 1960s and 70s.

Panel Discussion
The Tremors of the
Japanese New Wave
Barbican

This free admission panel event will bring together world renowned experts in Japanese cinema including freelance writer **Isolde Standish**, gender and Japanese cinema scholar **Jennifer Coates**, lecturer in surrealism in Japanese art **Jelena Stojković**, and academic and curator and **Julian Ross**. Following the festival themes of youth and protest, they will address questions surrounding the legacy of the cultural and social upheaval in Japan in the 1960s and the thematic and stylistic influences from the Japanese avant-garde.

Given the current cinematic climate, the question of gender representation in cinema is more prescient than ever. The panel will elucidate on the male dominated Japanese New Wave and discuss how filmmaking in Japan might, or might not, be diversifying. A factor that is reflected in this year's JAEFF line-up.

Sun 23 Sept, 4pm

Bad Boys +
Studio Sunrise ^{12A*}

Barbican

Considered as one of the founding films of the Japanese New Wave, *Bad Boys* still retains the unblinking frankness which shocked audiences upon its release.

Susumu Hani blurs the line between fiction and documentary in his feature film debut. *Bad Boys* depicts the disaffected lives of "sun tribe" delinquents (similar to US "greasers"). Filmed in a dispassionate cinema-vérité style, *Bad Boys* chronicles the militaristic daily routines of reform school life with little sense of release or salvation (both for inmates and audience). Relief from the grind is found through occasional triumphs of collective cooperation and in avant-garde musical pioneer Tōru Takemitsu's aching score.

Special thanks to Iwanami Audio-Visual Media Inc. for facilitating this 35mm showing of *Bad Boys*, paired here with **Kioto Aoki's Studio Sunrise**: a reflected self-portrait imitating movements of the sun.

Japan 2017 Dir Kioto Aoki 3 min Digital presentation
Japan 1961 Dir Susumu Hani 1961 89 min 35mm presentation
In partnership with Japan Foundation

Sun 23 Sept 6.15pm

Toshio Matsumoto's kaleidoscopic masterpiece is one of the most subversive, intoxicating films of the 60s – a headlong dive into a dazzling Tokyo night-world of drag queen bars.

Funeral Parade of Roses +
Looking for Jiro ^{18*}

Barbican

Transgender actor Pîtâ gives an astonishing performance as Eddie, hostess at Bar Genet – where she's ignited a violent love-triangle with reigning drag queen Leda for the attentions of club owner Gonda. One of Japan's leading experimental filmmakers, **Matsumoto** bends and distorts time, and freely mixes documentary interviews, Brechtian film-within-a-film asides, Oedipal premonitions of disaster, his own avant-garde shorts, and even on-screen cartoon balloons. **Funeral Parade of Roses** is a celebration of youth and subcultures, a condemnation of intolerance, and a one-of-a-kind cinematic experience.

This key work of queer cinema screens in a new 4K digital restoration and is paired with **Looking for Jiro**, a performance video by artist **Tina Takemoto** inspired by the real-life case of a gay Japanese immigrant imprisoned in the US during WWII.

USA 2011 Dir Tina Takemoto 6 min Digital presentation

Japan 1969 Dir Toshio Matsumoto 105 min Digital presentation [contains flashing imagery]



JAEFF Manifesto

for Kawakita Kashiko and Kawakita Nagamasa

- 1 Avant-garde art is fuelled by socio-political uncertainty.
- 2 The presence of an avant-garde art scene indicates socio-political turmoil (there is no smoke without fire).
- 3 Just as contemporary societies evolve from and reflect history, contemporary artistic movements evolve from and reflect historical art movements (nothing exists in a vacuum - a fire needs oxygen).
- 4 JAEFF historicises contemporary Japanese experimental filmmaking.
- 5 JAEFF makes classic Japanese avant-garde cinema relevant and urgent.
- 6 JAEFF believes that Japanese avant-garde and experimental cinema is intellectual, conceptual, and academic.
- 7 JAEFF also believes that Japanese avant-garde and experimental cinema is non-intellectual, non-conceptual, and anti-academic.
- 8 JAEFF aims to make Japanese avant-garde and experimental cinema accessible to practical, theoretical, and popular audiences. There is no hierarchy amongst these three spheres.
- 9 JAEFF insists that these three audiences be given equal platforms, and that encourages them to share these platforms.
- 10 JAEFF looks forward and backwards, making the present out of the future and the past.
- 11 In this sense JAEFF is Janus - the two headed Roman god of gateways. JAEFF is a gateway through which new audiences can be introduced to creative and political Japanese cinema, and through which old audiences can be reinvigorated by new acolytes and ideas.
- 12 JAEFF respects traditions, and those who flaunt traditions.
- 13 JAEFF does not believe in a fixed canon.
- 14 JAEFF supports work that (like itself) is born of frustration, but quests for hope.

About JAEFF

The Japanese Avant-garde and Experimental Film Festival was founded in 2017 by Joshua Smith and George Crosthwait. JAEFF's mission statement is to draw connections between classic 20th century Japanese avant-garde cinema and contemporary Japanese experimental filmmaking. We aim to provide a platform for these cinematic movements in order to bring them to a wider audience here in UK. We encourage inclusivity and propose to foster co-operative discourses between the practical/artistic, scholarly, and fan communities.

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Festival Consultant: Julian Ross

Access Coordinator: Theresa Heath

Special Thanks

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The Japan Society

Iwanami Audio-Visual Media Inc.

Athénée Français Cultural Centre

Arbelos Film Distribution

Oshima Productions

Nikkatsu

HEAVENSAKE

King's College London

Barbican Centre

Close-Up

Ricardo Matos Cabo

HEAVENSAKE



JAPANFOUNDATION



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Notes



