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
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
ランカカリ (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.

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Art, Anti-Art, Non-Art: Experiments 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 collaborations emerged during this period, notably Gutai, Neo Dada, Hi Red Center, Pro-voke, and BikoLD. These antiestablishment collectives eschewed traditional art practice in favor of radical work that provoked its audience conceptually, politically, and socially. Reflecting the disjointive character of everyday life in Japan, the works on display include musical scores, photo essays, performance documentation, and interactive art kits.

CONFERENCE
Co-organized by the Getty Research Institute and the PONJA-GenKon (Post-1945 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.

VIDEO SERIES

WEDNESDAY, APRIL 18
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 Andi Köhei, CTG (Computer Technique Group/Kohmura Masao), Takahiko Iimura, Imai Norio, Kawaguchi Mao, Kwak Duck Jun, Nagata Osamu, Nakai Tsuneo, Nakajima Kô, Nakaya Fujiko, Radical TV, Sàñî Makoto, Sasaki Naruaki, Shimano Yoshitaka, Tabata Kôchi, and Yamamoto Keigo.

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 materials and do-it-yourself production techniques, the selected videos aim to provide an alternative to the anime-inspired materials and do-it-yourself production techniques. Featured artists include Aoki Ryôko, Ito Zôn, Kaitani Tomoki, Koganezawa Takahide, Matsumoto Chikara, and Tabaimo.

MOCA
WEDNESDAY, MAY 16
Out of the Ordinary: New Video from Japan
PROGRAM 5: NA-MU, 2004–2007
Ahmanson Auditorium, MOCA Grand Avenue, 7:30 p.m.
The latest program features the early video art of internationally acclaimed filmmaker Oki Hiroshi. 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 layers of images to create a poetic vision of personal experience and a contemplative exploration of modern religious faith.

MOCA
WEDNESDAY, MAY 23
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 film features a poem that is philosophical, and often comical. The letter “fruits” between poet Tanikawa Shuntaro and playwright and filmmaker Terayama Shijô, 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.

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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MOCA
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. H., Okada Hiroko, Takamine Tadasu, and Tanaka Koki.

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