

"It's all about one frame, the least element of film in time, in a white frame among black, a black frame among white, two dots sounds, one durational sound both on the track, and their multiple combinations of image and sound which are located in certain intervals. It examines the perception of minimum unit of the image and the sound together and separated as a series of suspense like a lightning and a thunder. Watch out its coming!" (T.I).

+ & - (Plus and Minus) (1973, 26 min., 16mm, b/w, sound)

"+ & - involves the viewer in a process of adding spans of time, then of subtracting one span from another. During the first half of the film the viewer first sees a passage of dark leader, then a "+" sign scratched into a single frame, then a second passage of dark leader, then an "=" sign, then a third passage of dark leader as long as the first two passages combined...."
– Scott MacDonald

"The subtraction goes similar way in the second half, instead of longer passage of dark leader, it gets shorter passage after "=" sign. Yet this is a contradiction to reality where no time is reduced, only added, therefore, a pure fiction. Simple mathematic formula is realized finding out the discrepancy in real time." (T.I)

I Am (Not) Seen (2003, 5 min., DVD, color, Music; Makoto Sato)

This video questions the perception of "seeing" at conflicted words of superimposed, "I am seen," and "I am not seen." over pixilated montage of an Asian face with eyes, ear and a face in the frame etc which freezes at sudden stills of deformed half face with the words "I See You." The film speaks for the Asian American in the state as they are seen as invisible like black. Even though I may be seen or not, "I See You (White)."

Just published! A book and DVD of Takahiko Iimura:

The Collected Writings of Takahiko Iimura:

https://wildsidebooks.3dcartstores.com/IIMURA-Takahiko_c_621.html

The Collected Films of Takahiko Iimura No. 1:

http://www.microcinemadvd.com/product/DVD/847/Collected_Films_of_Takahiko_Iimura_No_1_The.html

For more information: <http://www.takaiimura.com>

UPCOMING FILM/VIDEO

March 30: Robert Todd's Cinema of Discovery

April 20: Joanna Priestley: Fighting Gravity

April 27: Zoe Beloff: Conjuring Specters

April 29: The Cinema Cabaret: Live Film Narration

April 30–May 2: CalArts Film/Video Showcases

May 4: William E. Jones: Le Grand Mash Up

May 11: Cheryl Dunye: *The Watermelon Woman*

TAKAHIKO IIMURA: ON TIME IN FILM

March 9, 2009

8:30 pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts in

collaboration with Los Angeles Filmforum

CALARTS

REDCAT



TAKAHIKO IIMURA: ON TIME IN FILM

Mon. Mar 9 | 8:30 pm

Jack H. Skirball Series

Takahiko Iimura stands among the most productive and influential experimental filmmakers of our time. During the 1960s' explosion of underground cinema in the United States, Iimura, almost alone among his peers in Japan, began making experimental films after reading the news from abroad. His work explores a wide range of subjects and sources, from poetic cinema with Dadaist and Surrealist influences and Absurdist filmic play in the '60s through more formal and conceptual inquiries in the '70s and later years. His sustained exploration of light, space, time, nature and technology has since continued across multiple media—including recent CD-ROMs and DVDs that combine film, video, graphics, text and animation. This selection from Iimura's oeuvre focuses mostly on his output in the '70s: **2 Min. 46 Sec. 16 Frames (100feet)** (from *Model, Reel 1*), **24 Frames Per Second, Timed 1, 2, 3** (from *Models, Reel 1*), **One Frame Duration, + & -** (*Plus And Minus*), and **I Am (Not) Seen**. TRT: 75 min.

In person: Takahiko Iimura

Curated by Adam Hyman, Takahiko Iimura and Steve Anker. Tonight concludes a ten-day multi-venue retrospective celebration of Iimura's work organized by Adam Hyman of Los Angeles Filmforum <lafilmforum.wordpress.com> These programs supported by a grant from the Japan Foundation.

JAPAN FOUNDATION  <http://www.jflalc.org/>

The REDCAT screening is funded in part with generous support from Wendy Keys and Donald Pels.

"To review all of Iimura's work is an important occasion for all who are concerned with the development and pleasures of cinema as an art."
– Jonas Mekas

"ON TIME IN FILM, 1970s"

"Time is, as it has been said by John Cage on music, the most important issue in film as well." – Takahiko Iimura "In concentrating on this set of problems, often wrongly seen as 'minimalist', Iimura went much, much further than any other film artist in exploring a kind of art-science. This concern with the experience of time, its measured passage and the analogy between time and space, has been the main recurring theme at the centre of his work." – Malcolm LeGrice, *Abstract Film and Beyond*

"Iimura, who is Japan's most important filmmaker, was involved in the New American Cinema developments in the early sixties. His work has continued to open up new ground in a way which few of his contemporaries from that period managed to sustain."
– Malcolm LeGrice, *Time Out*

"The achievements of Iimura's recent films, particularly when combined with his many videotapes (themselves an interesting topic for extended discussion) and his numerous film and video installation pieces, make him one of the most interesting and prolific artists around. Like Carl Andre and Richard Serra in sculpture, Emmett Williams and Richard Kostelanetz in poetry, and Frank Stella and Josef Albers in painting, Iimura is able to refresh our ability to perceive and understand all film by reducing the variables vying for our attention so fully that we can concentrate completely on crucial elements of the film experience we often ignore." – Scott MacDonald, *Afterimage*

2 Min. 46 Sec. 16 Frames (100feet) (from *Model, Reel 1*, 1972, 9 min., 16mm, black and white, sound)

"By using simple systems of counting and measuring in film, Iimura has drawn attention to the complexities of our time perception – memory, rhythm, phase – and the interaction between conscious conception of time, and the physical perception of its passing. Iimura is a significant and singular filmmaker, but also one of the most important 'conceptual' artist working in any medium." – Malcolm LeGrice, *Time Out*

24 Frames Per Second (1975, 10:35, 16mm, b/w, sound)

"Both in terms of its examination of time and space, of light and darkness, of visuals and sounds; and in terms of its demands and potential rewards for an audience, *24 Frames Per Second* is a quintessential Iimura film. The film alternates between one-second passages during which the viewer sees one of a series of fractions and [with] one-second segments of black and clear leader. As the film progresses, the fractions grow from 1/24 to 24/24. "1/24," for example, is followed by one second of film in which one frame is clear and 23 are black or [then] one is black, 23 clear." – Scott MacDonald

Timed 1,2,3 (from *Models, Reel 1*, 1972, 11 min., 16mm, b/w, sound)

"My favorite section of *Models* – "Timed 1, 2, 3" – is a particularly effective interweaving of visuals and sounds. Visually, each section of the film is composed of 10-second spans of clear and dark leader, arranged in a progressive fashion so that at first there is more and more light and less darkness, then vice versa. During "Timed 1" a sound "bip" scratched directly onto the soundtrack is audible each second; in "Timed 2" the sounds are audible every 10 seconds; and in "Timed 3" we hear them every 100 seconds, or at the halfway point and at the end... All in all, the number of interesting filmic explorations in the eight section of *Models* makes it one of Iimura's most impressive films." – Scott MacDonald

One Frame Duration (1977, 11 min., 16mm, b/w, 12 min.)

"*One Frame Duration* begins with two entirely systematic sections, but follows them with a section that is not organized to any system I can discover..." – Scott MacDonald