

As the 1970s began, Japan's widespread student movement had passed its peak, while urbanization and homogenization advanced throughout the country; in this context, landscape theory—which saw the authority of the state and capital manifested within commonplace, everyday landscapes—emerged as an influential current of thought in photography and film. The discourse around landscape was driven by the film critic Matsuda Masao, whose essays were compiled in *The Extinction of Landscape* (1971), whose cover featured a photograph by Nakahira Takuma, a photographer who played a key role in formulating landscape theory. What does it mean to engage with “landscape” now, a half-century later? Tracing a path back to the late 1960s, we will reassess landscape theory, unravel various works of landscape-related expression, and explore the potential for new avenues.

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The streetscapes in every region and remote area appeared only as homogenized landscapes.

Matsuda Masao, “City as Landscape,” *Gendai no Me*, 1970

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## 1 [2000–]

With the spread of smart phones and small cameras, it has become possible today for anyone to capture beautiful landscapes in photographs and video. At the same time, through social media, we share and consume enormous quantities of photographs and videos, of everything from the ordinary landscapes of our daily lives to world events such as natural disasters and war. In the present, flooded with myriad images, it is challenging to confront the invisible things that lie behind the landscape, the history or memory of what might have been there. Sasaoka Keiko has photographed extensively in and around Hiroshima Peace Memorial Park, encountering Hiroshima as a “park city” in her engagement with the realm of the invisible within landscape. Endo Maiko has straddled fiction and nonfiction in her experiments with visualizing the details of a wide variety of places and spaces. We will consider contemporary landscape through the activities of these two artists.

### Sasaoka Keiko | 1\_1–1\_19

*PARK CITY*, the series Sasaoka began photographing in and around the Hiroshima Peace Memorial Park in 2001, has been regularly exhibited at photographers' gallery, which Sasaoka established together with Kitajima Keizo and other photographers. She published the photobook *PARK CITY* (Inscript) in 2009, and served as editor in 2014 for a feature in the gallery's periodical, *photographers' gallery press* no. 12, that examined and evaluated atomic bomb photographs from Hiroshima under the title “Photographs from Ground Zero 1945–1952.” She has continued to visit Hiroshima and, through a variety of approaches, photographic methods, and means of presentation, she has depicted her hometown of Hiroshima as a park city. Street corners where faint traces of human figures remain in images taken with slow shutter speeds; riverbanks shown in reverse negative-positive images; people crossing through the park in the dead of night, barely seen in faint exposures. In recent work that integrates different photographs in one print (montage), contemporary scenes are overlaid with old photographs taken before the bomb was dropped in 1945. Sasaoka's posture is evident in this effort to draw out and examine complex memories from the signs of people in the seemingly unchanged landscape.

### Endo Maiko | 1\_20

*X* was produced in 2022 as an “Online Film Project” during the 14th Yebisu International Festival for Art & Alternative Visions; it was made from footages the artist filmed of events that unfolded before her eyes as she wandered around Tokyo. For this exhibition, the videos that were updated daily during the course of the festival have been reedited as a work for exhibition, which will also be accessible online for the duration of the exhibition. Beginning with *KUICHISAN* (2011), Endo has released medium- to feature-length films and installations that straddle the border between fiction and documentary. While they are characteristically abstract, they are grounded in the feel and atmosphere of the concrete landscapes found in such places as Okinawa, Tokyo, India, and Iceland. When she made *X*, she observed, “People believe that everyone has a ‘heart,’ but it doesn't actually exist. It is a product of the imagination.” As such, this work was an experiment to see what could be conveyed to the viewer by faithfully relating the ‘naturally spontaneous’ movement of her own heart. She does not specify how one should read the Japanese title (which can mean “empty” or “open,” among other meanings) or the English title *X*, and the film itself can be seen as code for which a variety of meanings can be substituted. The viewer is presented with what, at first glance, appear to be scenes from entirely ordinary days, but within them lie possibilities for numerous discoveries.

### Sasaoka Keiko

Born in Hiroshima in 1978. Graduated from Tokyo Zokei University. She has had many solo and group exhibitions, including *Sasaoka Keiko 2001–2007* (Tamada Project, Tokyo; 2008), *PARK CITY* (Ginza Nikon Salon, Tokyo; 2008), *CAPE* (Photographer's Gallery, Tokyo; 2010), *Difference 3.11* (Ginza Nikon Salon, Tokyo; 2012), *somewhere between me and this world: Japanese contemporary photography* (Tokyo Metropolitan Museum of Photography; 2012), and *TANESASHI: Remembrance of the Shore* (Aomori Museum of Art; 2013). She was awarded an honorable mention at the Vision of Contemporary Art 2008 exhibition; the Newcomer's Award from the Photographic Society of Japan in 2010; the Sagami-hara New Figure Encouragement Award in 2012; and the Hayashi Tadahiko Award in 2014. Her photobooks include *PARK CITY* (Inscript, 2009), *EQUIVALENT* (Rat Hole Gallery, 2010), and *Fishing* (Kula, 2012). Booklets include *Remembrance* (1–41) (Kula, 2012–13) and *Shoreline* (1–42) (Kula 2015–).

### Endo Maiko

Film director and artist. Born 1981 in Helsinki and raised in Tokyo. In 2000, Endo moved to New York where she was primarily involved in music, performing as a violinist in orchestras and bands, as well as providing music for films. In 2011, she directed her first film, the feature-length Japan-US coproduction *KUICHISAN*, which won the grand prize at the Jihlava International Documentary Film Festival in 2012. Since 2011, she has been based in Tokyo. A second feature, the Japan-France coproduction *TECHNOLOGY*, was completed in 2016. Her latest film, the mid-length *TOKYO TELEPATH 2020*, was an official selection of the International Film Festival Rotterdam. In 2021, she presented her first art film, a video installation at Takuro Someya Contemporary Art. In 2022, her online film *X* was streamed during the Yebisu International Festival for Art & Alternative Visions. She is working on her third feature.

## 2 [1970–2010]

**Beginning in the late 1970s, during the long expansion and subsequent collapse of the bubble economy in the '80s and '90s, a wide variety of noncommercial, personal works were created in photography and film. Imai Norio began participating in the Gutai Art Association while he was still in high school, when he began producing sculptural objects; during the 1970s, he began using photographs, film, and video to document the everyday landscape of his residential district in Osaka. Seino Yoshiko worked as an editor of a fashion magazine in the late 1980s, before becoming a photographer and making images of anonymous, mostly unpopulated landscapes. Takashi Toshiko, after a period of activity in Tokyo during the 1990s, moved her base to Itami in 2000, where she began the Itami series that focuses on landscapes rooted in daily life.**

### Imai Norio | 2\_1–2\_6

Imai became active as an artist in the mid-1960s, producing three-dimensional white sculpted objects. After the dissolution of the Gutai Art Association, of which he was a member, he moved beyond sculpture to pursue visual expression using photographs, film, and video. As he experimented with various visual media, around 1976 Imai began carrying a camera whenever he went out and habitually filmed on the streets. Beginning with *Red Light*, scenes of traffic signals he encountered and photographed as he moved about, many of these series were shot in spaces from his everyday life in the Abenosuji district of Osaka. With *Walking/Abenosuji*, he coupled scenes around the traffic signals with spots on a map of Abenosuji, producing a spatial trail of the course the artist walked. In *Abenosuji*, he used an 8mm camera to capture traffic lights alternating between red and green, amidst people walking along the street, and cars and streetcars crossing on the road. As epitomized by the title *Landscape of Time/Abenosuji*, which captures instants of red lights and green lights in the same frame, Imai's experiments make visible the invisible time contained within everyday landscapes and, at the same time, expose the complexity of the unchanging Abenosuji landscape.

### Seino Yoshiko | 2\_7–2\_18

Seino established a reputation for her landscape photographs, shot with a medium-format camera, and published a book of 60 photographs, *The Sign of Life*, in 2002. In series comprised of photographs of nature and artifacts, one can find details of delicate color in her tightly controlled compositions. From *Emotional Imprintings*, exhibited in 1999, through *The Sign of Life*, she maintained a unique sense of distance and tension in her encounters with nature and buildings. These series, which feature landscapes within Japan, include photographs taken in Chiba, Ibaraki, Aomori, Aichi, Kochi, and elsewhere, but at first glance it is difficult to identify the places, which retain an anonymity. Landscapes that are not bound to any specific place or country, for that very reason, bring to mind everyday landscapes the viewer may have seen somewhere. "If photographs have meaning, it is when they create something like a 'passage'. A sort of 'passage' is opened, and it is the viewer who decides what is at the far end of it. In other words, it is not closed, it is opened." These words, included in the artist's posthumous photobook, may be asking, At the moment a photograph is opened to the viewer, how do they see it?

### Takashi Toshiko | 2\_19–2\_22

The 12-part *Itami series*, begun in the summer of 2005, through the spring and summer of 2010. After moving her base to Itami, the self-taught filmmaker Takashi shot this footage of the landscape around her. Years before this, she began filming her daily life with a Hi-8 video camera, as a kind of diary; after her mentor Fukuda Katsuhiko died suddenly in 1998, she completed her first two films, *Ode I* and *Oishi Apartments, Nishi-Tengachaya*. The latter film was shot when she visited the town she lived in as a child after a hiatus of more than 20 years. At that time she met two women, whom she and her partner visited again four years later; their reunion is documented in *Blessed*, the intersection of Takashi's own life with these women, who age amid the passage of time. In the *Itami series*, when it appears that scenes of the artist's life are being portrayed through fixed compositions, the image zooms in and out, and the changing seasons are depicted through natural landscapes and the noisy bustle of the streets in the town. "When people leave, you can shout loudly and wave with all your strength as long as you can still see them in the distance, but how can your voice reach people you can no longer see? I don't know." This scrolling text, inserted into the 10th part of the series, seemed to hint at the numerous human lives that pass through the scenes of the commonplace everyday.

### Imai Norio

Born in Osaka in 1946. A graduate of Osaka City High School of Art and Industry, where he majored in Western-style painting. Professor emeritus at Seian University of Art and Design. While still in high school, he studied with Yoshihara Jiro, founder of the Gutai Art Association. In 1964 he had a solo exhibition, *Testimony of a 17-Year-Old*, at the Noonu Gallery in Osaka and participated in the 14th Gutai Art Exhibition (Takashimaya, Osaka). He became an official member of the association the following year and was active until its dissolution in 1972. Since then he has pursued a diverse range of activities, producing art works and installations that incorporate photography, video, and other new media, along with outdoor works and public art.

### Seino Yoshiko

Born in Tokyo in 1962. She entered the Chuo Koronsha publishing house in 1987, where she worked as an editor of the magazine *Marie Claire*. She began taking photographs in the late '80s and in 1995 quit her job to become a fulltime photographer. In 1999, she exhibited *Emotional Imprintings* at Gallery Koyanagi (Ginza, Tokyo). In 2002, she published *The Sign of Life* and the following year had a solo exhibition of this series at Fotomuseum Winterthur in Switzerland. She participated in many group exhibitions in Japan and abroad, including the Yokohama Museum of Art. After she died, in 2009, the photobook *Everywhere, Gather Yourself, Stand* was published posthumously.

### Takashi Toshiko

Born in Osaka; now lives in Itami, in Hyogo Prefecture. She worked as assistant director on Fukuda Katsuhiko's *Higashi-Kurume*, a Living Town in 1990. Director of the Tokyo Lesbian and Gay Film Festival in 1992 and 1993. She then wrote film and music reviews for various publications and made personal documentaries, before completing *Ode I* and *Oishi Apartments, Nishi-Tengachaya* in 1998. *Blessed* was completed in 2001 and won a special mention award at the Visions du Réel documentary film festival in Nyon, Switzerland. Beginning in 2005, she held *Quarterly Takashi screenings* of new work at Gallery Maki in Kayabacho, Tokyo; and beginning in 2009, *Takashi Time* at Kobe Planet Film Archives. Recent films include *Wave: A Dancer* (2016), *Between Yesterday & Tomorrow: Omnibus 2011/2016/2021* (2021), and *Walk Slowly* (2021).

### 3 [1968–1970]

As the political movements epitomized by the peak year 1968 entered an era of transition, landscape theory was born, an immediate outcome of the production of the film *A.K.A. Serial Killer* by Adachi Masao, Sasaki Mamoru, Matsuda Masao and others. Nagayama Norio was the 19-year old perpetrator of a series of murders that occurred in 1968, and the film is comprised entirely of landscapes that could have been seen by him, from the time of his birth until his arrest. Also in 1968, Nakahira Takuma joined Taki Koji and others in founding *Provoke*, the broadly influential magazine that generated the *are-bure-boke* (rough, blurred, out-of-focus) style of photography; Nakahira later rejected that style and, after his involvement with landscape theory, moved on toward developing his unique body of work and theory of photography.

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So, for the sake of the transformation that is to come, I gaze at everything precisely as “landscape” that confronts me with hostility. And I wait: Next is the fire!

Nakahira Takuma, “Landscape,” *Design*, 1970

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I realized, in short, it wasn’t that we were seeing landscapes, but rather we were being seen by the landscapes we were trying to film.

Adachi Masao, “Regarding Landscape,” *Kikan Shashi Eizo*, 1970

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#### Nakahira Takuma | 3\_1–3\_7

Nakahira began photography after leaving his job on the editorial staff of *Gendai no Me* (Contemporary Eye) in 1965. In November 1968, the first issue of *Provoke*, a coterie magazine of photography, essays, and poetry, was published. The idea for the magazine came from Nakahira and Taki Koji, a critic who was then also taking photographs; the other participants were the poet and art critic Okada Takahiko, the photographer Takanashi Yutaka (then associated with Nippon Design Center); the photographer Moriyama Daido joined the group with the second issue. The group’s photographs were dubbed *are-bure-boke* (rough, blurred, out-of-focus) and were characterized by off kilter camera angles, unsteady compositions that didn’t use the camera’s viewfinder, indistinct outlines of the subjects, and grainy, high contrast images. This style of expression represented a challenge to conventional photographic aesthetics, and it had a great impact on that era that went beyond the confines of photography. However, as the initial anti-photography radicalism of *Provoke* was popularized as simply a design style, Nakahira became increasingly critical of *bure-boke* photography and began his involvement in formulating landscape theory, which saw landscape itself as a manifestation of authority. Beginning in 1969, he had an ongoing series in *Design*, a magazine of design, art, and photography criticism; from February 1970, he titled the series *Landscape*, and he ran his own photographs that documented scenes such as subway platforms, underground shopping areas, people riding trains, bridge girders, buildings under construction, and a beach from the street, to which he added short texts.

#### Adachi Masao, Iwabuchi Susumu, Nonomura Masayuki, Yamazaki Yutaka, Sasaki Mamoru, Matsuda Masao | 3\_8

Nagayama Norio was dubbed a “serial killer” after committing murders in Tokyo, Kyoto, Hakodate, and Nagoya in October and November, 1968. *A.K.A. Serial Killer* depicts his life, from his childhood to the time of his arrest at age 19, using nothing but the landscapes that he would likely have seen during those years. The film was made by the director Adachi Masao, along with the critic Matsuda Masao, screenwriter Sasaki Mamoru, producer Iwabuchi Susumu, and the directors of photography Nonomura Masayuki and Yamazaki Yutaka. The music was supervised by music critic Aikura Hisato, with performances by drummer Togashi Masahiko and saxophonist Takagi Mototeru. This film gave birth to “landscape theory” and the subsequent debate that centered on Matsuda and others’ analysis, but the public release of the film itself was delayed intentionally by the producers until 1975. Long takes of urban space—homes, shops, and factories, along with freeways, ports, and the full range of transportation networks—track the unfolding landscape, accompanied by tension-filled music. The aim was to focus the eye solely on the homogenized landscape, which separates the film from auteurist aestheticism and from the realism of established documentary filmmaking.

#### Nakahira Takuma

Born 1938 in Tokyo; died in 2015. After graduating from the Tokyo University of Foreign Studies with a major in Spanish, he joined the editorial staff of the general-interest magazine *Gendai no Me*. In the course of his work there, he met the photographer Tomatsu Shomei, which spurred his interest in photography. He participated in planning the exhibition *A Century of Japanese Photography* (1968–69; Tokyo, Nagoya, Osaka, Niigata). From that time, he began writing about photography and film for a variety of publications. In 1968, he started the magazine *Provoke*, which carried the tag line “Provocative Resources for Thought,” along with Taki Koji, Okada Takahiko, and Takanashi Yutaka; Moriyama Daido joined from the second issue; a third issue was published, followed finally by a book that summed up their efforts, *Mazu Tashikarashisa no Sekai wo Suteru* (First Discard the World of Pseudo-Certainty; 1970); the group then disbanded. In 1969, he won the new artist award from the Japan Photo Critics Association, and the following year published his first photobook *Kitarubeki Kotoba no Tame ni* (For Languages to Come). In 1971 he exhibited at the Paris Biennale. In 1973, he published a book of essays on photography, *Naze, Shokubutsu Zukan ka* (Why an Illustrated Botanical Dictionary?). In 1977, he published *Kettō Shashin-ron* (Dueling Theories of Photography), together with Shinoyama Kishin. Soon after, he collapsed from acute alcohol poisoning, causing him to lose much of his memory. He was able to return to work, publishing *Aratanaru Cyōshi* (Fresh Gaze) in 1983 and continuing to work as a photographer until his physical condition deteriorated in 2011. Later publications include *Adieu à X* (1989); *Hysteric Six: Nakahira Takuma* (2002), a book of exclusively color photographs; *Documentary* (2011); and *Okinawa* (2017). In 2003, his first substantial solo exhibition, *Degree Zero—Yokohama* was held at the Yokohama Museum of Art. An exhibition, *Provocative Relationship: Moriyama Daido x Nakahira Takuma*, was held at the Museum of Modern Art, Hayama.

#### Adachi Masao

Born in 1939. While still a student at Nihon University College of Art, Adachi garnered attention with his film *Closed Vagina* (1963). He joined Wakamatsu Koji’s independent film production company, producing numerous scripts for pink films, including *Go, Go, Second Time Virgin* (1969), while making his own independent films, such as *Galaxy* (1967). After co-directing *Red Army/P.F.L.P.: Declaration of World War* (1971), Adachi left Japan in 1974 and devoted himself to the struggle for the liberation of Palestine. Following his extradition to Japan in 2001, he directed *Prisoner/Terrorist* (2007), *Artist of Fasting* (2016), and *Revolution+1* (2022). Retrospectives of Adachi’s work have been held by the Cinémathèque Française, the Harvard Film Archive, and the International Film Festival Rotterdam, among others.

#### Iwabuchi Susumu

Born in 1945, died in 2008. After heading the student movement committee at the Nihon University College of Art, he joined Wakamatsu Productions, where he worked as associate producer and assistant director.

#### Nonomura Masayuki

Born in 1941. After participating in the Film Study Club at the Nihon University College of Art, he worked as a cameraman for films, television, and commercials.

#### Yamazaki Yutaka

Born in 1940. After participating in the Film Study Club at the Nihon University College of Art, he went on to work as a cinematographer and director. His works as a cinematographer include *After Life* (directed by Koreeda Hirokazu, 1999), and *Artist of Fasting* (directed by Adachi Masao, 2016). Directorial works include *Torso* (2010) and *Godot of the Emotos* (2019).

#### Sasaki Mamoru

Born in 1936, died in 2006. After working as editor on the journal *Kiroku Eiga* (Documentary Film) for the Japan Documentary Filmmakers Association, he joined Oshima Nagisa’s production company Sozosha and also wrote many screenplays for TV dramas. His screenplays include *Sing a Song of Sex* (1967) and *The Man Who Left His Will on Film* (1970), both directed by Oshima Nagisa.

#### Matsuda Masao

Born in 1933, died in 2020. After stints at the publishers Miraisha and Gendai Shichosha, he worked as a freelance editor and critic. Following involvement with such organizations as Jiritsu Gakko (Autonomous School), Tokyo Kodo Sensen (Tokyo Action Front), and Revolt-sha (Revolution Press), he formed Hihyo Sensen (Critical Front) with Adachi Masao, Sasaki Mamoru, Hiraoka Masaaki, and Aikura Hisato, launching the second iteration of the film journal *Eiga Hihyo* (Film Criticism) in 1970. Major books include *Teroru no kairo* (Circuit of Terror; San-ichi Shobo, 1969), *Bara to Mumeisha* (Roses and the Nameless; Haga Shoten, 1970) and *Fukei no shimetsu* (The Extinction of Landscape; Tabatashoten, 1971).

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## 4 The Origins of Landscape Theory

Landscape is a word we are all familiar with, and it has been discussed in a wide range of contexts and historical milieux; as such, it is difficult to define a theory of landscape *per se*. The landscape theory that emerged in Japan around 1970 occupies a singular position in this history, but despite the way it spread at the time and the more recent trend to reevaluate it in Japan and abroad, its theoretical content and the discourse around it are not well known. In addition to *A.K.A. Serial Killer*, we will reexamine that discourse and its era through other films that played an important role in landscape theory, including Oshima Nagisa's *The Man Who Left His Will on Film* and Wakamatsu Koji's *Go, Go Second Time Virgin*, and an extensive array of archival photographs and printed materials. While theoretical differences among the participants increased the difficulty of understanding the discourse, we hope to provide an opportunity to reconsider the political and complex character contained within landscape theory.

### Oshima Nagisa | 4\_1

The original title of *The Man Who Left His Will on Film* was *Tokyo Fukei Senso* (Tokyo Landscape War), with a subtitle of "The Story of a Man Who Died After Leaving His Will on Film;" it is considered the most experimental work of all of Oshima's films. The "Tokyo War" in the Japanese title [*Tokyo Senso Sengo Hiwa* (A Secret Post-Tokyo War Story)] was an organizing slogan of the Red Army Faction of the Communist League, which emerged from the Zenkyoto student movement. Based on a doctrine under which the organization would take the lead in an armed uprising during the preliminary stages of a revolution, the Red Army Faction called for a Tokyo War and an Osaka War in September 1969. However, though the film's title derived from the slogan, it is the "secret post-war story," a complex work laden with philosophical questions. The script was a collaboration between Sasaki Mamoru (who wrote the script for *A.K.A. Serial Killer*) and a young filmmaker who was then garnering attention, Hara Masataka (later Masato). The idea of a man leaving a will was inspired by *Tenchi Suijaku-setsu* (The Theory of the Debilitation of Heaven and Earth, 1968), a film produced by Group Posi-Posi, a film study group at Takehaya High School in Tokyo, and members of that group played the principal roles in the film. Driven by visions of a film-obsessed friend who took his camera and filmed Tokyo landscapes before jumping to his death, the main character wanders around the city in search of these same landscapes. At the time of its release in June 1970, *A.K.A. Serial Killer* had not yet been publicly screened, so this film came to be identified as the representative landscape film, sparking the debates over landscape theory. The film was produced by the Art Theatre Guild, a greatly influential player in the history of Japanese film that had been involved in the production and distribution of noncommercial art films since 1961. The trailer was made by the cowriter of the film, Hara.

### Wakamatsu Koji | 4\_2

From the early 1960s, adult films that primarily depicted sex began to be called "pink films" and were produced with low budgets by production and distribution companies outside of the major studios. Wakamatsu, who made his debut in 1963 with *Sweet Trap*, founded an independent production company in 1965, enlisting Adachi Masao, Yamatoya Atsushi, and other young filmmakers and crew. They produced many low-budget, highly motivated films, with an experimental style that went beyond the bounds of the pink film genre to address themes of human sex, violence, and resistance to authority. In "Sex as Landscape" (1969), the essay in which Matsuda Masao first used the term landscape, he discussed the concept of the locked room in several of Wakamatsu's films, concluding that even the act of sex, which is extremely personal and internal, can be subsumed by the external landscape. In *Go, Go Second Time Virgin*, with a script by Deguchi Izuru (a common pseudonym, here used by Adachi Masao and Komizu Kazuo), sex and death are reexamined through the story of a teenage girl who begs to be killed and a teenage boy who rejects everyone around him. As the youths spend two nights together on the roof of a building, the urban landscape of the Harajuku district of Tokyo distills the oppressive conditions of the changing era. Wakamatsu's films are often violent and depict extreme sex, and they are sometimes criticized as misogynistic, but many of the stories depict socially and politically oppressed women or the main male characters taking revenge against paternalistic male authority figures. Additionally, though pink film is a male-oriented genre, his films actively addressed themes such as women's sexual autonomy and liberation, procreation and reproduction.

### Wakamatsu Production | 4\_3

In response to the international revolutionary movement and struggles that began in the late 1960s, Adachi and Wakamatsu went to the Lebanese capital of Beirut on their way back from the 1971 Cannes International Film Festival. There they worked with the Red Army Faction, which was active in the area, and the P.E.L.P. to produce a news film, *Red Army/P.E.L.P.: Declaration of World War* for the international revolutionary movement; the film depicted the daily lives of Palestinian guerrillas. This news propaganda documentary, which explained the armed struggle for popular liberation, employed avant-garde techniques and marked the transition of landscape theory into theories of media and reportage. The film was not released theatrically; instead it was brought to Japanese universities and elsewhere by volunteers mobilized into a film-screening campaign. During this campaign, Adachi commuted between Japan and the Middle East, and after August 1974 he left Japan entirely to join the Palestinian struggle.

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For me,  
How can one die in the 1970s?  
is my answer to the question,  
How can one live!

Oshima Nagisa, "How to Die in the 1970s," *Yushu Eiga*, 1970

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### Oshima Nagisa

Born 1932 in Kyoto; died in 2013. He participated in the theater movement while he was a student at Kyoto University, then entered Shochiku in 1954. His debut as a director came with *A Town of Love and Hope* in 1959. His next film, *A Cruel Story of Youth* (1960), garnered strong support, especially among young audiences, and he was dubbed the standard-bearer of the Shochiku New Wave. *The Sun's Burial* (1960) depicted an uprising among lower-class workers in the Kamagasaki district of Osaka. This was followed by *Night and Fog in Japan*, which addressed the struggle over the US-Japan Security Treaty, but immediately after it opened, the Japan Socialist Party leader Asanuma Inejiro was assassinated, and the film was pulled after just four days in distribution. Oshima protested the stoppage and, after quitting Shochiku the following year, he established his own independent production company, Sozosha. However, the company's activities were constrained by the Five-Company Agreement of the major studios; after producing two films, *The Catch* (1961) and *The Rebel* (1962), Oshima turned to television, radio, and PR films as new fields for his work. Working with Nippon Television producer Ushiyama Junichi, he made *The Forgotten Imperial Army* (1963), which documented the government's failure to pay pensions to ethnic Korean veterans of the Pacific War, as a way of depicting the problems of Japanese imperialism and responsibility for the war. Oshima and Ushiyama collaborated on numerous social issue documentaries, Sozosha productions that shifted the horizons of television programming, including *The Tomb of Youth* (1964) and the short film *The Diary of Yunbongi* (1965). He continued to explore possibilities for film production and distribution, forging the foundation for ATG productions with *Death by Hanging* (1968); with *In the Realm of the Senses* (1976) and *Merry Christmas, Mr. Lawrence* (1983), his films found audiences in the West. Oshima films related to landscape theory include *Sing a Song of Sex* (1967), *Diary of a Shinjuku Thief* (1969), and *Boy* (1969) as precursors of *The Man Who Left His Will on Film*, and later, *Dear Summer Sister* (1972) was a road movie filmed in Okinawa after its reversion to Japanese control.

### Wakamatsu Koji

Born 1936 in Miyagi Prefecture; died in 2012. After dropping out of high school, he worked a number of jobs, eventually becoming an assistant director and assistant producer; he made his debut as a pink film director with *Sweet Trap* in 1963. In 1965 he established Wakamatsu Production. He gained a reputation in Japan and abroad for films that were fueled by anger toward authority and the establishment. *United Red Army* (2008) screened at the Berlin International Film Festival, where it won the NETPAC Award for best Asian film and the CICAIE (International Confederation of Art Cinemas) Award. Films related to landscape theory include *Go, Go Second Time Virgin* (1969), *Running in Madness*, *Dying in Love* (1969), *Season of Terror* (1969), *Sex Jack* (1970), and *Ecstasy of the Angels* (1972); as a response to landscape theory 30 years later, he made *Cycling Chronicles* (2004), whose original title was *17-sai no Fukei* (Landscape of a 17-Year-Old).

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It was because, above all,  
we became conscious of  
that very landscape as hostile  
"authority" itself.

Matsuda Masao, "Sex as Landscape," *Asahi Journal*, 1969

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## List of Works and Documents

[Works]

### Sasaoka Keiko

*PARK CITY*

Collection of the artist

1\_1  
2018  
Ink-jet print  
540 × 720

1\_2  
2019  
Ink-jet print  
1000 × 1330

1\_3  
2022  
Ink-jet print  
540 × 720

1\_4  
2023  
Ink-jet print  
540 × 720

1\_5  
2022  
Ink-jet print  
540 × 720

1\_6  
2023  
Ink-jet print  
540 × 720

1\_7  
2023  
Ink-jet print  
540 × 720

1\_8  
2017  
Ink-jet print  
1000 × 1330

1\_9  
2017  
Ink-jet print  
1000 × 1330

1\_10  
2014  
Ink-jet print  
1000 × 1330

1\_11  
2022  
Ink-jet print  
1000 × 1330

1\_12-19  
2001-09  
Gelatin silver print  
315 × 315

### Endo Maiko

1\_20  
X  
2022  
4K Single-channel projection (HD, 2K, 4K)  
Sound, color

### Imai Norio

2\_1  
*Abenosuji*  
1977  
Single-channel projection (original 8 mm)  
Silent, color, 22 min.

2\_2  
*Red Light-A*  
1976  
Chromogenic print, gelatin silver print  
1057 × 754

2\_3  
*Red Light-B*  
1976  
Chromogenic print  
1057 × 754

2\_4  
*Red Light-C*  
1976  
Chromogenic print  
1057 × 754

2\_5  
*Red Light-D*  
1976  
Chromogenic print  
1057 × 754

2\_6  
*Walking/Abenosuji*  
1976  
Map, chromogenic print  
582 × 760  
Collection of the artist

### Seino Yoshiko

2\_7  
*Sumidagawa, Tokyo*, from the Series *Emotional Imprintings*  
1996  
Chromogenic print  
375 × 550

2\_8  
*Chiba*, from the Series *Emotional Imprintings*  
1996  
Chromogenic print  
372 × 727

2\_9  
*Chiba*, from the Series *Emotional Imprintings*  
1997  
Chromogenic print  
372 × 727

2\_10  
*Chiba*, from the Series *Emotional Imprintings*  
1997  
Chromogenic print  
372 × 727

2\_11  
*Chiba*, from the Series *Emotional Imprintings*  
1997  
Chromogenic print  
373 × 609

[Notes]

Plate captions appear in the following order:  
Exhibit number, artist name, *series name/name of work* or *document*, year of production, material/technique, measurements (h × w × d mm)/duration, collection. \* indicates a supplement. The captions for documents do not indicate each owner and the English translations of each title.

- All works and documents not otherwise designated are from Tokyo Photographic Art Museum.
- The order of the exhibits does not necessarily correspond to the order of this list.
- Some exhibits are subject to change.

2\_12  
*Chiba*, from the Series *Emotional Imprintings*  
1997  
Chromogenic print  
372 × 727

2\_13  
*Chiba*, from the Series *Emotional Imprintings*  
1997  
Chromogenic print  
372 × 727

2\_14  
From the Series *Emotional Imprintings*  
1997  
Chromogenic print  
371 × 727

2\_15  
From the Series *Emotional Imprintings*  
1997  
Chromogenic print  
372 × 727

2\_16  
*Okinawa*,  
from the Series *Emotional Imprintings*  
1998  
Chromogenic print  
375 × 507

2\_17  
*A Concrete Wall, Chiba*,  
from the Series *The Sign of Life*  
2001  
Chromogenic print  
376 × 609

2\_18  
*A Vacant Plot, Tokyo*,  
from the Series *The Sign of Life*  
2001  
Chromogenic print  
376 × 609

#### **Takashi Toshiko**

2\_19  
*Itami 2006 Winter*  
Single-channel video  
Sound, color, 21 min.

2\_20  
*Itami 2006 Spring*  
Single-channel video  
Sound, color, 26 min.

2\_21  
*Itami 2008 Winter – 2009 Spring*  
Single-channel video  
Sound, color, 41 min.

2\_22  
*Itami 2009 Early Summer – Late Autumn*  
Single-channel video  
Sound, color, 61 min.

[Running time]  
10:00  
11:05  
12:10  
13:15  
14:20  
15:25  
16:30  
(17:35)  
(18:40)  
(19:45)\*  
( ) Thursday and Friday  
only ( ) \*Thursday and Friday through 8/31

#### **Nakahira Takuma**

3\_1–2  
*Untitled*  
1968–69  
Gelatin silver print  
321 × 481

3\_3  
*Untitled*  
1968–69  
Gelatin silver print  
481 × 321

3\_4–7  
*Untitled*  
1968–69  
Gelatin silver print  
321 × 481

#### **Adachi Masao, Iwabuchi Susumu, Nonomura Masayuki, Yamazaki Yutaka, Sasaki Mamoru, Matsuda Masao**

3\_8  
*A.K.A. Serial Killer*  
1969  
4K Single-channel projection  
(original 35mm)  
Sound, color, 86 min.

[Running time]  
10:00  
11:30  
13:00  
14:30  
16:00  
(17:30)  
(19:00)\*  
( ) Thursday and Friday  
only ( ) \*Thursday and Friday through 8/31

#### **Oshima Nagisa**

4\_1  
Trailer for *Tokyo Senso Sengo Hiwa*  
(The Man Who Left His Will on Film)  
1970  
Single-channel video (original 35mm)  
Sound, B & W, 6 min.  
Oshima Productions Ltd.

#### **Wakamatsu Koji**

4\_2  
Excerpts from *Yuke Yuke Nidome no Shojo*  
(Go, Go Second Time Virgin)  
1969  
Single-channel video (original 35mm)  
Sound, B & W/Color, 4 min.  
Wakamatsu Production

#### **Wakamatsu Production**

4\_3  
Excerpts from  
*Red Army/P.F.L.P.: Declaration of World War*  
1971  
Produced by Wakamatsu Production  
(Directed by  
Adachi Masao and Wakamatsu Koji)  
Coedited by the Red Army (Red Army Faction  
of the Communist League) and  
the P.F.L.P. (Popular Front for the Liberation  
of Palestine)  
Single-channel video (original 16mm)  
Sound, Color, 7 min. 35 sec.  
Wakamatsu Production

[Related Documents]		
1	10	18
Matsuda Masao	<i>Gendai no Me</i> , April, 1970,	Wakamatsu Koji, Screenplay for
<i>Fukei no Shimetsu</i>	Gendai Hyoron-sha	<i>Go, Go Second Time Virgin</i>
[The Extinction of Landscape],	* Listed: Matsuda Masao	1969
Tabata Shoten	“City as Landscape”	175 × 245
1971	1970	Wakamatsu Production
135 × 195	148 × 210	
Private Collection	Private Collection	
2	11	19
Taki Koji, Nakahira Takuma (Co-ed.)	<i>Kikan Shashin Eizo</i> [Photo Image Quarterly],	Wakamatsu Koji, Screenplay for
<i>Mazutashikarashisa no Sekai wo Sutoresu:</i>	Autumn, 1970,	<i>Kyosojoshiko</i>
<i>Shahin to Gengo no Shiso</i> [First Abandon the	Shashin Hyoron-sha	(Running Madness, Dying in Love)
World of Pseudo-Certainty],	* Discussion: Akasegawa Genpei,	1969
Tabata Shoten	Adachi Masao, Sato Makoto, Tone Yasunao,	175 × 245
1970	Nakahira Takuma, Nakahara Yusuke,	Wakamatsu Production
148 × 210	“Regarding Landscape”	
Private Collection	1970	20
	220 × 250	Wakamatsu Koji, Screenplay for
	Private Collection	<i>Teroru no Kisetsu</i> (Season of Terror)
		1969
		175 × 245
		Wakamatsu Production
3	12	21
Nakahira Takuma	Adachi Masao, <i>Eiga eno Senryaku</i>	Wakamatsu Koji, Screenplay for
<i>Naze Shokubutsu Zukan ka:</i>	[Strategy for Cinema],	<i>Tenshi no Bakusatsu</i>
<i>Nakahira Takuma Eizo Ron Shu</i>	Shobun-sha	(original title of the <i>Tenshi no Kokotsu</i>
[Why an Illustrated Botanical Dictionary?],	1974	[Ecstasy of the Angels])
Shobun-sha	135 × 200	1972
1973	Private Collection	175 × 245
135 × 193		Wakamatsu Production
4	13	22
<i>Kikan Ken</i> [Ken Quarterly], No.2	Nagayama Norio, <i>Muchi no Namida</i>	Wakamatsu Koji,
Shaken	[Tears of Ignorance],	Overseas press flyer for Wakamatsu works
* Dialogue: Nakahira Takuma, Matsuda	Godo shuppan	1971
Masao “For a Two-Headed Snake”	* Cover design: Akasegawa Genpei	241 × 140
1970	1971	Wakamatsu Production
188 × 227	135 × 200	
Private Collection	Private Collection	
5	14	23
<i>Design</i> , February, 1970,	Nagayama Norio, Notebook No.1 for	Wakamatsu Koji, Still photographs
Bijutsu Shuppan-sha	<i>Shi/Muchi no Namida</i>	by Wakamatsu Production;
* Series: Nakahira Takuma “Landscape”	[Poem/Tears of Ignorance]	<i>Go, Go Second Time Virgin</i> , 1969;
1970	1969	<i>Season of Terror</i> , 1969;
224 × 295	170 × 250	<i>Sex Jack</i> , 1970;
Private Collection	Nagayama Kodomo Kikin	<i>Ecstasy of the Angels</i> , 1972
	Cooperation:	1969-1972
	Municipal Otaru Literature Museum	Dimensions Variable
		Wakamatsu Production
6	15	24
<i>Provoke 1</i> ,	Nagayama Norio, Notebook No.2 for	<i>Eiga Hihyo</i> , September, 1972, Shinsen-sha
Provoke-sha	<i>Shi/Muchi no Namida</i>	* Cover design + gravure, “Sakura Graph”:
1968	[Poem/Tears of Ignorance]	Akasegawa Genpei
210 × 210	1969	1972
7	170 × 250	257 × 182
<i>Provoke 2</i> ,	Nagayama Kodomo Kikin	Private Collection
Provoke-sha	Cooperation:	
1969	Municipal Otaru Literature Museum	
184 × 245		
8	16	25
<i>Provoke 3</i> ,	Flyers for A.K.A. <i>Serial Killer</i>	Poster for the
Provoke-sha	1975	<i>Red Army/P.F.L.P.: Declaration of World War</i>
1969	260 × 373	* Design: Akasegawa Genpei
184 × 245	Private Collection	1971
		730 × 515
		Private Collection
9	17	26
<i>Kitarubeki Kotoba no Tameni</i>	<i>UNDERGROUND CINEMATHQUE</i>	Oshima Nagisa,
[For a Language to Come],	<i>Special issue</i> ,	Screenplays for
Fudo-sha	Special feature on A.K.A. <i>Serial Killer</i> ,	<i>The Man Who Left His Will on Film</i>
1970	Underground Center	(Review draft, Preparatory draft, Final draft)
215 × 310	1975	1970
	177 × 248	175 × 245
	Private Collection	Oshima Productions Ltd.
		Cooperation: National Film Archive of Japan

27  
Oshima Nagisa, Notebook for  
*The Man Who Left His Will on Film*  
1970  
175 × 245  
Oshima Productions Ltd.  
Cooperation: National Film Archive of Japan

28  
Oshima Nagisa, Overseas press flyer for  
*The Man Who Left His Will on Film*  
1971  
555 × 240  
Oshima Productions Ltd.  
Cooperation: National Film Archive of Japan

29  
*Yushu Eiga*, July 1, 1970,  
Yushu Eiga Appreciation  
\* Listed: "How to die in the 1970s"  
1970  
380 × 267  
Private Collection

30  
Oshima Nagisa,  
Still photographs by Sato Genyo;  
*Boy*, 1969;  
*The Man Who Left His Will on Film*, 1970  
1969–1970  
Dimensions variable  
Oshima Productions Ltd.  
Cooperation: National Film Archive of Japan

31  
Oshima Nagisa, Draft screenplay for *Boy*  
1969  
175 × 245  
Oshima Productions Ltd.  
Cooperation: National Film Archive of Japan

32  
Oshima Nagisa, Press sheet for *Boy*  
1969  
258 × 180  
Oshima Productions Ltd.  
Cooperation: National Film Archive of Japan

33  
*Asahi Journal*, December 28, 1969,  
Asahi Shimbun-sha  
\* Listed: Matsuda Masao "Sex as Landscape,"  
1969  
257 × 182  
Private Collection

34  
*Eiga Hyoron*, May, 1970, Eiga Shuppan-sha  
\* Listed: Fukuda Mizuho, "Is Nagayama an  
unaware terrorist?"  
1970  
210 × 148  
Private Collection

35  
*Eiga Hihyo*, October, 1970, Shinsen-sha  
\* First issue + Listed: Adachi Masao,  
"Landscape as a great legacy,"  
1970  
257 × 182  
Private Collection

36  
*Eiga Hihyo*, January, 1971, Shinsen-sha  
\* Series: Text by Matsuda Masao,  
Photo by Nakahira Takuma, "Landscape"  
1971  
257 × 182  
Private Collection

37  
*Eiga Hihyo*, April, 1971, Shinsen-sha  
\* Series: Text by Matsuda Masao,  
Photo by Nakahira Takuma, "Landscape"  
1971  
257 × 182  
Private Collection

38  
*Bujutsu Techo*, August, 1971  
Bijutsu Shuppan-sha  
\* Listed: Matsuda Masao, "The Extinction  
of Landscape"  
1971  
210 × 148  
Private Collection

[Exhibition]

Curated by  
Tasaka Hiroko (Tokyo Photographic Art Museum)

Curatorial cooperation  
Hirasawa Go

Curatorial assistance  
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Fujimura Satomi  
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Exhibition design  
Nishizawa Tetsuo, Sato Kumaya  
(Tezzo Nishizawa Architects)

Proofreader  
Kurokawa Noriyuki

Matting and framing  
Photo Gallery International

Construction  
Super Factory

Technical support  
Tanaka Shinji

Display  
Yamato Transport Co., Ltd.

Lighting design  
SAMSARA

After the Landscape Theory  
[Exhibition Guide + List of Works and Documents]  
Published August 2023  
Design: Kimura Toshimasa  
Editors:  
Tasaka Hiroko (Tokyo Photographic Art Museum)  
Hirasawa Go / Kurokawa Noriyuki

"Landscape" is, metaphorically, like waves in the sea, ordinary places that appear everywhere in the lives of the masses. At times it gently envelops the key actors, and at other times it is a severe space that bites into one of them with the jaws of death. But we have now come to the extremity where, unless Japanese students can discover a sense of self that allows them to survive within this landscape, they will be unable to discern the powerful controlling authority that lies on the far side of landscape...

In this sense, it's fair to say that progressive Japanese student youth are turning themselves from the extraordinary phase of the battle, aimed at a utopia that doesn't exist anywhere, toward an ordinary phase of the battle, concerned with how one can resist and transcend the landscapes that exist everywhere.

Matsuda Masao, "Why a Landscape War?" *Eiga Hihyo*, July 1971; 41.

People have passed,  
and landscape has also passed.

Matsuda Masao, "The Extinction of Landscape,"  
*Bijutsu Techo*, 1971

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