



sine me

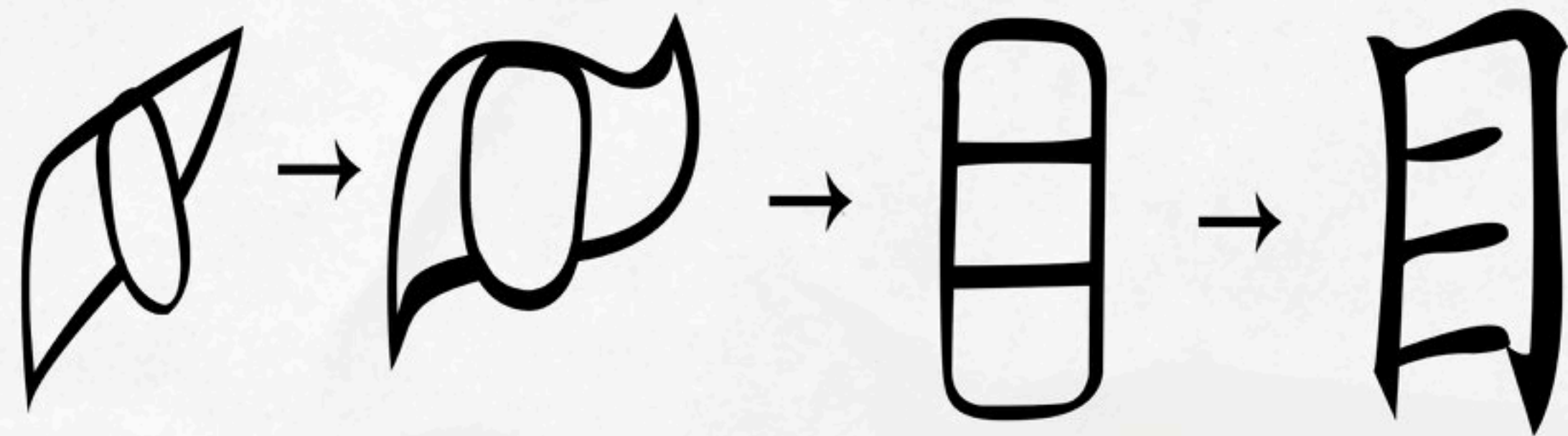
Personal
Documentaries
from/on Japan

CURATORIAL NOTE
Patrick F. Campos



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SINE 目 ME, a program of ten diary films, explores the double-meaning of ME and the formal and aesthetic strategies of implicating oneself in narrating one's immediate social world. ME, in English, is synonymous with I, the subject regarding oneself as an object, and in Japanese (目), the same two letters refer to the eyes and connote the act of looking and seeing.



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SINE ME features six films that plot the artistic milestones and the historical development of Japanese personal documentary filmmaking from 1974 to 2014. The works come from very diverse personalities, wrought by artists using different media, including 16mm, Super 8, analog video, and the digital camera.





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Though varied and widely different in styles and approaches, these films demonstrate how the intimate connection between the filming subject's eyes and the camera is capable of expressing one's unique view of the world and articulating both universal and mundane experiences, like waking up mornings or spending time with family, in poignant ways.



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Four films of the program are National Artist Kidlat Tahimik's engagement with Japanese culture, documenting his sojourns to Japan, the friendships he has formed in the process, and the art he has produced as a result of his travels.



JAPAN FOUNDATION



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE



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EXTREME PRIVATE EROS: LOVE SONG

1974, HARA Kazuo
98mins | Black&White

In this uncomfortably intimate film, Kazuo Hara visits his ex-girlfriend Miyuki and records her new relationships.



JAPAN FOUNDATION



NATIONAL FILM INSTITUTE



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IMPRESSIONS OF A SUNSET

1975, SUZUKI Shirouyasu
23mins | Black&White

The filmmaker speaks in an even tone about his relationship with film, starting with an old 16mm camera he bought himself. Because this is close to his personal life, the viewer is made to have an odd feeling of partnership with him.



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FAMILY RETURN

1984, ISHII Hideto

18 mins | Color

The film begins with the words, "Last year, my grandfather died." The filmmaker turns his eyes to his mother, and the grandmother she takes care of. With the figure of the grandmother, left behind, saying she can die anytime—the documentary reflects on the meaning of blood and identity.



JAPAN FOUNDATION



Japanese Film Institute



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EMBRACING

1992, KAWASE Naomi
40 mins | Color

The director questions her own roots by searching for her father, whom she never knew because he left when she was little. What is a family? With a camera in her hand, the filmmaker asks herself this fundamental question to gain a clear sense of her being alive. This is an epoch-making work with which Naomi Kawase established her own style of expression to approach the world while facing an innate sense of isolation.



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THE CHEESE AND THE WORMS

2005, KATO Haruyo
98 mins | Color

The director lives in a small rural town with her dying mother and old grandmother. The serene eye of the camera depicts her mother's fight with illness side by side with casual daily exchange with her brother's family next door. Face to face with the all too real death of her mother, the filmmaker takes a hard look at life and death, preserving each fragile moment on film. Slowly but steadily, the feel of life's delicacy emerges.



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free

screening + panel discussion with
MIE KURIHARA & KIDLAT TAHIMIK
on Feb 21, Friday 5 PM!



CLOUD, INSECT, WIRE FENCE

2014, KURIHARA Mie
68 mins | Color

With an 8mm camera on-hand, the filmmaker travels around mainland Southeast Asia, off the tourist beaten path, without concrete plans. In the process, she makes unexpected friends, and her camera reveals how her journey is the very destination of her documentary.



Prizewinning Japanese filmmaker MIE KURIHARA travels for stretches of time without planned itineraries to peripheral spaces in Southeast Asia, documenting how strangers break language barriers with the help of a Super 8 camera.



National Artist KIDLAT TAHIMIK uses his camera as a pen to write film-letters to Kurosawa, reflect in his film-diaries on war history and the tragedies of modernity, and recuperate in film-manifestoes the ancient ties between Filipino and Japanese cultures.



Films by KIDLAT TAHIMIK

Takedera Mon Amour: Diary of a Bamboo Connection

1991, 21 mins

Follows a series of encounters between Kidlat Tahimik and a Japanese monk and his family while demonstrating in almost encyclopedic completeness bamboo's multiple uses.

Our Bomb Mission to Hiroshima

1995, 20 mins

An unexploded bomb that the Americans dropped in the Philippines in their war against the Japanese was found in a river. It was transformed into a bell by the Ifugaos and sent back to Japan, this time as a gesture of peace.

Japanese Summers of a Filipino Fundoshi

1996, 39 mins

Via the wearing of the traditional Japanese loincloth, the fundoshi, Kidlat Tahimik establishes a link between Japan and the Philippines. He uses the occasion to open up a trans-Asian link between two nations that have had a troubled relationship in the past.

Some More Rice

2000, 19 mins

In the company of an Ifugao shaman, Kidlat Tahimik pays a visit to a Japanese rice farmer who tells them in conversation that he stands before his final harvest. From this encounter and the view over the Japanese landscape, Kidlat Tahimik's visual associations now run back not merely to his native rice terraces in the Luzon mountains but also to Akira Kurosawa's iconic Seven Samurai.

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SCHEDULE

	Mon/Feb 17	Tue/Feb 18	Wed/Feb 19	Thurs/Feb 20	Fri/Feb 21
2 PM			Japanese Summers • Some More Rice		Our Bomb Mission to Hiroshima • Takedera mon Amour
5 PM	Japanese Summers • Some More Rice	Family Return • The Cheese and the Worms	Extreme Private Eros	Impressions of a Sunset • Embracing	Cloud, Insect, Wire Fence [followed by panel with Mie Kurihara and Kidlat Tahimik] (FREE)
7 PM	Our Bomb Mission to Hiroshima • Takedera mon Amour	Cloud, Insect, Wire Fence	Impressions of a Sunset • Embracing	Family Return • The Cheese and the Worms	Extreme Private Eros

Ticket
P100 / screening

