



Harun Farocki Institut

11. Juli 2017, 19.00 Uhr, Kino Arsenal

Öffentliche Sichtung: Das Harun Farocki Institut präsentiert:

Nippon-koku Furuyashiki-mura (Japan - Das Dörfchen Furuyashiki)

Shinsuke Ogawa Japan 1983 16 mm OmdU 210 min

Im Katalog des „14. internationalen forums des jungen films“ 1984, wo NIPPON-KOKU FURUYASHIKI-MURA (Japan - Das Dörfchen Furuyashiki, Shinsuke Ogawa) zu sehen war, findet sich eine ausführliche Produktionsmitteilung: „Am 31. August um zwei Uhr nachmittags fängt die Kamera die Reisblüte auf dem Feld ein ... Es gibt keine Anzeichen dafür, daß ein Ansturm kalter Luftmassen kurz bevorsteht. Einen Monat später zeigt die Kamera jedoch, daß keine Reisblüte sich in Reiskörner verwandelt hat. [...] Daraufhin bilden Yoshio und der Stab der Produktion Ogawa ein Team und beginnen Experimente mit Kaltluft.“ Die Filme Shinsuke Ogawas verbinden politisches Engagement mit Forschungsdrang und Ausdauer. Auf Seiten der japanischen Studentenbewegung, in Opposition gegen den Bau des Narita International Airport, schließlich - wie hier - in der genauen und nachdrücklichen Beobachtung ländlichen Lebens. „Der Regisseur Ogawa und sein Team haben mehrere Jahre in diesem Dorf gelebt und selbst den Reisanbau erlernt, um die Lebensbedingungen der Bauern richtig verstehen zu können. Der Film beginnt mit der Erläuterung der Reispflanze und der kalten Luft, die den Reisanbau in Furuyashiki behindern, und entwickelt sich zu einem Porträt des Dorfes und seiner Bewohner.“ (*Kinema Jumbo*, Tokyo, Nr. 850, Dezember 1982). Wir kennen den Film nicht (ein Prinzip der „Öffentlichen Sichtung“ im Arsenal). Uns interessiert hier Ogawas Langzeitbeobachtung von Arbeitsbedingungen, die dokumentarisch-ethnografische Immersion in eine Welt des Wissens und der Praktiken, die Aufmerksamkeit für eine komplexe Ökologie und ihre Geschichte(n).

Über Nippon-koku Furuyashiki-mura

All the narratives filmed in still shots are extraordinary rich. Did you edit them, cut, regrouped them?

Every farmer told us a certain number of stories; we have reproduced a few, but always in its entirety; when there was something to cut I would show the farmers everything we had filmed. They sat close to the screen, watched the rushes with us, discussed them and then would say, "This is good, we will keep it."

There are very intense moments where everything emerges emotionally, like the moment when the trumpet player who has just finished to play is taken by memory and emotion. How did you reach this perfection?

I don't like direct takes, the words of the farmers are always very different, they repeat their first narratives in a slightly different way, it is their history and that is important.

What type of material did you have at your disposal to film the fire inside of the kiln, filmed from the inside?

We had four cameras: a French one, a Bolex, a Bell & Howell and a small 16mm. It was so warm inside the oven that the objective got ruined and lost focus.

How do you work as a team?



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I do the camera and sometimes sound. We are a team of twelve working together for over twenty years, we don't need to discuss anymore. What is important is living together, drinking and eating, and I am a great cook.

Did you get in touch with the farmers one by one or as a group?

First as a group, then one by one, they are people. The first I got in touch with was my neighbor, he wasn't filmed, but he wrote the final poem [Kimura Michio]. We became regulars at their houses and even helped them finding a new way to cultivate rice. Several of them started writing poems.

And the women, did you find any particular problems?

When a stranger arrives in the village, the first people we meet are the children, then the old people, women or men, then the wives and finally the husbands. They are all old in the village, we didn't have any problems.

In the future will you stick to your method of seizing the real through the individuals or will you go for a more synthetical approach?

For me there is no difference between following a single farmer or embracing the totality of the problems in Japan. If I follow someone with some degree of depth, I can show the whole problems of Japan. I will not change my style – through every individual I give a synthetical view.

[Interview by Andrée Tournés with Ogawa Shinsuke about Furuyashiki Village made at the Berlin Film Festival in 1984, zitiert nach dem Programmheft des courtesane-Festival 2017 in Gent]

Über Shinsuke Ogawa:

Born in Tokyo in 1936, Ogawa Shinsuke served as assistant director at Iwanami Productions from 1960, and participated in the *Ao no Kai* [Blue Group] film study unit with Higashi Yoichi, Iwasa Hisaya, Kuroki Kazuo, and Tsuchimoto Noriaki. Ogawa went independent in 1964 and made his first films collectively with the Jieiso collective – *Sea of Youth* (1966), *Forest of Oppression* (1967) and *Report from Haneda* (1967). Their films were shown at workplaces and universities throughout Japan in the midst of the Zenkyoto student movement. He founded Ogawa Productions in 1968 and together with a group of filmmakers he went to live in the farming village of Heta while producing the seven films of the Sanrizuka series, which depicted the movement in opposition to the construction of Narita International Airport. Continuing to make films from the viewpoint of farmers, in 1974 Ogawa moved to Magino in Yamagata Prefecture's Kaminoyama City, where he filmed "*Nippon*": *Furuyashiki Village* (1982) and *Sundial Carved With a Thousand Years of Notches – The Magino Village Story* (1986) while growing rice and observing life in farming villages. His dedicated work as an organizing member of the first Yamagata International Documentary Film Festival in 1989 was instrumental to the festival's success. He passed away on February 7, 1992.

[Aus der exzellenten Broschüre des *courtesane* Festival 2017 zum Schwerpunkt "Of Time and Struggle. Four Films by Ogawa Productions", Zusammenstellung der Reihe und Redaktion des Hefts von Ricardo Matos Cabo. Mit herzlichem Dank an Ricardo Matos Cabo.]

Seit Januar 2017 stellt das Harun Farocki Institut im zweimonatlichen Rhythmus Filme aus dem Archiv des Kino Arsenal in öffentlichen Sichtungen vor. Die nächste Veranstaltung findet im September statt.