

Filmske mutacije:
6. festival nevidljivog filma

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Tanja Vrvilo

**SUZUKIJEVA KLIZNA
KUTIJA: PROGRAM ZA
OBRANU FILMA**

“Mi potvrđujemo krajolik kao otpor
autoritetu... Pucajući iz pištolja, Norio
Nagayama je namjeravao rastrgati krajolike.”
(Masao Matsuda, Teorija krajolika)

Tanja Vrvilo
**SUZUKI'S SLIDING BOX:
A PROGRAM FOR THE
DEFENSE OF CINEMA**

“...we acknowledge the landscape as an
opposition to authority... when firing his
gun Norio Nagayama intended to tear those
landscapes to pieces.”
(Masao Matsuda, The Landscape Theory)

Dana 25. travnja 1968., kada je Kyūsaku Hori, ondašnji predsjednik najstarije japanske filmske kompanije Nikkatsu, otpustio Sejuna Suzukija zbog njegovog četrdeset i drugog filma Ožigosan da ubije (Koroshi no rakuin), samoironičnog gangsterskog filma karijere o plaćenom ubojici br. 3 koji želi postati ubojica br. 1 i zabranio prikazivanje svih njegovih filmova, urušila se studijska hijerarhija japanske industrijske kinematografije.

Nakon premijere, kritičar Kōichi Iijima je pisao: “Žena kupuje krznenu ogrtač i samo misli o seksu. Muškarac želi ubiti i osjeća nostalgiju prema mirisu vrele riže. Ne možemo ne biti zbunjeni. Ne idemo u kino da bismo razbijali glavu.” Hori je zaključio: “Suzuki radi nerazumljive filmove. Suzuki ne slijedi naredbe kompanije. Znači, njegovi filmovi nisu dobri. Suzuki više nigdje neće moći raditi filmove... Za Nikkatsu je sramota pokazivati njegove filmove. Nikkatsu ne može imati takav imidž. Zabranjujemo prikazivanje njegovih filmova u svim komercijalnim kinima i u svim kinima specijaliziranim za retrospektive.”

U doba kada su mladi francuski novovalovci upisivali američke studijske B-filmaše u svoje politike autora, japanski su novovalovci prisvojili studijsku umjetnost termina B-filmaša ratne generacije Sejuna Suzukija. Ovaj program otkriva mutacije žanrovskih prekoračenja koje su izazvale solidarnost

On April 25, 1968, when Kyūsaku Hori, the then-president of the oldest Japanese film company Nikkatsu, fired a contract director Suzuki Seijun because of his forty-second film Branded to Kill (Koroshi no rakuin), an autoironic gangster career film on the contract killer no. 3 who wants to become the killer no. 1, and banned screenings of all his films the hierarchy of Japanese industrial studio cinema finally collapsed. After the release of the film, film critic Kōichi Iijima wrote: “The woman buys a mink coat and thinks only about having sex. The man wants to kill and feels nostalgic about the smell of boiling rice. We cannot help being confused. We do not go to theaters to be puzzled.” Hori has concluded: “Suzuki makes incomprehensible films. Suzuki does not follow the company’s orders... Therefore, his films are not good. Suzuki can no longer make films anywhere... It is shameful for Nikkatsu to show his films. Nikkatsu cannot have an image of making incomprehensible films. His films are prohibited from exhibition at any commercial theaters or at any theaters specializing in retrospective screenings.”

At a time when the young French New Wave filmmakers enlisted American B-movie studio filmmakers in their politics of authors, Japanese “New Wave” filmmakers affirmed termite art by a B-movie studio director of war generation Seijun Suzuki. This program reveals mutations of genre transgressions that sparked the

japanskih filmskih buntovnika 1960-ih, koji su se istodobno opirali tjeskobi utjecaja velikih majstora-humanista (bijelih slonova, ako prisvojimo opreku Mannyja Farbera) i proglasili programskog redatelja simbolom svojega otpora. Nakon neuspješnog organiziranja "Maratona Sejjuna Suzukija" 1968. u filmskom klubu koji je vodila Kazuko Kawakita, osnovan je "Odbor za zajedničku borbu Sejjun Suzuki" u kojem je bila kompanija Nagise Ōshime, produkcijska kuća Kōjija Wakamatsua, Masao Adachi, Masao Matsuda, kao i mnogi radikalni redatelji, teoretičari, umjetnici i studenti. Pokrenuli su masovni prosvjed u kojem su stotine sudionika zahtjevale vraćanje Suzukija u kompaniju Nikkatsu i prekid cenzure njegovih filmova. Anarhistički filmski teoretičar Matsuda osnovao je "Sve-univerzitetski borbeni odbor za obranu filma". Dvije nove filmske koncepcije: teorija krajolika i teorija pokreta, razvijale su se uz aktivnost "Odbora Sejjun Suzuki" i rada na filmu krajolika Masaoa Adachija AKA Serijski ubojica (Ryakushō: renzoku shasatsuma). Taj paradoksalni spoj ili "Problem Sejjun Suzuki" (kako se taj incident naziva) potvrdio je Suzukijev kulturni status u Japanu, ali je ipak zbog uspješnog pravnog spora protiv Nikkatsua ("Nisam htio pristati na sve što je kompanija od mene zahtjevala", Suzukijevim riječima) deset godina bio na crnoj listi svih japanskih studija.

solidarity of Japanese film rebels of the 1960s, who at the same time opposed the anxiety of influence of the great Japanese masters-humanists (white elephants, if we appropriate an opposition by Manny Farber) and declared a program picture director as a symbol of their resistance. An unsuccessful planning of a "Seijuna Suzuki Marathon", a retrospective in 1968 at the film club ran by Kazuko Kawakita, provoked the establishing of "Seijun Suzuki Committee for the Joint Struggle" by Nagisa Ōshima's creative company, Kōji Wakamatsu's production company, Masao Adachi, Masao Matsuda and many radical filmmakers, scholars, artists and students. They launched a mass demonstration in which hundreds of protestors demanded the repeal of Nikkatsu's dismissal and the cessation of censorship of Suzuki's films. Anarchist film theorist Masao Matsuda set up "All-University Fighting Committee for the Defense of Cinema" and two new film concepts, the landscape theory and the movement theory, have been created by activity of "Seijun Suzuki Committee" and by working on the landscape film by Masao Adachi AKA Serial killer (Ryakushō: renzoku shasatsuma). This paradoxical affinity or "Suzuki Seijun Problem" (as the incident is called) confirmed Suzuki's cult status in Japan, strengthened by the fact he was blacklisted, after he won a lawsuit against Nikkatsu ("I did not want to accept everything that company had requested from

Suzukijev filmski neposluh podudara se sa završetkom razdoblja dominacije velikih studija, od proizvodnog vrhunca s 546 filmova 1956. godine do početka epohe novih modusa nesigurne filmske proizvodnje ili nezavisnog filma. Mnogi povezani filmski i geopolitički događaji obilježili su to desetljeće između dvaju neuspješnih studentskih protesta protiv ponovnog potpisivanja Američko-japansko ugovora o sigurnosti Anpo 1960. i 1970. godine. Krajem 1950-ih, kompanija Shōchiku je promovirala ondašnje asistente (Nagisu Ōshimu, Yoshishigea Yoshidu i Masahira Shinodu) u redatelje Novog vala (Nūberu bāgu) pokušavajući ponoviti popularni francuski model, ali je već 1960. povukla iz distribucije Ōshimin film Noć i magla u Japanu (Nihon no yoru to kiri). Upravo je Ōshima napadao politiku masovne proizvodnje, studijsku proizvodnju programskih filmova ('klasu' za koju je Suzuki snimao dva do šest filmova godišnje), kao i kritičare koji su ignorirali filmove koji su u takvim uvjetima 'kapitalističke eksploatacije' inovativno dekonstruirali sastavnice žanrova.

Suzuki, pravim imenom Seitaro, rođen je 1923. u Tokiju, u godini kada je potres Kanto razorio grad i veliki dio filmske povijesti nijemog razdoblja. Formativnom razdoblju Taishō (1912.-1926.), spoju japanske povijesne avangarde i popularne kulture erosa-groteske-besmislice ero-guro-nansensu

me," in his words), by all Japanese film studios for the next ten years.

Suzuki's cinematic disobedience coincides with the end of the period of dominance of the major studios, with peak production of 546 films in 1956 until the beginning of the period of new modes of precarious film production or independent modes of cinema. Many related film and geopolitical events marked the decade between the two unsuccessful student protests against the re-signing of the U.S.-Japan Security Treaty Anpo in 1960 and 1970. In the late 1950s, the film company Shōchiku promoted its assistant directors (Nagisa Ōshima, Yoshishige Yoshida, Masahiro Shinoda) to New Wave directors (Shōchiku Nūberu bāgu), trying to reenact the popular French model, but immediately in 1960 they withdrew from distribution Night and Fog in Japan (Nihon no yoru to kiri) by Nagisa Ōshima. It was Ōshima himself who attacked the politics of mass production, of studio program pictures (a 'class' for which Suzuki directed two to six films a year), as well as critics who ignored films that in such conditions of 'capitalist exploitation' innovatively deconstructed components of genres.

Seijun Suzuki, born Seitaro Suzuki in Tokyo in 1923, the year that Kanto earthquake devastated the city and the important part of the history of the silent film era. It was only with his independent

te umjetnika i književnika rubno uključenih u pokret nove percepcije shinkankakuha i snažne anarhističko-terorističke struje tog vremena, vratit će se tek s post-Nikkatsu filmovima. To bi mogla biti prva strategija užitika u Suzukijevim pričama o duhovima iz Taishō-trilogije vremena: Zigeunerweisen / Ciganske melodije (Tsigoineruwaizen, 1980.), Kageroza / Ljeskanje (Kagerō-za, 1981.) i Yumeji (1991.). Druga strategija za žanrovske filmove Nikkatsua proizlazi iz ratnih linija preživljavanja i bijega ("Svaka osoba je drukčija. Jedino su zajednički načini bijega."), ratne igre u kojoj je od 1943. preživio potapljanje dvaju ratnih brodova. Suzukijeva brutalna, mazohistička/sadistička groteska razbija katarzu. Film s ključem za žanrovske eksploatacijske filmove i Suzukijevu završnu dramaturgiju kratkog spoja je groteskna 'ozbiljna igra' za buduće militariste Borbena elegija (Kenka erejii) iz 1966., kritička adaptacija romana Takashija Suzukija koju je napisao ljevičarski redatelj Kaneto Shindō, a dodatno preradio redatelj Suzuki. Radnja filma najavljuje 26. veljače 1936., dan vojnog udara ni-ni-roku (2-2-6), a pojava Ikkija Kite anticipira mladićev bijeg u fašizam i smrt. Ekspresionistička scena na sniježgu s djevojkom i vojnicima koji marširaju u Tokiju anticipira scenu iz Ōshimine Ljubavne koride / Carstva čula (Ai no korida) iz 1976., mimoilazak ljubavnika-dezertera s vojnicima Japanske carske vojske. O tom je događaju Yukio Mishima po vlastitom romanu snimio film

post-Nikkatsu films that Suzuki returned to formative period of Taishō (1912 - 1926), the blend of Japanese historical avant-garde with pop culture of eros-grotesque-nonsense, to artists and writers peripherally involved in the neo-perceptionist movement shinkankakuha and to strong terrorist-anarchist currents of the time. This could be the first pleasure strategy for Suzuki's ghost stories from the Taishō-trilogy-of-time: Zigeunerweisen / Gypsy Airs (Tsigoineruwaizen, 1980), Heat Shimmer Theatre (Kagerō-za, 1981) i Yumeji (1991). Another strategy for Nikkatsu genre films can be derived from war lines of survival and flight ("Every person is different. Only the ways of escape are common."), memories of the actual 'war game' in which he was mobilized in 1943 and during which he had survived the sinking of two warships. Suzuki's brutal, masochistic-sadistic grotesque intended to tear catharsis to pieces. A film with a key for Suzuki's exploitation genre films and his final short-circuit dramaturgy is Fighting Elegy (Kenka erejii, 1966); a grotesque serious game for prospective militarist fighter, critical adaptation of a novel by Takashi Suzuki, written by a leftist filmmaker Kaneto Shindō and further reworked by director Suzuki himself. Film's narrative announces February 26, 1936, a day of attempted coup d'état (ni-ni-roku incident, 2-2-6), and Ikki Kita's appearance foresights the young man's flight to Fascism and death. Expressionist

Rodoljublje (Yūkoku), iste 1966. godine. Kompaniju Nikkatsu (Nippon Katsudo Shashin / Japanske pokretne slike) osnovale su 1912. godine četiri manje kompanije zbog monopolizacije produkcije i distribucije po uzoru na američki pred-holivudski filmski trust Motion Picture Patents Company, a po zamisli Shokichija Umeya, koji je ubrzo napustio kompaniju i pridružio se Sun Yat-senovoj kineskoj revoluciji. Nikkatsu je imao četiri studija, od koja su tri tokijska razvijala suvremenije teme gendai-geki i stil nove škole Shimpa pod utjecajem Kabukija, a studio u Kyotu je proizvodio kostimirane drame jidai-geki stare škole Kyuha. Za stogodišnjicu djelovanja Nikkatsua prvi put ćemo vidjeti dvadeset i dva filma iz tvornice ekscentričnog Suzukija, devetnaest žanrovskih i tri post-industrijska, nezavisna filmska delirija. Suzuki je 1953. godine prešao iz studija Ōfuna kompanije Shōchiku, koji je njegovala estetiku kvalitete i specifični "okus" obiteljske melodrame shomin-geki u netom re-aktiviranu proizvodnju kompanije Nikkatsu koja je odlučila konkurirati velikoj studijskoj petorci estetikom akcije i zabave, filmovima o mladima za mlade seishun eiga te dvostrukim programom: nisobudžetnim pratećim filmovima soemono eiga ili B-filmovima tsuide eiga. 1950-ih su godina programski filmovi u dvostrukom programu (a ponekad i trostrukom) kratkotrajno

scene in the snow landscape of a girl and soldiers marching off to Tokyo anticipates a scene from Ōshima's *In the Realm of the Senses* (Ai no korīda) from 1976, bypass of a lover-deserter with the marching soldiers of Japanese Imperial Army. On this event Yukio Mishima has also made a film based on his novel *Patriotism* (Yūkoku) in the same year, 1966.

Nikkatsu Company (Nippon Katsudo Shashin / Japanese moving pictures) had been established in 1912 by four smaller companies with the purpose of monopolisation of production and distribution, modeled on the American pre-Hollywood film trust Motion Picture Patents Company and based on the idea by Shokichi Umeya, who soon left the company and joined Chinese revolution of Sun Yat-sen. Nikkatsu had four film studios, three in Tokyo which developed contemporary themes gendai-geki and style of the new school Shimpa under the influence of Kabuki, and a studio in Kyoto which produced costume dramas jidai-geki of old school Kyuha. For the centenary of Nikkatsu company we will see for the first time 22 films from the factory of eccentric Suzuki, nineteen genre films and three post-industrial, independent cinematic deliriums. In 1953, Suzuki moved from the studio Ōfuna of Shōchiku company, which cultivated aesthetics of quality and a

povećali proizvodnju i daljnje komercijalizirali japansku filmsku industriju. Tijekom osam godina asistenture u studiju Ōfuna, u Shōchikuu, Shuzuki je svladao, vlastitim riječima, “ABC melodrame”, a u Nikkatsu je “ovladao svim trikovima žanrova” namijenjenim mladim, gnjevnim buntovnicima, u križanjima melodramatskih varijanti akcijskog filma bez granica (mukokuseki akushon) i akcijskog filma ugođaja (muudo akushon), hibridnog tvrdokornog film noira koji povezuje stari japanski tip nihilističkog junaka s gubitništvom američkog i francuskog kriminalističkog filma, gangsterskih trilera yakuza filma i povezanih žanrova s nomadskim odmetnicima, lutalicama matatabi i nagaremono, crnih komedija s elementima ero-guro-nansensa, eksploatacijskog seksa i nasilja u erotskim filmovima eroduction: ružičastim, soft-porn filmovima pinku eiga, “romantičnih” roman porno i filmova nadahnutih romanima Shintaro Ishihare: o sunčevom plemenu taiyōzoku... Suzuki je nasljednik nekoliko pravaca japanske filmske povijesti od misaonog odmetništva Mansakua Itamija i Sadaoa Yamanake, pripadnika ondašnje filmske protukulture do humornih halucinacija nasilja Masahira Makina. Tadao Satō povezuje Suzukijev razaralački humor s književnošću razdoblja Edo, s farsama gesakusha.

specific “flavor” of a family melodrama shomin-geki, to the newly re-activated production of Nikkatsu company which decided to compete with the Big Five Studios with aesthetics of action and entertainment, films about and for young people seishun eiga and a double-bill production policy: low budget, accompanying feature films soemono eiga or B-films tsuide eiga. In the 1950s, program pictures, as part of double-features (sometimes triple), had the effect of short-term increase in production and further commercialization the Japanese film industry.

During eight years as assistant at Ōfuna studio in Shōchiku, Suzuki learned, in his own words, “the ABC of melodrama”, and in the Nikkatsu he further “mastered all genres tricks” aimed for young, angry rebels, in the crossovers of melodramatic version of borderless action (mukokuseki akushon) and mood action (muudo akushon) films, a hybrid hard-boiled film noirs, which connects the old Japanese type of nihilistic hero with loseriness of American and French crime movies; yakuza gangster thrillers and related genres with the nomadic outlaws, wanderers; black comedies with elements of ero-guro-nansense, exploitative sex and violence in erotic films (eroduction): soft-porn movies (pinku eiga) and “romantic” porno films (roman porno), as well as films inspired by Shintarō

Suzuki je odgovarao na izazove dvostrukog programa, njegov se B-film prikazivao iza A-filma i nastojao je predvidjeti "efekt koji će imati glavni film". Dva njegova filma bila su u dvostrukim programima s filmovima Shōheija Imamura: sa A-filmom Žena insekt (Nippon konchūki) 1963. prikazivao se Kanto lualica (Kantō mushuku), a glavni film Namjere ubojstva (Akai satsui) iz 1965., pratila je Suzukijeva Priča o prostitutki (Shunpu-den). Taj nepravedni manjinski položaj iskonskog filmaša izazivao je eksploziju stila u nemogućim uvjetima proizvodnje filmova za 28 dana. Suzukijeva ideja slike: "Ono što pamtimo nije konstrukcija nego razaranje. Moć uništavanja. Kad je nešto uništeno, počinje se oblikovati svijest. To se odnosi i na civilizaciju i na kulturu, moć razaranja je snažnija od moći stvaranja." Prva Suzukijeva metoda razaranja krajolika je devijantno dekadiranje, koje radikalno razbija i siječe prostor, vrijeme, naraciju, izbacuje iz okvira i ubacuje, izmješta točke promatranja osobne patofizike. Druga Suzukijeva metoda tretira tijelo kao krajolik, izaziva vitalnost živog tijela, njegove kože, puti, i mesa. Tijelo se tetovira, bičuje, udara, ozljeđuje, ubija, tijelo gori. Suzukijev su fetiš klizni okviri, slike u slikama, u staklu i zrcalima, maske, filmska platna, zavjese kao dekor i zatim, u prvome planu slike - zavjese kao filmska interpunkcija. Film Mladost zvijeri (Yajū no seishun) iz 1963. obuzet je okvirima, a Ožigosan da ubije nastavlja

Ishihara's novels about the sun tribe (taiyōzoku)... Suzuki is the successor of several lines of Japanese film history, from contemplative disobedience by Mansaku Itami and Sadao Yamanaka, members of cinematic counterculture of the time, to humorous hallucinations of violence by Masahiro Makino. Film critic Tadao Satō also associates Suzuki's destructive humor with literature of Edo period, with gesakusha farces.

Suzuki responded to the challenges of a double-bill program, his B-films were shown after A-films and he tried to predict the effect of the main feature. Two of his films were part of double-bills with Shōhei Imamura's films: with A-film Insect Woman (Nippon konchūki, 1963) Kanto Wanderer (Kantō mushuku) was shown, while the main feature Intentions for murder (Akai satsui, 1965) was followed by Suzuki's Story of a Prostitute (Shunpu-den). This minority position for genuine filmmaker caused the explosion of style in the impossible conditions of 28-day film production. Suzuki's idea of image: "What remains in our memory is not construction but destruction. Power of destruction. When something is destroyed, the consciousness that it is, or was, there first begins to form. Even in terms of civilization and culture, the power of destruction is stronger." Suzuki's first method of film landscape destruction is deviant decoupage, which radically breaks and cuts through

komunikaciju s filmskim platnom u svojim slikama. Krajolici gledaju kroz svoje pomične okvire, prozore vlakova automobila ili dvorišna vrata i prolaze. Suzukijeva filmska zvižer je u kliznoj kutiji, otvara dvostruke podove, stijenke, zidove, stropove, preuzima oblike, pleše. Njegova klima ima drukčija godišnja doba, ženski likovi preuzimaju muške uloge, žanrovi čuvaju samo tragove kodova. Suzukijeva se 'ratna' kamera provlači kroz zidove, rupe u podu - tatamiju, snima svijet 'japanskog ruleta' ispod staklenih podova ili u odrazu zdjelice sa sojinim umakom. Snažan kazališni znak proizlazi iz osobnog simbolizma boja i osvjetljenja te ekspresionističke crno-bijele slike, artificioznosti dekora i kostima, spojeva studijskog prostora i stvarnog krajolika, koreografije mizanscene. "Ukinimo zeleno", pisao je Ōshima o zelenim interijerima japanskih obiteljskih melodrama. Nikkatsu je ukinuo Suzukijev kadar zelenog mjeseca kojim je u prvoj verziji završavao raspjevani Tokijski vjetropir (Tōkyō nagaremono, 1966.). Montažni skokovi i elipse zaustavljaju pogled slike, napetost nagona smrti Suzukijeve pokretne i zaustavljene slike.

Ovo iskupljenje nevidljivog Suzukijevog filma u skladu je s revizionističkom politikom japanskih filmoloških studija koja napokon odustaje od retorike Istok/Zapad (ovdje/drugdje), a opire se i podjeli teorije/povijesti. Sve je više studija koje

space, time and narrative, throws in and out of frame, detours points of view of his personal pataphysics. The other Suzuki's method treats the body as landscape, it challenges the vitality of the living body, its skin, flesh and meat. The body is tattooed, whipped, beaten, injured, killed and burned. Suzuki's fetish is sliding frames, images inside the images, within glass and mirrors, framed with masks, screens, curtains, first as decor and then, in the foreground - wipes as film punctuation. His film Youth of the Beast (Yajū no seishun, 1963) is possessed with frames, while Branded to Kill continues the communication with the projection screen in its images. Landscapes look through moving frames, train and car windows or courtyard gates and passages. Suzuki's film beast is in a sliding box, it opens the double floors, screens, walls, ceilings, it appropriates forms, it dances. Its climate has different seasons, female characters take on male roles, genres keep only traces of codes. Suzuki's 'war' camera sees through walls, goes through holes in the floor, it records a world of 'Japanese roulette' beneath glass floors or in the reflection of the soy sauce bowl. A strong theatrical sign derives from the personal symbolism of colors and light, and expressionistic black and white imagery, artificiality of decor and costumes, the mixture of the studio spaces with the real landscapes, choreography of mise-en-scène. "Abolish the green," wrote Ōshima on green interiors of

uključuju zanemarene, prešućene, nepoznate aspekte i odnose unutar japanske filmologije, kao i cjelovitijih provokativnih pristupa dinamikama 'duljeg trajanja', geopolitičkim i estetičkim odnosima japanske filmske i kulturalne povijesti. Ipak, iako se kulturni status Suzukija prenio izvan Japana sredinom 1980-ih (naime, prva retrospektiva izvan Japana održala se 1984. u Pesari), a slike utjecaja vidljive su u filmovima Jima Jarmuscha, Wong Kar-wajja, Quentina Tarantina, njegove su žanrovske transgresije još uvijek rubno područje zanimanja filmoloških studija. Suzuki je prvi japanski redatelj s retrospektivom ovoga obima u našim kinima, ni u vrijeme bivše Kinoteke nije prikazana cjelovitija retrospektiva najpoznatijih redatelja klasičnog razdoblja Yasujira Ozua, Kenjija Mizoguchija, Mikia Narusea, Akire Kurosawe ili nekoga od modernističkih autora poput Nagise Ōshime, Yoshishige Yoshide, Shoheija Imamure. Zbog potrebe za sustavnim proučavanjem povijesti, teorije i kritike japanskog filma, autore koji su "ispali iz sistema", kako bi to rekao Vlado Kristl, pokazujemo na Filmskim mutacijama: festivalu nevidljivog filma. Ovogodišnjim proširenim programom Mutacija nastavljamo suradnju s japanskim filmologom Goom Hirasawom, koji je 2008. godine u sklopu mutacijskog programa EROS + POLITIKA predstavio teorije krajolika i pokreta Matsude s filmovima glavnoga gosta Kōjija Wakamatsua, kao i filmovima Nagise

Japanese family melodramas. Nikkatsu abolished Suzuki's shot of green moon which ended the singing Tokyo Drifter (Tōkyō nagaremono, 1966) in the first version of the film. Jump cuts and ellipses stop the "view" of images, tension of death drive of Suzuki's moving and still image.

This redemption of Suzuki's invisible cinema follows the revisionist politics of Japanese film studies that finally gives up of the East/West (here/elsewhere) rhetorics, and opposes the division of theory/history. There is an increasing number of studies which include ignored, overlooked, unknown features and relations within the Japanese film research, as well as more complete provocative approaches to 'long term' dynamics, geopolitical and aesthetic relationships of Japanese film and cultural history. However, although the Suzuki's cult status was carried out of Japan in the mid 1980s (the first retrospective outside of Japan was held in Pesaro, in 1984) and the traces of his influences are visible in the films by Jim Jarmusch, Wong Kar-Wai, Quentin Tarantino, his genre transgressions are still marginal area of interest of film studies. Suzuki is the first Japanese filmmaker with a retrospective of this scale in our cinemas; not even in the age of ex-Cinematheque there had been a more complete retrospective of the most well-known classical directors like Yasujirō Ozu, Kenji Mizoguchi, Mikio Naruse, Akira Kurosawa or of some of modernist authors Nagisa Ōshima, Yoshishige

Ōshime, Yoshishigea Yoshide, Masaoa Adachija, Motohare Jōnouchija.... Tijekom sljedeće dvije godine Filmske mutacije će povezivati odnose filmske katarze i kapitala koje najavljuje ovaj program, a preklapanje stoljeća filma sa stoljećem kapitalizma u Japanu središnja nam je strategija.

Uz naše redovite partnere i suorganizatore Hrvatski filmski savez i Art-kino Croatia u Rijeci, pogled u Suzukijeve filmske kutije su omogućili Japanska fondacija u Tokiju, japanska filmska kompanija Nikkatsu, Veleposlanstvo Japana u Zagrebu i Sloveniji te Austrijski filmski muzej u Beču. Zahvaljujemo se japanskom filmologu Gou Hirasawi i austrijskom japanologu i filmologu Rolandu Domenigu koji će održati predavanje, a posebno smo zahvalni Seijunu Suzukiju što ćemo prvi put vidjeti njegove filmove na filmskim vrpčama u kinu Tuškanac u Zagrebu i Art-kinu Croatia u Rijeci.

Yoshida, Shōhei Imamura. Because of the need for a systematic study of the history, theory and criticism of Japanese cinema, authors who have 'dropped out of the system', as Vlado Kristl said, are presented at Film Mutations: The Festival of Invisible Cinema. With this year's expanded Mutational program, we continue the cooperation with Japanese filmologist Go Hirasawa, who was one of curators of EROS + POLITICS program in 2008, when we introduced the theory of landscape and theory of movement by Matsuda with films by main guest Kōji Wakamatsu as well as films by Nagisa Ōshima, Yoshishige Yoshida, Masao Adachi, Motoharu Jōnouchi... Over the next two years, Film Mutations will link the relations between film catharsis and capital which are introduced by this program, because the overlap of century of cinema and capitalism in Japan is our central strategy.

With our regular partners and co-organizers Croatian Film Association and Art-Cinema Croatia in Rijeka, opening of Suzuki's film boxes was made possible by our main partners: The Japan Foundation in Tokyo, Japanese film company Nikkatsu, Japan's Embassy in Zagreb and Slovenia and the Austrian Film Museum in Vienna. We are grateful to the Japanese film scholar Go Hirasawa and Austrian Japanologist and film scholar Roland Domenig who will give a lecture, and we are especially grateful to Seijun Suzuki that we will see for the first time his movies on film at cinema Tuškanac in Zagreb and Art-Cinema Croatia in Rijeka.

TOKIJSKI VJETROPIR

東京流れ者

Tōkyō nagaremono | Tokyo Drifter

1966., Japan, 35-mm, boja/color + c/b, 83 min

redatelj/directed by

Seijun Suzuki

scenarist/screenplay

Kōhan Kawauchi prema vlastitom romanu

snimatelj/camera

Shigeyoshi Mine

glazba/music

Hajime Kaburagi

glume/cast

Tetsuya Watari, Hideaki Nitani,

Ryūji Kita, Tsuyoshi Yoshida,

Hideaki Esumi

Tokijski vjetropir je možda najpoznatiji i sasvim sigurno najšareniji film ekstravagantnog žanrovskog stilista Suzukija, koji je ubrzo nakon toga bio izbačen iz svoga studija, jer je odbio inscenirati "rutinske radove" za koje je bio zadužen drugačije nego kao idiosinkratski, subverzivan i nadrealistički balet. Gangsterska priča o raspjevanom tokijskom vjetropiru, koji je istupio iz redova yakuza i sada ga gone kroz zimski Japan, poslužila je kao predložak za kubistički film koji neprestano prijeti raspadanjem u delirične detalje (plamteće mrlje boja, brutalne perspektive, džezerske sinkope) kako bi se zatim na zapanjujući način iznova sastavio pred očima gledatelja. Kultno djelo šezdesetih godina. (C.H.)

Tokyo Drifter is perhaps the most colourful and surely the most colourful film directed by the extravagant genre stylist Suzuki, who was soon afterwards banned from his studio because he refused to do the "routine works" entrusted to him in any other way than by turning them into an idiosyncratic, subversive, surrealistic ballet. The gangster story of a singing Tokyo drifter, an ex-yakuza chased through wintry Japan, serves as a basis for a cubist film that constantly threatens to dissolve in delirious details (gleaming patches of colour, brutal perspectives, jazzy syncopation), only to restore itself in an amazing way in front of the spectators' eyes. An iconic artwork from the 1960s. (C.H.)

A black and white movie poster for the film 'Tokyo Drifter'. The image features a man and a woman in a close embrace. The man, on the left, is shirtless and has a serious expression, looking slightly to the right. He is holding a handgun in his right hand. The woman, on the right, has a concerned expression and is looking towards the camera. Her hands are pressed against a wall, one near her face and the other further down. The background is a textured wall. The title '東京流れ者' is written in large red characters in the upper right quadrant. Below it, the English title 'Tōkyō nagaremono | Tokyo Drifter' is written in a smaller, black font. A vertical red bar is on the left edge of the poster.

東京流れ者

Tōkyō nagaremono | Tokyo Drifter

MLADOST ZVIJERI

野獣の青春

**Yajū no seishun / Youth of the
Beast**

1963., Japan, 16-mm, boja/color,
91 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Ichirō Ikeda, Tadaaki Yamazaki
prema pripovijesti Haruhika
Ōyabue

snimatelj/camera

Kazue Nagatsuka

glazba/music

Hajime Okumura

glume/cast

Jō Shishido, Ichirō Kijima, Misako
Watanabe, Mizuho Suzuki, Akiji
Kobayashi

Seijun Suzuki našao je sebe
- do ovog filma se igrao i
eksperimentirao, ali sada ozbiljno
kreće u akciju, od sada vrijedi
moto: cinema as cinema can.
U skladu s time prikazuju se
i sjedišta dviju gangsterskih
bandi: jedno je smješteno iza
filmskog platna u nekom kinu, u
kojemu, kako se čini, igraju samo
urnebesni akcijski filmovi, a drugo
s mračne strane jednosmjernog
ogledala u nekom striptiz-lokalu.
Radnja je tipična Nikkatsu akcija,
podvrsta tvrdokorni noir: Jō
Shishido, japanski Tomás Milián,
huška spomenute bande jednu
protiv druge. Međutim, Mladost
zvijeri ustvari govori o sasvim
drugim stvarima, na primjer
o plamenom sjaju cvijeta koji
procvjeta u pogrešno godišnje
doba, ili o žutilu oluje koja se sruči
niotkuda. Stoga neki nazivaju
Suzukija formalistom, estetičarom,
dendijem - drugi pak realinom
bijeloga kvadrata. (R.H.)





野獣の青春

Yajū no seishun / Youth of the Beast

Suzuki Seijun has found himself – before he was only playing around and experimenting, but now the time has come to do serious cinema, according to the motto: cinema as cinema can. Accordingly he depicts the main seats of two gangster gangs: the one behind the screen in a cinema that seems to play only action films, the other on the dark side of a one-way mirror at a striptease bar. The story is typical Nikkatsu action, in the subgroup of hard-boiled noir: Jō Shishido, a sort of Japanese Tomás Milián, is playing the abovementioned gangs against each other. However, Youth of the Beast actually talks about completely different things, such as the gleam of a flower that has bloomed in the wrong season, or the yellow hue of the storm that draws in from nowhere. Some would therefore call Suzuki a formalist, an aestheticist, or even a dandy – while others would consider him a realist of the white square. (R.H.)

OŽIGOSAN DA UBIJE

殺しの烙印

Koroshi no rakuin | Branded to Kill

1967., Japan, 35-mm,c/b - b/w, 91 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Guryū Hachirō (Grupa osmorice)

snimatelj/camera

Kazue Nagatsuka

glazba/music

Naozumi Yamamoto

glume/cast

Jō Shishido, Mariko Ogawa,
Annu Mari, Kōji Nanbara, Isao
Tamagawa

Gorō je plaćeni ubojica, i to prvoklasni. Na "službenoj" ranglisti japanskog podzemlja kotira kao ubojica br. 3. Dakako, Gorō bi rado bio br. 1, ali ne zna tko su dvojica koja se cijene više od njega pa se za to ne može pobrinuti. Slučaj mu priskače u pomoć kada ubojicu br. 2 smaknu na jednom zadatku osobne zaštite. Ubojica br. 1 kasnije se razotkriva kao njegov progonitelj: nakon neuspjelog pokušaja ubojstva - u presudnom trenutku na Gorōov snajper sjeda leptir! - sada ga ima za vratom, jer tako nešto treba kazniti, smatra šef Yabuhara. Nakon ovog filma čovjek se itekako zapita koga će se ubuduće još moći nazvati ikonoklastom - ovo remek-djelo je presedan naspram kojega će svatko podbaciti. Tu se u potpunosti dekonstruira filmska umjetnost kao takva, ništa više nije kao što je bilo, okrećemo novi list pa što bude, bude. Panta rhei. (R.H.)





殺しの烙印

Koroshi no rakuin | Branded to Kill

Gorō is a contract killer, and a first-class one. On the “official” list of the Japanese underground, he is ranking as the Killer Nr. 3. Of course, Gorō would prefer to be Nr. 1, but he doesn't know who are the higher positioned ones, so he can't deal with them. An accident comes to his aid as Killer Nr. 2 is murdered on a personal protection contract. Later on, Killer No. 1 turns out to be his persecutor: after a misshapen attempt of murder – a butterfly lands on Gorō's precision gun at the decisive moment! – he has him breathing down his neck, since Boss Yabuhara decides that he must be punished.

After **Branded to Kill**, one wonders whom we will ever be able to call iconoclast in the future – this masterpiece is a benchmark against which everyone must fail. It completely deconstructs cinema as such, and nothing remains as it was; we are turning a new leaf, let the flood come. Panta rhei (R.H.)

KANTO LUTALICA

関東無宿

**Kantō mushuku | Kanto
Wanderer**

1963., Japan, 16-mm, boja/color,
93 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Yasutarō Yagi prema romanu

Taika Hirabayashija

snimatelj/camera

Shigeyoshi Mine

glazba/music

Masayoshi Ikeda

glume/cast

Akira Kobayashi, Hiroko Itō,

Daizaburō Hirata, Chieko

Matsubara, Sanae Nakahara

Kanto lotalica zasniva se na novinskom romanu u nastavcima, objavljivanom 1948. godine, prema kojemu je Suzukijev Nikkatsu-učitelj Hiroshi Noguchi snimio film već 1956. pod izvornim naslovom predložka Chitei no uta: lijep film, klasičan i scenografski učinkovit, nenapadno stilski doraden – sve ono što Suzukijev film ne želi biti. Ono što on ovdje demonstrira s još neviđenom snagom je sljedeće: prve scene još su relativno realistične u oblikovanju boja, iako već ovdje pojedini tonovi ili sjenčanja uvijek iznova ovladaju slikom. Ubrzo slijedi niz gotovo monokromno grundiranih scena, u kojima se sraz i sučeljavanje boja razvijaju u pravu dramu filma. Snijeg postaje crn, a poplava crvenila u prostorijski navješćuje nadolazeći masakr. Film je sve, priča, je samo povod. (R.H.)





關東無宿

Kantō mushuku | Kanto Wanderer

Kanto Wanderer is based on a serialized newspaper novel that was published in instalments during 1948, and Suzuki's Nikkatsu-teacher Hiroshi Noguchi based a film on it in 1956, under the same name as the original, Chitei no uta: a beautiful film, a classic, with effective sets and unobtrusively stylized – all that Suzuki's cinema refused to be. Suzuki demonstrated something here with a hitherto unseen verve: the first scenes are still relatively realistic in their choice of colours, even though specific tones and hues tend to dominate one image or another. However, this is soon followed by a sequence of almost monochrome scenes, in which the coexistence and complementation of colours evolves into a real cinematic drama. The snow becomes black and the red overflowing a room indicates the ensuing bloodshed. The film is everything, the story is only an incentive. (R.H.)

BORBENA ELEGIJA

けんかえれじい

Kenka erejii | Fighting Elegy
1966., Japan, 35-mm, c/b - b/w,
86 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Kaneto Shindō prema romanu

Takashija Suzukija

snimatelj/camera

Kenji Hagiwara

glazba/music

Takeharu Yamamoto

glume/cast

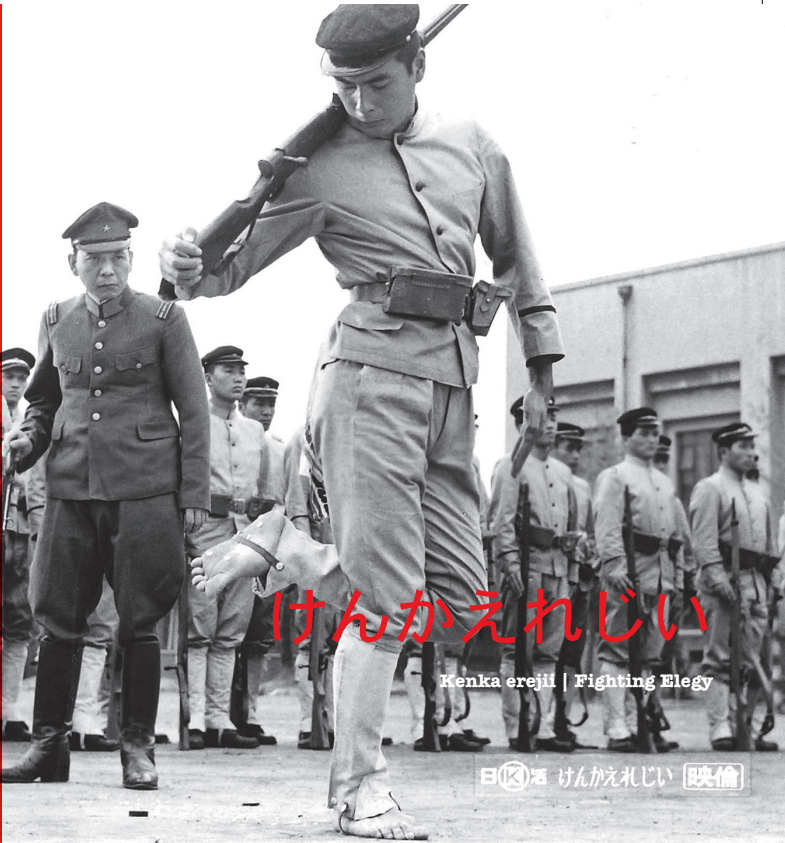
Takahashi Hideki, Junko Asano,

Yūsuke Kawazu, Seijirō Onda,

Chikako Miyagi

Japan sredinom 30-ih godina: Kiroku ne zna kamo bi sa svojim hormonima. Ženu za kojom žudi, Michiko, taj školarac promatra kao kakvu sveticu, kao Ivanu Orleansku – ona je katolkinja, nedostižna, daleka i strana. Koliko je samo jednostavnije prosuti nekome zube! Stoga se Kiroku grčevito usredotočuje na tučnjavu: umjesto da se potruđi oko Michiko, priključuje se nekoj bandi, koja se bori protiv sličnih tipova iz drugih organizacija. Šturi roman razvoja jednog fašista, koji se ograničava na bitno: mladenački nemir dobiva politički naboj, biva kanaliziran i instrumentaliziran – a na kraju čeka smrt, za kojom je čovjek naučio žudjeti. Kako nitko ne bi mogao posumnjati u Suzukijeve namjere u njegovu politički najeksplicitnijem djelu, on na kraju uvodi i jednu povijesnu ličnost: ultranacionalističkog filozofa Ikkija Kitu, čije riječi Kirokuu pokazuju put – u propast. (R.H.)

Japan in the mid-1930s: Kiroku, a schoolboy, can no longer control his hormones. His object of desire, Michiko, seems like some sort of Joan of Arc to him – she is catholic, inaccessible, distant, and a stranger. It is so much easier to beat someone's brains out! So Kiroku sets his mind on fighting: instead of courting Michiko, he joins a gang, which fights against a bunch of other organisations of the same type. It is a succinct novel about the evolution of a fascist: youthful restlessness becomes politically charged, channelled, instrumentalized – and at the end of it, there is death, which one has learned to long for. And so that no one may doubt Suzuki's intents in his politically most explicit work, he has also introduced a historic figure towards the end: the ultranationalistic philosopher Ikki Kita, whose words show Kiroku the way – to his ruin. (R.H.)



けんかえれじい

Kenka erejii | Fighting Elegy

日活 けんかえれじい 映倫

TETOVIRANI ŽIVOT

刺青一代

Irezumi ichidai | Tattooed Life

1965., Japan, 16-mm, boja/color,
87 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Kinya Naoi, Kei Hattori

snimatelj/camera

Kuratarō Takamura

glazba/music

Masayoshi Ikeda

glume/cast

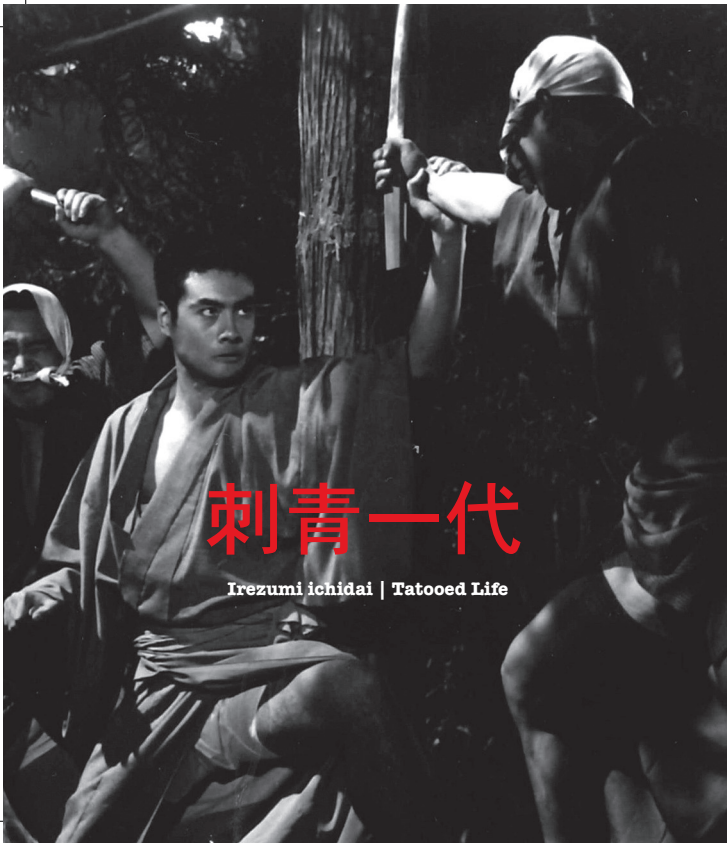
Hideki Takahashi, Kotobuki

Hananomoto, Akira Yamauchi,

Hiroko Itō, Masako Izumi

Tetsutarō Murakami nije yakuza iz strasti: odabrao je taj životni put kako bi financirao školovanje svoga brata Kenjija. No sada mu je dosta i želi istupiti. Kao što već odgovara žanru, oyabun zahtijeva izvršenje još jednog zadatka, koji se razotkriva kao zamka – na ubojicu čeka ubojica. Plan se izjalovljuje i Tetsutarō preživljava, ali po kakvu cijenu – njegov brat Kenji ubija ubojicu. Sada ih progone i policija i gangsteri. Melankolija. Zemlja rastrgana između proletera i kapitalista, koji surađuju s fašistima u usponu. Muškarčine koje se slamaju zbog svoje nježnosti. Bijeg u ništavilo, uronjeno u prigušene boje. Tek pred kraj, s masakrom à la bonne heure, Suzuki se raspojasao, i to do te mjere da su ga glavešine Nikkatsua ozbiljno ukorili. (R.H.)





刺青一代

Irezumi ichidai | Tattooed Life

Tetsutarō Murakami is not yakuza out of passion: he has chosen this way in order to finance his brother Kenji's education. But now he's had enough and wants to leave. According to the custom, his oyabun requires him to do one last job, which turns out to be a trap – the killer is awaited by another killer. The plan fails and Tetsutarō survives, but at a high price – his brother Kenji has murdered his murderer and now they are sought both by the police and by the gangsters. Melancholy. A land torn between the proletarians and the capitalists, who collaborate with the advancing fascists. Machos who break down because of their tenderness. An escape to nowhere, steeped in subdued colours. It is only towards the end, with a massacre à la bonne heure, that Suzuki let himself go, and he did it so strongly that Nikkatsu's bosses reprimanded him. (R.H.)

LJEPOTICA PODZEMLJA

暗黒街の美女

**Ankokugai no bijo | Underworld
Beauty**

1958., Japan, 35-mm, c/b - b/w,
87 min

redatelj/directed by

Seijun Suzuki

scenarist/screenplay

Susumu Saji

snimatelj/camera

Toshitarō Nakao

glazba/music

Naozumi Yamamoto

glume/cast

Michitarō Mizushima, Mari

Shiraki, Shinsuke Ashida, Tōru

Abe, Hideaki Nitani

Studio Nikkatsu njegovao je stil koji je postao poznat kao mukokuseki eiga - film(ovi) bez granica. Takvi se filmovi u načelu odvijaju u Japanu, često u nekoj jasno definiranoj epohi, ali u stilskom smislu predstavljaju imitaciju zapadnih žanrovskih konvencija. Neki to nazivaju eklektičnim, drugi pak postmodernističkim. **Ljepotica podzemlja**, Suzukijev prvi rad u sinemaskopu, raskošan je primjer takve kinematografije: glavni lik - u psihološkom smislu arhetipski yakuza - izgleda kao da je iskočio iz nekog filma Warner Brothersa iz ranih tridesetih godina, dok svijet kroz koji se stoički probija ima nešto od Berlina u vrijeme Weimarske Republike; njegovi protivnici su gomila polupsihopata kakve poznajemo iz jeftinijih primjeraka film grisa; a tome se pridružuje i djevojka u kapri hlačama i vragolastoj beretki, čija seksualna slobodoumnost i životna energija ne bi ostale nekažnjene ni u kojem zapadnjačkom filmu iz tog razdoblja. (R.H.)

Nikkatsu Studio cultivated a style that became known as mukokuseki eiga - borderless film(s). Technically they are set in Japan, often in a clearly defined epoch, but in terms of style they are a pastiche of western genre conventions. Some would call it eclectic, others postmodern.

Underworld Beauty, Suzuki's first film in CinemaScope, is a magnificent example of this sort of cinema: the protagonist - psychologically an archetypical yakuza of the old school - looks as if he had jumped out of a Warner Brothers film from the early 1930s; the world that he is stoically dragging himself through has something of Berlin in the times of Weimar Republic; his adversaries are a bunch of semi-psychopaths, such as we know from the cheap examples of film gris; and finally, there is a girl wearing Capri pants and a bold French cap, whose liberal sexuality and lust for life wouldn't have passed unpunished in any western film of those times. (R.H.)

暗黒街の美女

Ankokugai no bijo | Underworld Beauty



YUMEJI

夢二

Yumeji

1991., Japan, 35-mm, boja/color,
128 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Yōzō Tanaka

snimatelj/camera

Jun'ichi Fujisawa

glazba/music

Kaname Kawachi, Shigeru

Umabayashi

glume/cast

Kenji Sawada, Tomoko Mariya,
Yoshio Harada, Masumi Miyazaki,
Tamasaburō Bandō

Poput germanista i književnika Hyakkena Uchide, na čijem se djelu *Sarasate no ban* (1951.) zasnivaju Ciganske melodije, i poput dramskog pisca i pripovjedača Kyōke Izumija, čijim se djelima odaje počast u filmu *Ijeskanje*, i stvaralaštvo slikara Yumejija Takehise bilo je obilježeno estetskim idealima ere Taishō. Yumeji pritom nije filmska biografija u konvencionalnom smislu riječi, nego fantazija o njegovom imaginariju. Moglo bi se reći da je Suzukijev Yumeji dvojniki povijesne ličnosti, a film neka vrsta labirinta sa zrcalima, u kojemu se često ne zna koga ili što se trenutno vidi. Tako Yumeji započinje Yumejijevim snom: slijedi mu dvoboj s nekim muškarcem zbog žene, i intuitivno osjeća da će ga taj muškarac ubiti. Kada Yumeji krene na sastanak sa svojom ljubavnicom Hikono, svjedok je žestokog obračuna: neki čovjek po imenu Onimatsu ubija svoju suprugu i njezinog ljubavnika, a ovaj potonji razotkriva se kao čovjek iz Yumejijeva sna. (R.H.)

Just like the scholar of German studies and literary man Hyakken Uchida, on whose *Sarasate no ban* (1951) Suzuki based his *Zigeunerweisen*, and like the dramatist and storywriter Kyōka Izumi, whose writings are celebrated in the *Heat Shimmer Theater*, painter Yumeji Takehisa has been heavily influenced by the aesthetic ideals of the Taishō era. However, Yumeji is not a biographical film in the conventional sense of the term; it is a fantasy about his world of images. One might say that Suzuki's Yumeji is a double of the historic personality, and the film is a maze of mirrors, in which one often doesn't know whom or what one is actually looking at. Thus, Yumeji begins with Yumeji's dream: He is about to fight a duel because of a woman, and his adversary, he knows it intuitively, will kill him. As Yumeji is about to meet his lover Hikono, he is caught in a fierce conflict: a man called Onimatsu has killed his wife and her lover; and the latter turns out to be the man from Yumeji's dream. (R.H.)



夢二

Yumeji

DETEKTIVSKI URED 23: DOVRAGA, GADOVI!

探偵事務所23 くたばれ悪党ども

**Tantei jimusho 23: Kutabare
akutō-domo | Detective Bureau
23: Go to Hell, Bastards!**

1963., Japan, 35-mm, boja/color,
91 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Gan Yamazaki prema pripovijesti
Haruhika Oyabua

snimatelj/camera

Shigeyoshi Mine

glazba/music

Haruo Ibe

glume/cast

Jō Shishido, Reiko Sasamori,
Tamio Kawachi, Nobuo Kaneko,
Asao Sano

Opsjednut filmom Erika Charella **Kongress pleše** (1931.), ludo zaljubljen u djela Vincentea Minnellija: Seijun Suzuki oduvijek je želio inscenirati glazbenu komediju. Kako to biva kad ples u nekoj sceni nastupi naizgled niotkuda, pokazao je u ovoj otkačenoj crnoj detektivskoj priči: jedinstveni Jō Shishido odjednom zaplovi sitnim koracima preko scene, sasvim kratko, nevjerojatno opušten u svojoj vragolastoj samozaboravnosti, a zatim se sve nastavi odvijati kao prije. Zacijelo postoje razlozi za ovu deanmartinovsku intervenciju majstora Shishida, ali oni ostaju jednako nedokučivi kao i radnja filma (privatni detektiv Tajima infiltrira se u jednu yakuza obitelj, isprovocira rat među bandama i pritom razbije obruč preprodavača oružja - ma zamislite!). Ipak, ono što nam trajno ostaje u podsvijesti, to su izrazito suzukijevski odstupanja, na primjer kada gangsterska tučnjava preraste u pravi vatromet slapsticka. (R.H.)

Obsessed by Erik Charell's **The Congress Dances** (1931) and crazy about Vincente Minnelli's cinema: Seijun Suzuki's big wish was to stage a musical comedy. This cracked noir detective story shows what happens when dance comes into the scene apparently from nowhere: suddenly the unique Jō Shishido drifts through the scene with tiny steps, quite briefly, amazingly relaxed in his perky self-oblivion, and then everything goes on as before. There are certainly reasons for Master Shishido's Dean-Martinesque intervention, yet they are as difficult to detect as the plot of the film (Tajima, a private eye, infiltrates a yakuza family, provokes a war between gangs, and meanwhile busts a circuit of weapon traders - come on!). However, what remains forever in the back of our minds are the deeply Suzukian aberrations, for example when the fight between gangsters escalates to a slapstick festival. (R.H.)



探偵事務所23 くたばれ悪党ども

Tantei jimusho 23: Kutabare akutō-domo | Detective Bureau 23: Go to Hell, Bastards!

KAGEROZA / LJESKANJE

陽炎座

**Kagerō-za | Heat Shimmer
Theater**

1981., Japan, 35-mm, boja/color,
139 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Yōzō Tanaka prema pripovijestima

Kyōke Izumija

snimatelj/camera

Kazue Nagatsuka

glazba/music

Kaname Kawachi

glume/cast

Yūsaku Matsuda, Katsuo

Nakamura, Michiyo Ōkusu, Mariko

Kaga, Eriko Kusuda

Suzukijev najrafiniraniji film: putovanje iz stvarnosti u san, možda bez povratka – tu je svatko zatočenik vlastitih fantazmi, i gledatelj i protagonist. Priča započinje jednostavno: dramski autor Shunko u ljubavnom je odnosu s ljepoticom po imenu Shinako. Isprva misli da je ona supruga njegovog mecene Tamawakija. Zatim upoznaje Ine, koja je zapanjujuće slična Shinako; doznaje da je Tamawaki imao suprugu po imenu Ine, samo što je ona mrtva, a njegova nova supruga zove se Shinako. Jednoga dana Shunko dobiva pismo od svoje Shinako, koja ga poziva na ponovni susret. Na putu onamo susreće Tamawakija, koji se uputio na isto mjesto kako bi sudjelovao u zajedničkom samoubojstvu iz ljubavi. U trenutku kada Shunko ugleda Shinako i Ine zajedno, postaje jasno da su srušene granice između mašte i stvarnosti, ovoga i onoga svijeta, i da je sve samo privid, površina, prolaznost i istina trenutka. (R.H.)

Suzuki's most refined film: a journey from the reality into a dream, perhaps never to return – here everyone is a prisoner of his phantasms, the spectator and the protagonist alike. The beginning is rather simple: dramatist Shunko is in a relationship with a beauty called Shinako. At first, he believes that she is the wife of his patron Tamawaki. Then he meets Ine, who resembles Shinako in an uncanny way; later on, he finds out that Tamawaki used to have a wife called Ine, but she is dead; his new wife is called Shinako. One day, he receives a letter from his Shinako, who wants to see him again. On his way to the meeting place, he meets Tamawaki, who is going to the same place in order to take part in a love suicide. When Shunko sees Shinako and Ine together, it becomes clear that the borders between phantasy and reality, this world and the other world, have collapsed and that all truth is deceptive, superficial, transitory, and momentary. (R.H.)

A man with dark hair and a mustache, wearing a dark suit jacket over a red shirt and a dark tie, stands in the center of the frame. The background is a stage set with a checkered pattern at the top, a row of circular lights, and vertical banners with Japanese text. The entire scene is bathed in a deep red light.

陽炎座

Kagerō-za | Heat Shimmer Theater

LUČKA ZDRAVICA: POBJEDA U MOJIM RUKAMA

港の乾杯・勝利をわが手に

Minato no kanpai: Shōri o

wagate ni | Harbour Toast:

Victory in my Hands Beast

1956., Japan, 35-mm, c/b - b/w,
65 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Norio Nakagawa, Kirio Urayama

snimatelj/camera

Kumenobu Fujioka

glazba/music

Hideo Hirakawa

glume/cast

Kō Mishima, Shinsuke Maki,
Sumiko Minami, Keiko Amaji,
Kōichi Aoki

Nekoć je Shinkichi plovio morem – sada prodaje ribu kako bi bio u blizini mora. Njegov brat Jirō zvijezda, je među džokejima i ludo zaljubljen u tajanstvenu damu po imenu Asako, na veliku žalost Sanae, ljepotice iz lučkog bara, čiji se snovi vrte oko Jirōa. Zapetljani odnosi, koji se dodatno zakompliciraju kada u igru uđe kockar i prevarant Osawa, koji tvrdi da je Asakoin suprug. Suzukijev prvi dugometražni film još se čvrsto drži studijskih principa i predstavlja B-film prvoga ranga za pravog filmofila. Nakon toga: **Ljubavno pismo** ili: Masao upoznaje Kozue. On živi povučeno u seoskoj kući, ona svira klavir po noćnim klubovima. Nakon što je Kozue prisiljena vratiti se u Tokio, dvije godine prima pisma svoga Masaa, koja s vremenom postaju sve kraća – i sve rjeđa. Suzuki tu udara u slične strune kao Alienation Blues: prazne ukošene slike, bizarno umjetna scenografija, mrtve zimske šume. Roman s kioska na kvadrat, i to u najboljem smislu riječi. (R.H.)

Once Shinkichi was a sailor – now he is selling fish in order to stay close to the sea. His brother Jirō is a celebrity jockey and crazy about a mysterious lady called Asako. That causes considerable pain to Sanae, a beauty working at the harbour bar, whose dreams revolve around Jirō. Entangled relationships, which become even more complicated as the gambler and swindler Osawa comes into the scene, claiming that he is Asako's husband. Suzuki's first feature film still closely observes the studio principles and is an exquisite B-movie for a true cinephile. Afterwards: **Love Letter** or Masao meets Kozue. He lives a solitary life in a village house, she plays piano at a night club. When Kozue is forced to return to Tokyo, she keeps receiving letters from her Masao for two years, but gradually they become shorter – and more rare. Suzuki plays Alienation Blues here: empty slanting images, bizarrely artificial sets, dead winter forests. Penny-novel craze in all its magnificence. (R.H.)



らぶれたあ

Rabu retā | Love Letter

LJUBAVNO PISMO

らぶれたあ

Rabu retā | Love Letter

1959., Japan, 35-mm, c/b - b/w,
40 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Kiichi Ishii prema pripovijesti

Takea Matsu'ure

snimatelj/camera

Isamu Kakita

glazba/music

Michio Mamiya

glume/cast

Kyōsuke Machida, Frank Nagai,

Hisako Tsukuba, Keisuke Yukioka

らぶれたあ

CVIJEĆE I GNJEV

花と怒涛

Hana to dotō | The Flowers and the Rage

1964., Japan, 35-mm, boja, 92 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Kazuo Funahashi, Keiichi Abe,
Takeo Kimura prema romanu
Kōjija Aoyame

snimatelj/camera

Kazue Nagatsuka

glazba/music

Hajime Okumura

glume/cast

Akira Kobayashi, Chieko
Matsubara, Osamu Takizawa,
Tamio Kawachi, Naoko Kubo

Početak je, blago rečeno, nagao: yakuza Kikuji otima Oshige, zaručnicu svoga oyabuna, na putu prema oltaru. Nastupa suzukijevska velika elipsa: godinu dana kasnije. Par se u međuvremenu potajno vjenčao i probija se kroz život kako već može. Kikuji više ne želi imati posla sa svijetom yakuza i stoga teško radi na gradilištu – a to je, kao što znamo, u Japanu tridesetih godina često značilo da su i tu njegovi šefovi gangsteri. Skromna sreća ne traje dugo: poslodavci upliću Kikujija u mali rat, tetovirana gejša ga špijunira, a Oshige je žrtva napastvovanja istinski opsjednuto policajca. Ekstravagantno djelo prštavih boja i s obiljem obrata, u kojemu svi bježe od nekoga ili nečega, a nekolicina prokletih ipak pronade svoje iskupljenje. Izvanredna žanrovska igra. (R.H.)

Once Shinkichi was a sailor – now he is selling fish in order to stay close to the sea. His brother Jirō is a celebrity jockey and crazy about a mysterious lady called Asako. That causes considerable pain to Sanae, a beauty working at the harbour bar, whose dreams revolve around Jirō. Entangled relationships, which become even more complicated as the gambler and swindler Osawa comes into the scene, claiming that he is Asako's husband. Suzuki's first feature film still closely observes the studio principles and is an exquisite B-movie for a true cinephile. Afterwards: Love Letter or Masao meets Kozue. He lives a solitary life in a village house, she plays piano at a night club. When Kozue is forced to return to Tokyo, she keeps receiving letters from her Masao for two years, but gradually they become shorter – and more rare. Suzuki plays Alienation Blues here: empty slanting images, bizarrely artificial sets, dead winter forests. Penny-novel craze in all its magnificence. (R.H.)

MLADI BUNTOVNIK

悪太郎

Akutarō | The Young Rebel

1963., Japan, 35-mm, c/b - b/w,
95 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Ryōzō Kasahara prema
pripovijesti Tōkōa Kona

snimatelj/camera

Shigeyoshi Mine

glazba/music

Hajime Okumura

glume/cast

Ken Yamauchi, Masako Izumi,
Midori Tashiro, Chiharu Kuri,
Shinsuke Ashida

Mladi buntovnik je prijelomna točka u Suzukijevu razvoju: njegovo prvo djelo u kojemu je Takeo Kimura dizajnirao scenografiju. Kimura je postao Suzukijev jedini stalni suradnik za Nikkatsu filmove – sve do filma Ožigosan da ubije (1967.) kreativno je sudjelovao u stvaranju svih njegovih djela. Suzuki nije prepuštao Kimuri samo dizajn scenografije, nego se s njime savjetovao i u drugim estetskim pitanjima. Tako je Kimura, na primjer, bio jedan od autora koji su pod kolektivnim pseudonimom Grupa osmorice (Guryū Hachirō) napisali scenarij za film Ožigosan da ubije. Mladi buntovnik je k tome zanimljiv kao preteča Borbene elegije (1966.): i tu se radi o neprilagođenom slobodnom misliocu koji svoje stavove – na primjer, o važnosti Strindberga! – nastoji nametnuti u silovito osporavanoj stvarnosti, ako treba i šakama. Već tu je na kocki japanski modernizam. (R.H.)

The Young Rebel is a milestone in Suzuki's evolution: his first film in which Takeo Kimura signed the set. Kimura became Suzuki's only permanent collaborator at Nikkatsu – until and including Branded to Kill (1967), he artistically contributed to all his films. Suzuki not only let Kimura design all his sets, but also consulted him in other aesthetic questions. Kimura was thus among the authors who wrote the screenplay for Branded to Kill under the collective pseudonym Guryū Hachirō (Group of Eight). Moreover, The Young Rebel is significant as the predecessor of the Fighting Elegy (1966): it is also about a stubborn free thinker who knows how to impose his views – about the importance of Strindberg, for example! – in a wildly controversial reality, with the fist if necessary. Something is at stake here already: Japanese modernism. (R.H.)

VRATA PUTI

肉体の門

Nikutai no mon | Gate of Flesh
1964., Japan, 35-mm, boja/color,
90 min

redatelj/directed by
Seijun Suzuki

scenaristi/screenplay
Gorō Tanada prema pripovijesti
Taijirōa Tamure

snimatelj/camera
Shigeyoshi Mine

glazba/music
Naozumi Yamamoto

glume/cast
Jō Shishido, Satoko Kasai, Yumiko
Nogawa, Kayo Matsuo, Tomiko
Ishi

Tokio po završetku Drugog svjetskog rata: kao i mnogi drugi, Maya se teško probija kroz svakodnevicu – jer život je nešto drugo. Vojna policija uhvatila ju je kako krade, a takvih iskustava sa savezničkom okupacijskom policijom mladoj je ženi već dosta – tada joj prostitutka Sen pomogne pobjeći. Sen i još tri žene dijele neku ruševinu, koja je istodobno njihov stan i radno mjesto; sve žive od prostitucije. Potresnu priču Tamure Taijirōa na filmu je prikazao već Masahiro Makino, i to 1948., godinu dana nakon što je objavljena – iako to nije bilo izvanredno ostvarenje, fantastično je svjedočanstvo svoga vremena. Za razliku od toga, Suzukijeva **Vrata pūti**, napola flagrantan prikaz seksualnog izrabljivanja, napola naturalistička studija miljea, višeznačna je i podrugljiva meditacija o krhkosti međuljudskih odnosa, o solidarnosti i izdajstvu, prokletstvu i oprastanju. (R.H.)

Tokyo after World War II: like so many other people, Maya is fighting her way through a less-than-nice existence – for life is something else. The MP have caught her stealing, and the young woman has had enough similar experiences with the allied occupying forces – so Sen, a whore, helps her escape. Sen and three other women share a ruin, which is their house and their working place at the same time: they all earn their living as prostitutes. Makino Masahiro made a film based on Taijirō Tamura's poignant story back in 1948, a year after its publication – it wasn't a specially significant film, yet a great document of its times. Suzuki's **Gate of Flesh**, however, which is half a depiction of crude sexual exploitation, half a naturalistic milieu study, is an ambiguous and sardonic meditation about the precariousness of human relations, about solidarity and treason, damnation and forgiveness. (R.H.)

PRIČA O PROSTITUTKI

春婦伝

**Shunpu-den | Story of a
Prostitute**

1965., Japan, 35-mm, c/b - b/w,
96 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Hajime Takaiwa prema romanu

Tajjirōa Tamure

snimatelj/camera

Kazue Nagatsuka

glazba/music

Naozumi Yamamoto

glume/cast

Tamio Kawachi, Yumiko Nogawa,
Isao Tamagawa, Tomiko Ishikawa,
Kazuko Imai

Priča o prostitutki bila je specifičan projekt za Seijuna Suzukija, budući da se odvija u prostranstvima užarenog kamena i pijeska na sjeveru Kine, u vrijeme Petnaestogodišnjeg rata. Harumi se dobrovoljno prijavljuje kako bi služila vojnicima i kao “tješiteljica” zaboravila ljubavnu prevaru i razočaranje koje je doživjela kod kuće. Ubrzo se, međutim, kao i sama japanska vojska, zatiče u borbi između dva fronta: s jedne strane nalazi se Narita, strah i trepet vojnika, a s druge Mikami, jedan od njegovih podređenih, nježna duša koja se našla na najgorem mogućem mjestu na svijetu. Kao i Vrata puti, **Priča o prostitutki** zasniva se na predlošku Tamure Tajjirōa prema kojemu je već ranije snimljen film, i to ubrzo nakon objavljivanja romana 1947. godine. I ovdje, međutim, Suzuki radi gotovo sve drugačije: **Priča o prostitutki** nije prikaz zloporaba u vojsci, nego pokušaj da se Eros i Thanatos spoje u akciji. Velika umjetnost. (R.H.)

Story of a Prostitute was a special project for Seijun Suzuki, since the story is situated in the wide stretches of burning rock and sand in north-western China, at the time of the Fifteen Years' war. Harumi has volunteered to join the troops in order to forget, in her role of a “comforter”, her emotional disappointment back home. Soon she finds herself, same as the Japanese army, in a war between two fronts: on the one side, there is Narita, a brutal drill officer, and on the other, one of his subordinates, Mikami, a sensitive soul stuck in the worst possible place on earth. Like Gate of Flesh, the **Story of a Prostitute** is based on a text by Tajjirō Tamura that was filmed once before, immediately after its publication in 1947. And it is here as well that Suzuki does almost everything differently: **Story of a Prostitute** is not a depiction of abuses in the military, but an attempt at showing Eros and Thanatos in action. Great art. (R.H.)

MLADI VJETAR NAD PLANINSKIM PRIJEVOJEM

峠を渡る若い風

**Toge o wataru wakai kaze |
The Wind of Youth Over the
Mountain Pass**

1961., Japan, video, boja/color,
84 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Ichirō Ikeda, Nisan Takahashi

snimatelj/camera

Saburo Isayama

glazba/music

Seitaro Omori

glume/cast

Kōji Wada, Mayumi Shimizu, Shin
Morikawa, Arihiro Fujimura,
Nobuo Kaneko

Ovaj povjetarac prašnjave ceste i otpadnika, borbe palčevima i magičnih trikova s bojama, komedija je groteske i besmislica u kojoj je eros suspregnut u Shintarōvom ruksaku. Sedamnaestogodišnja tinejdžerska zvijezda Kōji Wada, iz Dijamantne linije studija Nikkatsu, tumači lik siromašnog, ali bezbrižnog studenta ekonomije koji uživa u putovanjima, pa novac koji zarađuje uz studij troši putujući po Japanu. Film počinje suzukijevskim klanim odnosima: Shintarō mora izaći iz autobusa jer nema novaca za kartu s ruksakom punim ženskog, šarenog i čipkastog, najlon rublja, koje je dobio umjesto plaće kada je njegov poslodavac bankrotirao. Tako Shintarō malo putuje, malo prodaje seksi gaćice i grudnjake, radeći dvaput za isti užitak. Kao časni lutalica uzvraća dug za besplatnu vožnju putujućoj obitelji iluzionista, šarolikoj grupi "plutajućih travki", koju je ostavila striptizeta-plesačica. (T.V.)

This breeze of romance with dusty roads and outlaws, thumh wrestling and magic colour tricks is a comedy of grotesque and nonsense in which eros has been suppressed into Shintarō's backpack. The seventeen-year old star Kōji Wada of Nikkatsu's "Diamond Line" plays a poor, yet carefree economy student who loves travelling and spends the money he earns on trips throughout Japan. The film begins with the Suzukian class relations: Shintarō must leave the bus because he has no money to pay the ticket, and his backpack is full of women's nylon underwear, all flashy and lacy, that he has received instead of payment when his employer went bankrupt. Thus Shintarō travels a little and sells a little his sexy bras and panties, working twice for the same desire. As a honourable vagabond, he repays his free ride "obligation" to a travelling family of illusionists, a colourful bunch of "floating weeds", left by a stripper-dancer. (T.V.)

KARMEN IZ KAWACHIJA

河内カルメン

**Kawachi Karumen | Carmen
from Kawachi**

1966., Japan, 16-mm, c/b - b/w,
89 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Katsumi Miki prema pripovijesti
Tōkōa Kona

snimatelj/camera

Shigeyoshi Mine

glazba/music

Taichirō Kosugi

glume/cast

Yumiko Nogawa, Ruriko Itō,
Chikako Miyagi, Michio Hino, Kōji
Wada

Tsuyuko odrasta u jednom brdskom selu. Jednoga dana otkriva da njezina majka odrađuje obiteljske dugove kao seksualna igračka nekog svećenika, i to pred očima oca. Dvojica seoskih mladića siluju Tsuyuko. Ona napušta zavičaj i seli u grad, u Osaku. Isprva radi kao pjevačica u noćnom klubu sumnjive reputacije, a zatim kao model. Povremeno dopušta da je uzdržava bogati perverzljak Chōbei, a uz to ima sadomazohistički odnos s Yōko, šeficom agenture za modele. Određenu emocionalnu stabilnost donosi joj ni manje ni više nego plejboj po imenu Kanzō. Delirična melodrama, koja se lako može shvatiti kao radikalna revizija dvaju filmova Keisukea Kinoshite o djevojci Karmen iz serije filmova pedesetih godina: humani i upravo stoga ranjivi Japan, ekonomsko čudo, pretvorio se unutar jednog desetljeća u neman koja proždire sve pred sobom. Krimiće o seksualnom izrabljivanju kao moralni traktat – tako zamišljamo primijenjenu subverziju. Tu pleše “krtica revolucije”. (R.H.)

Tsuyuko is growing up in a mountain village. One day she discovers that her mother is working off the family debts as the sexual plaything of a priest, right under the father's eyes. Two village boys rape Tsuyuko. She leaves her homeland and moves to the city, to Osaka. At first, she works as a singer in a nightclub of miserable reputation, then as a model. From time to time, she lets herself be sustained by the rich pervert Chōbei, and she also has a sado-masochistic relationship with Yōko, boss of the modelling agency. The man who gives her a sort of emotional stability is none less than a playboy called Kanzō. A delirium of melodrama, which can easily be taken for a radical revision of the two Carmen films by Keisuke Kinoshita from the 1950s: the humane, specifically vulnerable economic wonder of Japan has turned within a decade into a Moloch. A sexploitation crime story as a moral treatise – that's how one imagines applied subversion. This is where the “revolution mole” dances. (R.H.)

CIGANSKE MELODIJE

ツィゴイネルワイゼン

Tsigoineruwaizen | Gypsy Airs

1980., Japan, 35-mm, boja/color,
145 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Yōzō Tanaka prema djelu

Hyakkena Uchide Sarasate no ban

snimatelj/camera

Kazue Nagatsuka

glazba/music

Kaname Kawachi

glume/cast

Yoshio Harada, Naoko Ōtani,

Toshiya Fujita, Michiyo Ōkusu,

Kisako Makishi

Dekadentan i grozničav san o Japanu dvadesetih godina: profesor njemačkog s vojne akademije na praznicima sretno kolegu sa studija, kojega su otpustili s posla te sada besciljno luta zemljom. Zajedno upoznaju gejšu, što naposljetku kulminira u bizarnom ljubavnom peterokutu, u kojemu sudjeluju i supruge profesora i njegova prijatelja (k tome ova potonja posve nalikuje gejši). Suzuki je inscenirao zbrku osjećaja uoči fašističke ere kao hipnotičku, nadrealnu slikovnu pjesmu s naletima ekstaze (u jednom momentu čini se da nečiji jezik minutama pleše iznad neke očne jabučice), u kojima se postupno – s prvim izvođenjem melodije koja je filmu dala ime, a koja u Japanu uživa golemu popularnost – smješta priča o duhovima. Japanski kritičari proglasili su **Tsigoineruwaizen** najboljim domaćim filmom 1980-ih godina. (C.H.)

A decadent and feverish dream about Japan in the 1920s: while on holidays, a German professor from the military academy meets an old university mate, who has been fired from his job and now aimlessly wanders through the country. Together they meet a geisha, which eventually ends in a bizarre love pentagon, which also includes the wives of the professor and his friend (the latter a mirror image of the geisha). Suzuki has staged this emotional turmoil at the eve of the fascist era as a hypnotic and surreal image with thrusts of ecstasy (once a tongue seems to hover for minutes above an eyeball), in which gradually – parallel to the first playing of the melody from the title, which was enormously popular in Japan – a ghost story sets in. Japanese art critics have proclaimed **Tsigoineruwaizen**, the triumphant comeback of the extravagant stylist Suzuki, as the best Japanese film from the 1980s. (C.H.)

GLAS BEZ SJENKE

影なき声

Kagenaki koe | Voice Without a Shadow

1958., Japan, 35-mm, c/b - b/w,
91 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Ryūta Akimoto, Susumu Saji
prema pripovijesti Seichōa
Matsumota

snimatelj/camera

Kazue Nagatsuka

glazba/music

Hikaru Hayashi

glume/cast

Hideaki Nitani, Yōko Minamida,
Toshio Takahara, Jō Shishido,
Shinsuke Ashida

Telefonistica Asako vjeruje da je na telefonskoj liniji svjedočila ubojstvu – međutim, policija ne pronalazi nikakve tragove koji bi ukazivali na zločin. Godinama nakon toga Asako upoznaje muškarca čiji je glas tada čula preko telefonske žice; on je poslovni partner njezina supruga. Ovo je Suzukijevo prvo značajno djelo, koje rijetko privlači pozornost koju zaslužuje. Razlog tome vjerojatno je činjenica da njegovi kreativni eksperimenti ovdje funkcioniraju nešto drugačije nego u kanonskim klasicima kao što su **Kanto lutalica** (1963.) ili **Ožigosan da ubije** (1967.): ekspresivna, kontrastima bogata rasvjeta, oštro razlomljene slike i uvijek iznova “nelogično” konstruirani prostori neposredan su iskaz konkretnih psiholoških stanja – tu se ne evociraju vječni osjećaji s nihilističkom vedrinom, nego se emotivni pomaci u likovima izražavaju uvijek sada, u ovom-trenutku. To čini **Glas bez sjenke** za Suzukija neobično nervoznim i napetim filmskim doživljajem. (R.H.)

Telephone operator Asako believes to have witnessed a murder through the telephone line – yet the police find no traces that would indicate a crime. Years later, Asako meets a man whose voice she heard on the phone; he is her husband's business partner. This is Suzuki's first masterpiece, which only rarely receives the attention it deserves. The reason probably lies in the fact that his creative experiments function here somewhat differently than in his canonical classics such as the **Kanto Wanderer** (1963) or **Branded to Kill** (1967): the expressive, contrastive lighting, the sharply fragmented images, and the repeatedly “illogically” construed spaces, are a direct expression of specific mental states – there are no eternal emotions here, evoked with nihilistic serenity; the characters' shifts of feelings are always expressed in-this-very-moment. That makes **Voice Without a Shadow** a rather, unusual for Suzuki, nervous and tensed film experience. (R.H.)

SMRT HULIGANIMA

くたばれ愚連隊

Kutabare gurentai | Death to Punks

1960., Japan, boja/color, 80 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Gan Yamazaki prema pripovijesti

Kenzaburōa Hare

snimatelj/camera

Kazue Nagatsuka

glazba/music

Seitarō Ōmori

glume/cast

Kōji Wada, Chikako Hosokawa,

Yasuhiro Kameyama, Mayumi

Shimizu, Kaku Takashina

Suzukijev prvi film u boji! Doduše, tu ne trebamo očekivati previše šarene ekscentričnosti, jer Suzuki je najprije morao ovladati tehnikom. Ipak, u ovom filmu već je isprobao igru monokromnih površina i kričavih signalnih tonova; može se naslutiti kamo će ga to vrlo brzo odvesti. Sama priča ne ostavlja mnogo prostora za inscenacijske ekstravagancije:

Smrt huliganima je samovoljna mješavina žanrovskih motiva – tinejdžerske drame, filma o školskim praznicima, romanse i krimića. Divlji mladić dobra srca dokazuje se kao dostojni nasljednik starosjedilačke obitelji i na taj način, nakon svakojakih razbijačina i tučnjava, uspijeva usrećiti svoju konzervativnu baku. Film **Smrt huliganima** dijelom je financiran iz budžeta Turističke zajednice otoka Awaji, čijoj se ljepoti gledatelj doista ima prilike nadviti. Vrlo šarmantno. (R.H.)

Suzuki's first colour film! To be sure, one shouldn't expect too much eccentricity of colour as yet, since Suzuki first had to master the technique. However, he is already trying out the play of monochrome surfaces and screaming signalling tones; one can already foresee what it will soon lead to. And yet, the story doesn't allow for much extravagance in staging: **Death to Punks** is an arbitrary medley of genre motifs – a teen drama, a holiday movie, a romance, and a crime story at once. A wild youngster, who is actually good at heart, proves to be a worthy heir to an old and distinguished family, and after all sorts of trouble and conflict finally makes his conservative grandmother happy. **Death to Punks** was partly sponsored by the Tourist Office of Awaji Island, the beauty of which can be amply admired in the film. Very charming. (R.H.)

NAŠA KRV NEĆE OPROSTITI

俺たちの血が許さない

**Oretachi no chi ga yurusanaï |
Our Blood Will Not Forgive**

1964., Japan, 35-mm, boja/color,
98 min

redatelj/directed by

Seijun Suzuki

scenaristi/screenplay

Ryōma Takemori, Katsuhiko
Hosomi, Michiko Itō prema
pripovijesti Kenrōa Matsu'ure

snimatelj/camera

Shigeyoshi Mine

glazba/music

somi, Michiko Itō prema
pripovijesti Kenrōa Matsu'ure;
snimatelj: Shigeyoshi Mine; glazba:
Tadanori Suzuki, Hiroshi Ikezawa

glume/cast

Akira Kobayashi, Hideki
Takahashi, Chikako Hosokawa,
Chieko Matsubara, Jōbun Inoue

Na samrtnoj postelji oyabun Genji Asari odlučuje da njegovi sinovi Ryōta i Shinji nikako ne smiju postati yakuze. Oni moraju ostati pošteđeni njegove sudbine. Osamnaest godina kasnije pokazuje se da su gangsterstvo usisali s majčinim mlijekom - Ryōta jednom kaže kako mu je to u krvi. Shinji želi postati gangster jer mu je dosadila građanska svakodnevnica u reklamnoj agenturi, dok je Ryōta kao vlasnik noćnog kluba u stalnoj vezi s podzemljem, iako mu to baš i ne odgovara. Naša krv neće oprostiti jedno je od Suzukijevih manje upadljivih djela, tipičan primjer borbene i svježije akcijske umjetnosti Nikkatsua, čije konvencije i klišeje Suzuki ovdje razigrano miješa s elementima pop-arta i Taishō atmosfere. Rezultat: zabava u najboljem smislu riječi. (R.H.)

On his deathbed, oyabun Genji Asari decrees that his sons Ryōta and Shinji should by no means become yakuza. They should be spared his lot. Eighteen years later, it turns out that both have been born with yakuza blood in their veins - on one occasion, Ryōta literally says that he has it in his blood. Shinji wants to become a gangster because he is fed up with his respectable everyday life in an advertising agency, whereas Ryōta as a nightclub owner keeps regular contacts with the underground, even if not really liking it. Our Blood Will Not Forgive is among the most inconspicuous of all Suzuki's films: a typical example of hothead and fresh Nikkatsu-action-art, whose conventions and clichés Suzuki happily mixes here with his pop-art and Taishō-spleen. The result: entertainment in the best sense of the word. (R.H.)

RASPORED PRIKAZIVANJA

ponedjeljak, 11. lipnja
20h **Tokijski vjetropir**

utorak, 12. lipnja
21h **Ožigosan da ubije**

srijeda, 13. lipnja
19h **Kanto lotalica**
21h **Tetovirani život**

četvrtak, 14. lipnja
21h **Mladost zvijeri**

petak, 15. lipnja
19h **Mladi buntovnik**
21h **Borbena elegija**

subota, 16. lipnja
19h **Glas bez sjenke**
21h **Priča o prostitutki**

nedjelja, 17. lipnja
19h **Karmen iz Kawachija**
21h **Vrata puti**

ponedjeljak, 18. lipnja
19h **Naša krv neće oprostiti**
21h **Detektivski ured 23: Dovraga gadovi!**

utorak, 19. lipnja
21h **Cvijeće i gnjev**

srijeda, 20. lipnja
19h **Lučka zdravica: Pobjeda u mojim rukama; Ljubavno pismo**

četvrtak, 21. lipnja
19h **Mladi vjetar nad planinskim prijevojem**
21h **Zigeunerweisen / Ciganske melodije**

subota, 23. lipnja
19h **Smrt huliganima**
21h **Kageroza / Ljeskanje**

nedjelja, 24. lipnja
19h **Ljepotica podzemlja**
21h **Yumeiji**



Filmske kopije su omogućili:
The Japan Foundation, Nikkatsu Film Corporation, Little More Co.

