

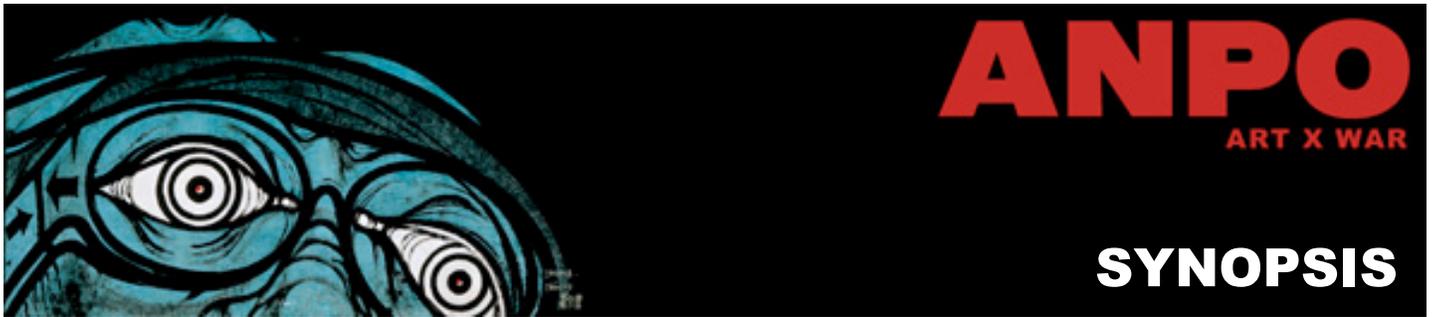


2010 | USA /Japan | Color | DV | Aspect ratio: 16:9  
Running Time: 89 minutes  
In Japanese and English with English subtitles

## **PRESS NOTES**

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**ANPO: Art X War** depicts resistance to U.S. military bases in Japan through a collage of paintings, photographs and films by Japan's foremost contemporary artists. The artwork vividly resurrects a forgotten period of Japan's history, while highlighting the insidious effects of "ANPO", Japanese shorthand for the U.S.-Japan Mutual Security Treaty. The treaty permits the continued presence of 90 U.S. military bases in Japan, an onerous presence that has disrupted Japanese life for decades.

The film's stunning artwork grabs the viewer from the opening scenes and never lets go. "Japan's relationship with America has always been complicated," muses contemporary artist, Aida Makoto, "always vacillating between love and hate..." The film briefly surveys the contemporary impact of the 30 U.S. military bases on Okinawa before traveling back to 1960, when Japanese citizens from all walks of life came together in a democratic uprising largely forgotten today. The massive protests had been foreshadowed throughout the 1950s in clashes over U.S. military bases. By 1960 these protests had grown into a nationwide movement as millions of citizens took to the streets to expel American bases from Japanese soil.

The demonstrator's hopes were soon crushed by then Prime Minister Kishi, backed by the C.I.A. As Tim Weiner, author of *Legacy of Ashes: A History of the CIA*, comments, "During the Cold War, the U.S. would work with any son of a bitch, as long as he was anti-Communist." But the movement endured to resurface in protests against the Vietnam War. It also left an indelible mark on the creative output by the artists who participated, many of whom eventually rose to international prominence. **ANPO** tells these artists' stories through their art, most of which has been hidden from public view in museum vaults, for over half a century.

**ANPO: Art X War** also showcases films from this contentious period of Japanese history. Footage shot by an ad hoc coalition of filmmakers, including Oshima, vividly telegraphs the passion protestors brought to the struggle against the renewal of the security treaty in 1960. Photographs from the personal archive of Magnum photographer, Hamaya Hiroshi, capture the ferocity and violence with which the Japanese government clamped down. The viewer is transported back in time to experience the hopes and fears of millions of students, housewives, shopkeepers, and laborers terrified of getting sucked back into war.

The film's iconic artwork acts as a mesmerizing guide, escorting us back and forth through history to explore the origins of the 1960 protests and the effects of the government response that reverberate in Japanese society to this day. As the film progresses, the artwork expresses the humiliating experiences of those living with the crime, environmental degradation and noise pollution spawned by U.S. military bases.

Closing scenes from the film show how contemporary artists continue to fashion their own creative resistance to the enduring American presence. There are signs that Japan's citizens are following suit. Japan's Prime Minister was recently forced to resign after failing to keep a promise to the Okinawan people to relocate a dangerous U.S. military base off the island. For the first time in decades, the Japanese are beginning to openly question the terms of the U.S.-Japan Security Treaty. The film ends by suggesting that Japan's democratic spirit remains alive and well, waiting just below the surface of everyday life for the right combination of individuals and circumstances to resurrect long-buried resentments and passions.



## **DIRECTOR / PRODUCER**

Linda Hoaglund is an American, born in Japan and educated in Japanese public schools and completely fluent in Japanese. **ANPO** evolved out of her bilingual and bicultural experiences and extensive background subtitling Japan's most celebrated films, from Kurosawa Akira to Miyazaki Hayao, Kore-eda Hirokazu and Kurosawa Kiyoshi. Previously, she produced and wrote the documentary film, *Wings of Defeat*, broadcast on the PBS series Independent Lens in 2009, which received the Erik Barnouw Award for Best Film about American History. [www.lhoaglund.com](http://www.lhoaglund.com)

## **CINEMATOGRAPHER**

Yamazaki Yutaka, one of Japan's most accomplished cinematographers, shot the film in High-Definition. Yamazaki has filmed hundreds of documentaries as well as the award-winning films of Kore-eda Hirokazu, including *Nobody Knows*, awarded Best Actor in Cannes 2004. He also filmed the 1960 protests as a film student.

## **EDITOR**

Scott A. Burgess lives and edits in Brooklyn, NY. Prior to editing **ANPO**, Scott has edited films that have screened at the Sundance, SXSW, IDFA, SilverDocs, and Toronto Film Festivals. *Throw Down Your Heart*, directed by Sascha Paladino and starring Bela Fleck, won an Audience Award at SXSW and Best Music Documentary at SilverDocs.

## **MUSICIANS**

New York musicians, Shoko Nagai, pianist and Satoshi Takeishi, percussionist, perform as the duo, VORTEX. In addition to performing live in experimental, improvisational music, they also draw on electronic and indigenous music, and perform live for modern dance and create film scores for documentary, narrative and short films. Previously, they scored the narrative feature, *Starfish Hotel*.

## **HISTORICAL ADVISOR**

Also playing a key advisory role is Dr. John Dower, Professor Emeritus at MIT and the author of the Pulitzer Prize-winning *Embracing Defeat*, the definitive study of the U.S. occupation of Japan.





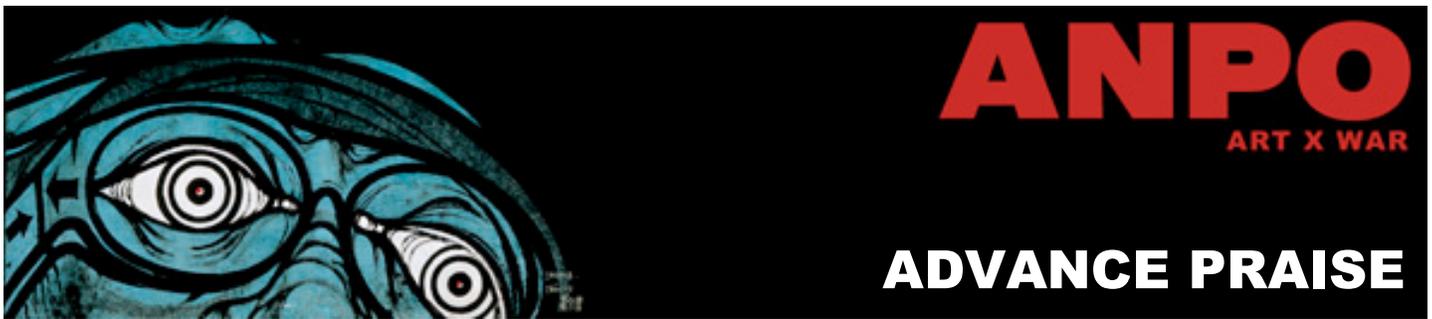
**I WAS INSPIRED** to make *ANPO* after I encountered the photographs of Hamaya in his photo book *Days of Rage and Grief*, and saw a retrospective exhibition of the painter, Nakamura Hiroshi. In their art, I saw faces and images a world apart from the Japanese people and the Japan I thought I knew from growing up there.

I was raised in rural Japan, the daughter of American missionaries. Because my parents sent me to local Japanese schools, I learned about the Japanese experience of WWII from their perspective. I will never forget the day I learned about the atomic bomb America had dropped on Hiroshima. When the teacher explained what had happened, all the other children stared at me in open shock. Aghast to learn what my country had done, I felt I was somehow complicit in the horror and desperately wanted to run away and hide. This traumatic memory has driven me as an adult to try to come to terms with the legacy of that war and postwar U.S.-Japan relations through many projects.

My childhood in Japan also resulted in a lifelong fascination with their movies. As I began subtitling Japanese films by Fukasaku Kinji, Kurosawa Akira, and Miyazaki Hayao, and watching many other classics, I began to realize that Japan had experienced another traumatic event in 1960. In that single year, Oshima made three films, each portraying a country steeped in tumult. Although Imamura's 1959 neo-realist film, *The Second Brother*, ends on a note of optimism, his next film, *Pigs and Battleships* (1961), is saturated with nihilism. Even the films of the ultimate entertainer, Naruse, seem to take a dark turn after 1960. The title of Kurosawa's 1960 film, *The Bad Sleep Well*, speaks for itself. I was compelled to find out what had so deeply impacted the creative vision of so many Japanese filmmakers.

When I encountered Hamaya's photographs from 1960 and Nakamura's monumental paintings from the same period, I began to see how the 1960 protests against the U.S. military bases had ignited the hopes and dreams of millions of Japanese. I also saw how their hopes had been trampled into national despair after the democratic uprising was crushed. Taking these films, photos and paintings as my lead, I began to search for other Japanese art reflecting Japanese resistance to the U.S. military presence and discovered a treasure trove of hundreds of world-class paintings and photographs, mostly buried in museum vaults and largely forgotten today. I was compelled to excavate this vast cultural legacy to tell the story of the 1960 protests, the events that provoked them and how the U.S. bases continue to impact Japan, in the form of a film.

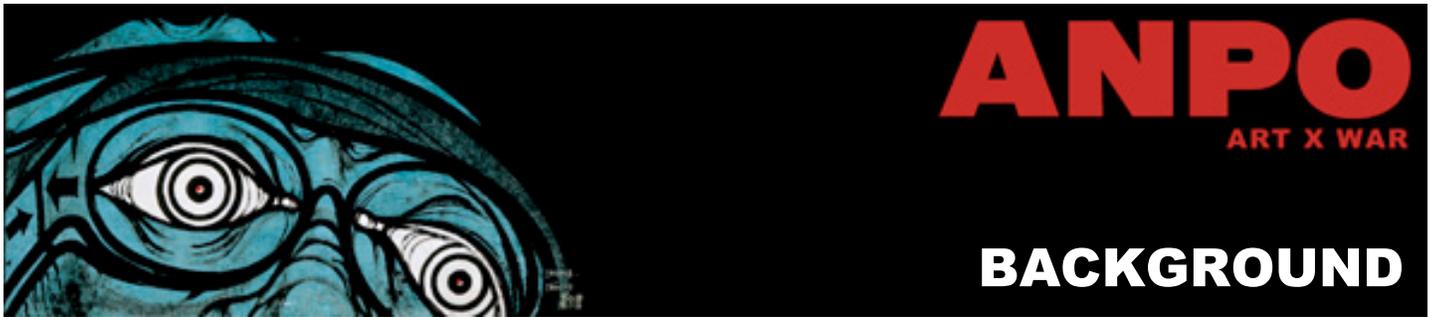
Japanese contemporary art, including films, is widely respected throughout the world, yet very little of the work directly addressing Japanese memories of war and resistance to U.S. military bases has ever been seen outside of Japan. My intention is to introduce this buried cultural legacy throughout the world, but also to Japanese young people. I hope they will appreciate Japan's history of resistance as well as the artists who continue to conjure their resistance into world-class art. I remain grateful to these artists for so generously sharing their art and their stories in this film.



**ANPO: Art X War** represents director Linda Hoaglund's profound exploration of "complicity in war," a dilemma chiseled into her identity as an American born and raised in Japan. The film is also a priceless record of how 50 years ago, Japanese artists grappled with politics and the U.S. military presence in Japan, spinning their trauma into art. ANPO: Art X War astutely questions what positions we as Japanese artists and citizens can take towards the U.S.-Japan "alliance" which still permits U.S. military bases to remain in Japan. My belief that this film is an unexpected boon, which reveals how Japan's intrinsic problems appear from afar, overwhelms my own chagrin that as Japanese we could not raise these questions ourselves. This is an extremely timely film, arriving as it does as the problem of the U.S. military bases in Japan has become controversial yet again. I believe this film provides an invaluable opportunity for us as Japanese to genuinely question the relationship between Japan and the U.S. as our own dilemma, rather than dumping all the bases onto Okinawa, directing our rage against a government incapable of solving the problem, and sitting back, smug.

-- Kore-eda Hirokazu, Director *Nobody Knows*, Best Actor, Cannes 2004.





**In 1951,** Japan signed the U.S. Japan Mutual Security treaty (*ANPO* in Japanese), giving the U.S. the right to maintain armed forces on their soil, in order to regain sovereignty after Japan's defeat and subsequent occupation. The rationale was that Japan's postwar Constitution renounced war, so it needed U.S. military protection. In fact, the treaty also allowed the U.S. to use the bases to fight America's new Cold War enemies as well as to suppress unrest in Japan.

To fortify Japan as a bulwark against Communism, the C.I.A. cultivated Kishi, a wartime cabinet minister imprisoned for his war crimes by the Allies, but released without trial in 1948. His ascendance to prime minister in 1957, supported by clandestine C.I.A. funds, incensed many Japanese, who remembered how militarists like Kishi had led them into a disastrous war.

In 1960, tens of thousands of protestors, frustrated by the inherent inequality of ANPO and terrified of being sucked back into war, took to the streets to fight for the promises of democracy. Their protests had been preceded by clashes over the U.S. military presence in the 1950s. When the Tachikawa Air Force base had directed police to confiscate ancestral farmlands to extend a runway in 1955, farmers had successfully resisted with sit-ins. In 1957, the Japanese public had become outraged when an American G.I. shot and killed a Japanese woman on a U.S. firing range as she collected brass shell casings to buy food for her family.

During the 1960 protests, as demonstrators encircled Parliament, Kishi rammed through a 10-year extension of the treaty, deploying hundreds of police to drag out opposing M.P.s. Outraged citizens swelled the protestors' ranks to hundreds of thousands. Though most protestors remained peaceful some enraged students clashed with police and when a Tokyo University student lost her life in the violence, the nation mourned. Within days, the extension of the treaty was automatically ratified and it remains in force, unaltered to this day.

Nearly 90 U.S. military bases remain in Japan today, 70% of them on the small island of Okinawa, which hosts 15,000 Marines. In 1995, when a 12 year-old girl was raped by three American soldiers, the island erupted in fury, forcing the U.S. to promise to close the Futenma Marine Corps Air Base, long considered a hazard. The proposed closure was renegotiated into a re-location, to the tropical waters near the village of Henoko. Local residents, with traumatic memories of the war, have staged a decade-long sit-in to prevent their bay from being land-filled to make way for two mile-long runways.

In 2009, Japanese voters swept into power a new political party, which promised to move Futenma out of Okinawa. Eight months later, the prime minister was forced to resign because he had to break his promise under intense U.S. pressure. Aircraft continue to train daily on Futenma, the Okinawans are livid and increasing numbers of Japanese are questioning the burdens the security treaty places on Okinawa.



# ANPO

ART X WAR

## THE ARTISTS

会田誠  
Aida Makoto

朝倉摂  
Asakura Setsu

池田龍雄  
Ikeda Tatsuo

石内都  
Ishiuchi Miyako

石川真生  
Ishikawa Mao

嬉野京子  
Ureshino Kyoko

風間サチコ  
Kazama Sachiko

桂川寛  
Katsuragawa Hiroshi

加藤登紀子  
Kato Tokiko

串田和美  
Kushida Kazuyoshi

東松照明  
Tomatsu Shomei

富澤幸男  
Tomizawa Yukio

中村宏  
Nakamura Hiroshi

比嘉豊光  
Higa Toyomitsu

細江英公  
Hosoe Eikoh

山城知佳子  
Yamashiro Chikako

横尾忠則  
Yokoo Tadanori

阿部合成  
Abe Gosei

石井茂雄  
Ishii Shigeo

市村司  
Ichimura Tsukasa

井上長三郎  
Inoue Chozaburo

高梨豊  
Takanashi Yutaka

長野重一  
Nagano Shigeichi

長濱治  
Nagahama Osamu

浜田知明  
Hamada Chimei

濱谷浩  
Hamaya Hiroshi

林忠彦  
Hayashi Tadahiko

丸木位里・俊  
Maruki Iri/Toshi

森熊猛  
Morikuma Takeshi

山下菊二  
Yamashita Kikuji

