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| **Your article** |
| **Takahiko, Iimura (February 20, 1937–)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Enter an **abstract** for your article] |
| Iimura Takahiko is a pioneering Japanese experimental filmmaker and video artist whose works have explored the fundamental semiotics of media and visual language. Born in Tokyo, Iimura attended Keio University and worked in documentary film production before starting to create his own films in the early 1960s, becoming a central member of Film Indépendant, a pioneering experimental film group. Early neo-Dada works like *Love* (1962) and *Onan* (1963) explored the materiality of cinema and the body, stripping film down to its essentials. Iimura could also produce documentary works like *Filmmakers* (1969), an important record of the New York film scene. Just as he moved beyond Japan, establishing a second base in America, Iimura’s work expanded beyond the film medium, exploring intermedial connections, collaborating with other artists like Yoko Ono, Hijikata Tatsumi, and Kusama Yayoi, as well as exhibiting cinema as a form of performance outside the theatre. Influenced by structural film, his work from the 1970s on became more conceptual, investigating the semiotics of the image and the status of the ‘I who speaks’ in new media such as video. In the 1990s, he also explored computer manipulation. His artistic activities have often been accompanied by theoretical writings on the image. List of Works: *Love* (1962)  *Onan* (1963)  *White Calligraphy* (1967)  *Filmmakers* (1969)  *Self Identity* (1972–1974)  *Observer/Observed* (1975)  *I=You=He/She* (1979), installation  *As I See You You See Me* (1990)  *AIUEONN Six Features* (1993) |
| Further reading:  (Iimura)  (Ross)  (Anthology Film Archives) |