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| Matsumoto, Toshio (March 25, 1932--) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Matsumoto Toshio is a Japanese filmmaker and video artist, best known as a pioneer in both postwar avant-garde film as well as intermedial experiments in expanded cinema. Born in Nagoya, Matsumoto graduated from the University of Tokyo in 1955 where he majored in aesthetics. He joined the then-prestigious documentary production company Shin Riken Eiga, where he directed several PR films. One of these films, *Ginrin* [*Silver Wheels*] (1955), was one of the earliest examples of postwar experimental cinema that emerged from an industry-based promotional project. His career as a socially engaged and politically radical filmmaker thrived after leaving Shin Riken in 1959, with such avant-garde documentaries as *Nishijin* [*The Weavers of Nishijin*] (1962) and *Ishi no uta* [*The Song of Stone*] (1963) as well as his most famous collaboration with the Art Theatre Guild, *Bara no soretsu* [*Funeral Parade of Roses*] (1969), which explored underground gay subculture in Tokyo.  Matsumoto was also a prolific critic and film theorist throughout his career. His influential essay, ‘A Theory of Avant-Garde Documentary,’ argued that the dialectical relationship between the filmmaker’s internal world and external reality should be re-situated as a dialectic between the avant-garde of the 1920s and 1930s and the present-day documentary modes of filmmaking. Critically examining such key issues, his 1963 monograph *Discovery of the Image* was widely perceived as one of the crucial theoretical inspirations for the Japanese New Wave. |
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| Further reading:  (Desser)  (Furuhata)  (Ko)  (Matsumoto)  (Raine) |