

Jiro, Digital Painting

Shozo: Hello everyone. My name is Shozo. Thank you for coming here in between the South Asian gallery and the European gallery. We chose this place especially for this musical about Gutai.

Otsuru: Hi my name is Otsuru, and I am Fujiko, Etsuko and Atsuko. I assume everyone here knows what Gutai is. They are a group of painters active in the Kansai area of Japan, near Osaka, from 1954 until 1972. The leader of Gutai is Jiro Yoshihara, from which we titled this musical, "Jiro, Digital Painting".

Kazu: Jiro is a painter, critic, and also an heir of a salad oil company in Japan. This musical is a portrait of Jiro based on two sources of Gutai interviews. Gutai Document and Japanese Art Oral History Archive. By the way, my name is Kazu.

Sada: And I am Sada. And, here is Akira and Sabu. We are all founding member of Gutai. Let's see. We will begin this musical from the year when they build their own art space, called Gutai Pinacotheca. Pinacotheca means gallery in Greek.

1. We Are Pinacotheca

**Shozo: We are pinacotheca (Huh)
New time. I name it Gutai**

**Akira: We jumped over Tokyo (Fuh)
We want to reach the mecca (Paris, New York!)**

**Otsuru: How should we explain our group self? (Huh)
Some say we are hierarchical (That's true!)**

**Kazu: We are quasi artist-run space (Fuh)
Relationships are so complicated**

**Sada: Jiro's our leader, his motto's make something new
He's got business know-how, shows us the way overseas**

**Shozo: Jiro can fight he'll say that your painting's crap
But my painting has changed, and now I get nothing but praise**

**Everyone: Pina pina
Pinacotheca
Pina pina
Pinacotheca**

**Jiro: I am pinacotheca
Network completed perfectly**

**Jiro: Celebs instagram our paintings
We shipped tableaux everywhere**

**Sabu: Jiro's our leader, we've got our stories to tell
He's not Jesus or Buddha, he's not the perfect self**

**Everyone: Pina Pina
Pinacotheca
Pina pina
Pinacotheca**

**Everyone: History making
Where are we now?
Champaigne popping
Can we stay a group?**

**Everyone: Pina pina
Pinacotheca
Pina pina
Pinacotheca**

**Everyone: Pina pina
Pinacotheca
Pina pina
Pinacotheca**

Narrator: The everyday of Gutai. Young artists in the Kansai area would bring their work to Jiro.

Otsuru: So, ah, Jiro sensei. Here is my painting from yesterday. I am so nervous. What do you think?

Jiro: What is this? Are you kidding me? Your paintings look like from the 18th century.

Otsuru: Wait! Wait, wait wait! How about this one? I, I don't know if I can say I finished, but I was like, my parents are sick ... So, I could paint like this... I couldn't really sleep.

Jiro: Crap!

Otsuru: Oh no! (Crying)

Jiro: Don't cry! Just bring a better painting tomorrow.

2. One Perfect Painting

Otsuru: Tomorrow?

Jiro: Tableaux

Jiro: Tomorrow (singing)

Otsuru: Tableaux (singing)

Otsuru: Here my mind feels good, tied to the group (singing)

Jiro: One perfect painting (singing)

Jiro: Your parents are sick, I don't see what your painting has to do with that.

Otsuru: So damn harsh, already some women have quit Gutai

Jiro: Shozo said, I should not be upset too much

Otsuru: Your criticisms are helpful but damn mean: I like them

Otsuru: I don't like yesterday's painting much anyway

Jiro: I once painted a portrait of a woman crying

Otsuru: Now you hate to see anything even slightly figurative

Jiro: I've got sharp ideas, regardless, of gender, man woman

Jiro & Otsuru: What's this painting? What's this painting? What's this painting?

Jiro & Otsuru: What I live for? What I live for? What I live for?

Jiro: I'm lifted out of Earth I glide towards new image

Otsuru: Tableaux Tableaux Tableaux

Jiro: Hey let's start this up it's a good time for the group

Otsuru: Here my mind feels good, tied to the group

Jiro: One perfect painting

Otsuru: Tomorrow I'll bring you my new art

Jiro: Hey I'm dreaming of a good time for the group

Otsuru: Here my heart feels good, tied to the group

Jiro: One perfect painting

Otsuru: I cry out let fly all the butterflies

Jiro: One perfect painting

Otsuru: Never give up, I swore to myself

Jiro: One perfect ...

Jiro & Otsuru: Painting till I smile

Jiro & Otsuru: What's this painting? What's this painting? What's this painting?

Jiro & Otsuru: What I live for? What I live for? What I live for?

Jiro: I'm lifted out of Earth I glide towards new image

Otsuru: Tableaux Tableaux Tableaux

Jiro: Hey let's start this up it's a good time for the group

Otsuru: Here my mind feels good, tied to the group

Jiro: One perfect painting

Otsuru: Tomorrow you'll love what I've painted

Jiro: Hey I'm dreaming of a good time for the group

Otsuru: Here my heart feels good, tied to the group

Jiro: One perfect painting

Otsuru: I cry out let fly all the butterflies

Jiro: One perfect painting

Otsuru: I'll become the future's new artist

Jiro: One perfect ...

Jiro & Otsuru: Painting coming soon

3. Jiro's Struggle I

Kazu: Jiro sensei, I'm sorry I'm late today. I was working until the very last minute, and it took too much time to transport my work.

Akira: Good morning, Jiro sensei. Today Kazu's work is very surprising.

Kazu: I am very proud of this work, sensei. Voila!

Jiro: What the heck?!

**Kazu: Uneatable bread, that's my new concept
Humongous bread, something you're scared of**

**Akira: Will that make good art, tell me Sensei
Can he use the food, tell me Sensei**

**Jiro: Stick to your paint, why all this weird material
get it out of my head, get it out of my face!**

Kazu: Okay an idea 2!

**Kazu: Animal skin, mixed onto canvas
Guts of a pig, hung on the gallery wall**

**Akira: Something you've never seen, isn't that right Sensei?
The critics will praise it, isn't that right Sensei?**

**Jiro: Stinking up the space why not just focus on foot painting
a gallery's not a restaurant leave the carcasses out!**

Akira:

**Mr. Kazu, You've won so many prizes this year
Tell us about your method of making art?
Where did you get the idea to paint with your feet?
What are your plans for revolutionizing art next?**

Akira:

**How does it feel to be a hip artist?
How does it feel to be a Gutai star?**

Kazu:

**I am just painting, it all starts with action
If the work turns out good, I'm happy with that!**

Jiro:
All this applause, but look at this old man
Can't paint anymore, I'm just a teacher

Akira:
He's got a nice house, but no success like his students
Shoves his own paintings into the corner.

Jiro: Tell me how to paint?

Jiro: Tell me how to paint?

Sabu: How about putting some dot over there, oh no, or over there?

Sada: Sensei, it's past dinnertime. We're starving.

Jiro: Tell me how to paint?

Jiro:
Tell me how to paint
Show me what you young artists can do
I don't need to know more pain
Help me to reach my new breakthrough

Akira/Sada/Sabu/Shozo:
Tell you how to paint?
Show you what we young artists are about?
It's so sad that you're in pain
It's weird to help our leader out.

Akira/Sada/Sabu/Shozo:
Jiro says, anxiously, show me where to put this dot
Jiro says, demandingly, stay here till one o'clock
Jiro says, enviously, we can have the spotlight now
Jiro says, fragilely, I must overcome soon enough

Shozo: Let's all go to the bar.

Sada: Yes, let's get out of here! Escape!

Izakaya sound

4. Yen Ye Ye, Yen Ye Ye, Yen Yen!

Shozo: Oh, I don't have enough cash. Sabu, can I borrow some?

Sabu: I don't have enough. My wife didn't give me any this week.

Shozo: What? We're screwed!

Otsuru: Hi guys. How are you doing?

Shozo: Oh Otsuru, can I borrow some cash?

Otsuru: What? Hell no. I have to save it to get some paint tomorrow. Did you return the money to Kazu from last month? You are always borrowing from everyone.

Shozo: I like borrowing from Gutai. That's one of the best reasons to be a part of the group.

Sabu: I wish our work sold like yours does! (To Kazu)

Sabu: We collect the fee for Gutai. It is a monthly fee.

Akira: Who does the accounting for it?

Otsuru: The daughter of Osaka merchant. Or the son of Kimono merchant.

Akira: He's the heir of a salad oil company.

Otsuru: He never forget the shipping charges. Everyone is responsible for it.

Shozo: I can make friends in this group. I can borrow money from my friends.

Everyone:

Yen Ye Ye, Yen Ye Ye, Yen Yen!

Jiro: You have to sell a painting at a high price. Otherwise, it is meaningless.

Jiro: If you want to give your paintings away, you should quit being a painter now.

Shozo:

T A P I E. T A / P I E. T A P I / E. T A P I E.

Sada: Il est Michel Tapie. Il est francais, et il est vraiment fascine de voir de jeunes artistes au Japon a travailler sur la peinture gestuelle. Il est reconnaissant envers Jiro Yoshihara.

Sada: I got money from Europe. 700 Dollar a month to deliver four paintings. Gutai took 30%, even though it was MY contract. Why would the group take money? Unbelievable!

Shozo/Otsuru:
Gutai took 30%.
Gutai took 30%.

Sada: You are not just a critic, but you, you, you are also a dealer.
Some got contracts. Some got solo shows. Some got invoices.

Kazu: The price of works on paper is too low. I stopped making on paper.
I even glued my paper works onto canvas

Kazu: The price of works on paper is too low. I stopped making on paper.
I even glued my paper works onto canvas

Shozo: Is it because of him that the group is making more products?
What is going inside the products?

Sada: For the people who hates art, unfortunately, it is still a good painting.

Everyone:
Yen Ye Ye, Yen Ye Ye, Yen Yen!
Yen Ye Ye, Yen Ye Ye, Yen Yen!
Franc Franc Franc Franc Franc Franc Franc Franc!
Franc Franc Franc Franc Franc Franc Franc Franc!
Dallar Dallar, Da La La, Dallar!
Dallar Dallar, Da La La, Dallar!

Tapie: Prime time of painters. Highest price of paintings.
Exporting paintings to Paris.

Otsuru: Buy back buy back paintings.
Kazu: Buy back buy back paintings.

Sada: You are not just a dealer, you, you, you, you are also a passionate critic.

Tapie: No one ever managed like him. (Tapie, Tapie)
No one ever managed like him. (Jiro, Jiro)

Everyone: Yen Ye Ye, Yen Ye Ye, Yen Yen!

Airplane sound

5. Coup d'Etat = Embodiment

Sada: Etsuko, look that is the Empire State Building. So huge!!!

Etsuko: But, Sada, Look this way, Tokyo is also so interesting. Look, Shinjuku.

Sada: New York and Tokyo, so many opportunities.

**Sada: Tokyo Garo treats me quite well
Osaka's not so pleased with that**

**Sada: Jiro sensei won't greenlight me
Solo show
with Takiguchi introduction**

**Sada & Etsuko: A coup d'etat
Too many friends (in Tokyo)**

**Sada & Etsuko: A coup d'etat
No solo show (in Kansai)**

**Sada: Martha Jackson treats me quite well
Residency in New York**

**Sada: I am easy and a socialite
Likable and drink buddy**

**Sada & Etsuko: A coup d'etat
Too much fun (in Manhattan)**

**Sada & Etsuko: A coup d'etat
I didn't mean at all**

**Sada: Do you know
What it's like to be Gutai?
Clouds dispersing overhead**

**Sada: Did I break the group code?
Space balloons intertwined**

**Sada: I found new paints, and I met new friends
Jiro is far away**

**Sada: It's a big world, I want to break free
Self-Realization's what I crave**

**Sada & Etsuko: A coup d'etat
At Gutai Art School (Just a metaphor)**

**Sada & Etsuko: A coup d'etat
But I'm still Gutai**

**Jiro: Do you know
What it's like to be Gutai?
Flockless birds are crying out
Did you break the mentorship?
Yellow streaks through the city night**

**Sada: Embodiment
Do something different**

**Sada: Embodiment
Be someone different**

**Sada & Jiro: Embodiment
Do something different**

**Sada & Jiro: Embodiment
Be someone different**

**Audience: Embodiment
Do something different**

**Audience: Embodiment
Be someone different**

**Narrator: Sada and his wife Etsuko go back to Kansai at the end of 1966. There,
Jiro continued to struggle to come up with his own new painting.**

6. Jiro's Struggle II

Shozo: Sensei, what are you exhibiting at the next Gutai show?

Jiro: How to paint?

Shozo: Sensei?

Jiro: Shozo, I don't think I can show anything. I'm completely lost.

Shozo: Sensei, you smoke too much ... ah, How about something like you showed the last show. I liked that one.

Jiro: That is not enough!

**Jiro: A long time ago, before this Gutai group
I was more sure, I knew I was a painter.**

**Jiro: Piled up compliments, what do they matter?
Years of misfired shots, that's why I'm cranky**

**Jiro:
Almost there, cautiously, arrangements foiled by one dot
Almost there, patiently, the mind won't be fooled by the clock**

**Shozo:
Hanging there, avidly, you want to call the lightning down
Hanging there, watchfully, the shape becomes material now**

**Jiro: Wide open eyes. My eyes to see newly.
An eye to discern the future's ecstatic vision**

**Jiro:
Will that wake again the sleeping paintings?
Will that flood the streams of dried-up paintings?**

**Jiro:
Overcome my loneliness, the summit is at hand,
Claim my link in the circle of the group again.**

**Akira: Mr. Kazu, You've won so many prizes this year
Tell us about your method of making art?
Where did you get the idea to paint with your feet?
What are your plans for revolutionizing art next?**

Akira:

**How does it feel to be a hip artist?
How does it feel to be a Gutai star?**

Jiro:

Here is the circle. My eyes. My eyes to judge what is good. Gutai's eyes that is me.

Shozo/Sada:

**Mr. Jiro, You've won so many prizes this year
Tell us about your method of making art?
Your work's the center of the exhibition for the first time.
What are your plans for revolutionizing art next?**

Akira:

**All this applause, but look at the old man
He never paid Atsuko for her works sold to Paris**

Atsuko:

**He's got nice PR, but there's something not kosher.
I just want to paint, my own way not the group style.**

Akira & Atsuko:

**How does it feel to be a hip artist?
How does it feel to be a Gutai star?**

Akira & Atsuko:

**This is the beginning of the end. We say goodbye to Gutai.
Too many arguments. Farewell, Jiro sensei!**

Akira & Atsuko: Thank you so much for the long time, Jiro sensei.

7. Hard Edge Waltz

Sabu & Sada:

**Hard Edge new and up and coming
Painters join the group to make our festival show
Possible and**

**Pick the mechanical dogs up
When they fall and please the crowds by brushing giant
Plastic waltz balls**

Sabu & Sada:

**Our little group is a bureau-
Cracy now fat stiff and bloated not enough room
Even to show**

**Our own work which must have Jiro
stamped approval heart has been transplanted can we
Still go on like this?**

Sabu & Sada:

**Hard Edge new and up and coming
Painters join the group to make our festival show
Possible and**

**Here are some of those who joined the
Robot chorus of our washmachine scene in the
Late years by name**

Shozo:

**Imai-san, Imanaka-san, Nasaka-san, Moriuchi-san, Sakamoto-san,
Yoshida-san, Onoda-san, Kinashi-san**

Shozo:

Horio-san, Kawamura-san

Otsuru:

**Who, by the way, the fuck are you?
Who, may I ask, the fuck are you?
I would like to inquire
The scholarship lacks
The Hard Edge story
Who please the fuck are you?**

**Shozo: Sensei, did you hear from Allan Kaprow? He was really keen to work with
us.**

Jiro: I didn't hear from him.

Shozo: Gutai can be even bigger if we collaborate with someone like him.

Jiro: I will contact him, just wait a moment.

Shozo: Kaprow even sent someone to us. He said you didn't want to meet with him, Sensei.

Jiro: Shut up. Now, let's work on the Gutai Festival. The World Expo is happening!

Sabu & Sada:

**Hard Edge new and up and coming
Painters join the group to make our festival show
Possible and**

**Human spangles fill up caverns
Of our space age culture's race to declare we are
National pride**

Sabu & Sada:

**Hundred thousand US Dollars
Budget only one thousand is missing maybe
It disappeared**

**While we were drinking toast the cock
-tail dinners Gutai time parade expo halls creme
Milky right of way**

Sabu & Sada:

**Hard Edge new and up and coming
Painters join the group to make our festival show
Possible and**

**Here are some of our proud founding
Members cycling through our washmachine scene in the
Last years by name**

Shozo:

**Shiraga-san, Tanaka-san, Uemae-san, Yamazaki-san, Motonaga-san,
Kanayama-san, Murakami-san, Masanobu-san**

Shozo:

**Shimamoto-san
Yoshihara-san**

Otsuru:
Where, by the way, the fuck are you?
Where, may I ask, the fuck are you?
I would like to inquire
into the whereabouts
of this country's art
Where please the fuck are you?

Shozo: I am going to quit Gutai.

Sabu: I will quit too.

Sada: What? You guys? Okay. Then I will quit too.

Fujiko: Kazu. Shozo, Sabu, Sada, all quit Gutai. What's happening? What are you going to do?

Kazu: Fujiko, I am not going to quit Gutai. I don't need to do that. I am fine the way it is now. By the way, I am going to be a monk. A Buddhist monk!

Fujiko: Excuse me?

Phone sound

Fujiko: Moshi moshi? Hello? Yes. Yes. ... What? When? Where is the hospital? Okay we will come right away!

Hang up sound

Fujiko: Kazu! Jiro sensei is in the hospital!!

Jiro: I am Pinacotheca ...

8. We Are Pinacotheca (Past Away)

Everyone:

We are Pinacotheca

Hospitalization. Jiro never wakes up.

Everyone:

We jumped over Tokyo

Network completed perfectly

Everyone:

Digital painting will be shut down

Maybe we should have stopped way earlier?

Jiro:

Celebs instagram our paintings

I was planning to continue more development

Jiro:

Will anyone want to take my place?

Will anyone want to take my place?

Everyone: Distribution

Where are we now?

Everyone: Painting Performance

Be both at once!

Everyone: Pina Pina

Pinacotheca

Everyone: Pina Pina

Pinacotheca

Everyone: Pina Pina

Pinacotheca

Narrator: After the momentary inactive period of Gutai as a group during the 1980s, the historicization of the group progressed overseas during the 1990s, 2000s, and 2010s, in part through major exhibitions such as those at the Venice Biennale, MOCA, the Guggenheim, and the Dallas Museum of Art.

Believe me, Gutai is not the only collective from Japan. But I am thankful that the recordings of their activities, their group dynamics, and the predicaments they faced working as a group are all available to me.

During the next song, we will perform a dance construction piece called Huddle. This movement was choreographed by Simone Forti in 1961 after she read Gutai Magazine in the USA.

Here, let's call Kazu and Sada! Kazu! Sada!

9. Gutai Under Feet

**Kazu & Sada:
Ceres Jupiter Mars, they're all floating under feet**

**Kazu & Sada:
Venus Jupiter Mars, they're all floating under feet**

**Kazu & Sada:
Saturn Mercury Mars, they're all floating under feet**

**Kazu & Sada:
Sun Moon and Mars, they're all floating under feet**

**Kazu & Sada:
Buddha rode a chariot of blazing light
Through the pupil hole of the Universe
I would hold a rope sort of like a line to heaven
I would hold a rope sort of like a line to heaven**

**Kazu & Sada:
Huh Kuh Bah La Daaa Daa Kuh La Huh
Bee Huh Pol Pol Pol Jack
Yu Yuh Man Ka Har
Bah Da la la Ma Fra Bra Huh Whu?**

**Kazu & Sada:
Jupiter Ceres Mars connected by pine trees**

**Kazu & Sada:
Saturn Mercury Mars connected by pine trees**

Kazu & Sada:
Mercury Moon Mars connected by pine trees

Kazu & Sada:
Sun Saturn and Mars connected by pine trees

Kazu & Sada:
Buddha rode a chariot of blazing light
Through the pupil hole of the Universe
I would hold a rope sort of like a line to heaven
I would hold a rope sort of like a line to heaven

Kazu & Sada:
Huh Kuh Bah La Daaa Daa Kuh La Huh
Bee Huh Pol Pol Pol Jack
Yu Yuh Man Ka Har
Bah Da la la Ma Fra Bra Huh Whu? Wa!

Kazu & Sada:
Ceres Jupiter Mars, they're all floating under feet

Kazu & Sada:
Venus Jupiter Mars, they're all floating under feet

Kazu & Sada:
Saturn Mercury Mars, they're all floating under feet

Kazu & Sada:
Sun Moon and Mars, they're all floating under feet

Kazu & Sada:
Buddha rode a chariot of blazing light
Through the pupil hole of the Universe
I would hold a rope sort of like a line to heaven
I would hold a rope sort of like a line to heaven

Kazu & Sada:
Huh Kuh Bah La Daaa Daa Kuh La Huh
Bee Huh Pol Pol Pol Jack
Yu Yuh Man Ka Har
Bah Da la la Ma Fra Bra Huh Whu?

Kazu & Sada
Huh Kuh Bah La Daaa Daa Kuh La Huh

**Bee Huh Pol Pol Pol Jack
Yu Yuh Man Ka Har
Bah Da la la Ma Fra Bra Huh Whu? Wa!**

END