What film by Akira Kurosawa does this sculpture by Charles Ginnever take its name from?
WHICH KUROSAWA FILM IS THIS SCULPTURE NAMED AFTER?

A. Yojimbo
B. Throne of Blood
C. Rashomon
D. Drunken Angel
Answer:
Rashomon (1952)
Charles Ginnever (1931-2019)
Born in San Mateo, Ginnever attended the California School of Fine Arts gaining his B.A. in 1957. After moving to New York in the late Fifties, he made his name as part of a generation of iconoclastic sculptors that included Mark di Suvero and John Chamberlain.
Rashomon is a 1950 film directed by Akira Kurosawa. It stars Toshiro Mifune, Machiko Kyō, Masayuki Mori, and Takashi Shimura. Although the film borrows the title from Ryūnosuke Akutagawa's short story "Rashōmon", it is based on Akutagawa's 1922 short story "In a Grove". The story takes place in the 8th century at Rashommon, the South gate to Heian Kyo (modern Kyoto).

The film is known for a plot device that involves various characters providing subjective, alternative, self-serving, and contradictory versions of the same incident.
羅生門

ムンムン草いきれの薮の中、ギャラ光る獸慾の眼！羅生門に雨宿りした柿売りは世にも恐ろしい地獄を見た！

黒沢明 監督作品

Rashomon movie poster with Toshiro Mifune and Machiko Kyô
Rashomon the sculpture originated in Charles Ginnever’s interest in forms capable of assuming multiple self-supporting positions, while retaining their structural integrity. At di Rosa, this work consists of three such forms that are identical except for their orientation – each piece can be rotated into fifteen different positions. Each part of the sculpture is made from a series of connected, angled planes of patinated bronze.
Like much of Ginnever’s work, *Rashomon* rewards prolonged, concentrated viewing without necessarily ever giving up all it’s secrets. As the viewer circumambulates *Rashomon*, studying it from multiple viewpoints, the work remains formally and spatially unpredictable.

This characteristic relates to the work’s title, a reference to Akira Kurosawa’s film of the same name. Viewing Ginnever’s sculpture similarly makes us question what we see (or think we see).
“My work sits motionless and is only activated by the viewer moving around it – only then does it start to perform.”

- Charles Ginnever