




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 Rashomon, 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.



日本最初の
ベニス国際映画祭グランプリ
アカデミー外国映画賞
受賞作品

黒沢明
監督作品

ムンムン草いきれの藪の中、ギラ
ギラ光る獣慾の眼！羅生門に雨
宿りした杣売りは世にも恐
ろしい地獄を見た！

羅生門 しょうもん



大映映画	撮影 宮川一夫	脚本 黒沢明	原作 芥川龍之介	本間文子	千秋実	加東大介	上田喜郎	森雅之	志村喬	京マチ子	三船敏郎
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Rashomon movie poster with
Toshiro Mifune and Machiko Kyō

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.



Charles Ginnever in his Vermont home with small versions of the Rashomon sculpture. Photo by Zachary Stephens, 2018.

Like much of Ginnever's work, *Rashomon* rewards prolonged, concentrated viewing without necessarily ever giving up all its 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