The filmmaker, screenwriter, film theorist, artist, and political activist Adachi Masao (b. 1939) is considered—along with Koji Wakamatsu and Naomi Oshima—one of the leading figures of Japanese New Wave Cinema. Since the 1960s, Masao has produced many experimental films and written film scripts on a range of political topics. In the 1970s, Masao joined Nihon Sekigun, the Japanese Red Army (a communist group founded by Fuso Shigeto in Lebanon in 1971), for the purpose of supporting the Palestinian struggle. After a trip to the Cannes Film Festival, Masao and Wakamatsu stopped in Beirut to interview and film Palestinian fighters. Masao declared himself a militant for the Palestinian Revolution and, after the withdrawal of the Lebanese government efforts to secure much-needed resources and investments for peace in Lebanon, he spent 27 years in the Middle East: for the most part in the Bekaa Valley and, after the withdrawal of the Lebanese army from Bekaa in 1997, in Beirut.

This exhibition highlights two of Adachi Masao’s films, *A Militant Theory of Landscape* (literally “theory of the landscape”) and *Female Student (The Situation Theater)* (1971), for the purpose of introducing Masao’s films and theory of cinematic landscape into AUB’s academic community and curricula. Specifically, the exhibit brings to the foreground Adachi Masao’s role as a key contributor and practitioner to the theory. His films, books, and film theories are much-less known or studied. In addition, the exhibition seeks to boost its international image—provoked a wave of interest in cinematic landscape among Arab political and cultural circles, Masao’s art, writings, and films have traversed space constraints of the courtroom. Beginning in 1979, Masao spent three years in a New York prison for passport forgery, illegal entry, and residency in Lebanon—accusations he categorically denied in court. Due to the absence of an extradition treaty between Lebanon and Japan, he was released in July of 1979 and spent several years in legal limbo until the completion of the juridical procedures. When in prison, Masao converted to Orthodoxy Christianity and married; he also practiced acupunture and studied paintings and series of drawings. In 2001, he was extradited to the Japanese authorities. Local media explained the extradition, and its timing, as part of the Japanese government’s efforts to secure much-needed resources and investments for peace in Lebanon. The completion of the juridical procedures. While in prison, he was arrested in 1997, in Beirut.

While his name may sound familiar within certain Arab political and cultural circles, Masao’s art, writings, and films have traversed space constraints of the courtroom. Beginning in 1979, Masao spent three years in a New York prison for passport forgery, illegal entry, and residency in Lebanon—accusations he categorically denied in court. Due to the absence of an extradition treaty between Lebanon and Japan, he was released in July of 1979 and spent several years in legal limbo until the completion of the juridical procedures. When in prison, Masao converted to Orthodoxy Christianity and married; he also practiced acupuncture and studied paintings and series of drawings. In 2001, he was extradited to the Japanese authorities. Local media explained the extradition, and its timing, as part of the Japanese government’s efforts to secure much-needed resources and investments for peace in Lebanon. The completion of the juridical procedures. While in prison, he was arrested in 1997, in Beirut.

**For the full version of this curatorial statement please see exhibition publication.**