

Ozu His Life And Films

With a new introduction, acclaimed director and screenwriter Paul Schrader revisits and updates his contemplation of slow cinema over the past fifty years. Unlike the style of psychological realism, which dominates film, the transcendental style expresses a spiritual state by means of austere camerawork, acting devoid of self-consciousness, and editing that avoids editorial comment. This seminal text analyzes the film style of three great directors—Yasujiro Ozu, Robert Bresson, and Carl Dreyer—and posits a common dramatic language used by these artists from divergent cultures. The new edition updates Schrader's theoretical framework and extends his theory to the works of Andrei Tarkovsky (Russia), Béla Tarr (Hungary), Theo Angelopoulos (Greece), and Nuri Bilge Ceylan (Turkey), among others. This key work by one of our most searching directors and writers is widely cited and used in film and art classes. With evocative prose and nimble associations, Schrader consistently urges readers and viewers alike to keep exploring the world of the art film. Adventures and contemplations throughout the world by a master storyteller, critic, and expatriate writer.

The cinema of Japan predates that of Russia, China, and India, and it has been able to sustain itself without outside assistance for over a century. Japanese cinema's long history of production and considerable output has seen films made in a variety of genres, including melodramas, romances, gangster movies, samurai movies, musicals, horror films, and monster films. It has also produced some of the most famous names in the history of cinema: Akira Kurosawa, Hayao Miyazaki, Beat Takeshi, Toshiro Mifune, Godzilla, The Ring, Akira, Rashomon, and Seven Samurai. The Historical Dictionary of Japanese Cinema is an introduction to and overview of the long history of Japanese

cinema. It aims to provide an entry point for those with little or no familiarity with the subject, while it is organized so that scholars in the field will also be able to use it to find specific information. This is done through a detailed chronology, an introductory essay, and appendixes of films, film studios, directors, and performers. The cross-referenced dictionary entries cover key films, genres, studios, directors, performers, and other individuals. This book is an excellent access point for students, researchers, and anyone wanting to know more about Japanese cinema.

Chinese cinema has a long history of engagement with China's art traditions, and literati (wenren) landscape painting has been an enduring source of inspiration. Literati Lenses explores this interplay during the Mao era, a time when cinema, at the forefront of ideological campaigns and purges, was held to strict political guidelines. Through four films—Li Shizhen (1956), Stage Sisters (1964), Early Spring in February (1963), and Legend of Tianyun Mountain (1979)—Mia Liu reveals how landscape offered an alternative text that could operate beyond political constraints and provide a portal for smuggling interesting discourses into the film. While allusions to pictorial traditions associated with a bygone era inevitably took on different meanings in the context of Mao-era cinema, cinematic engagement with literati landscape endowed films with creative and critical space as well as political poignancy. Liu not only identifies how the conventions and aesthetics of traditional literati landscape art were reinvented and mediated on multiple levels in cinema, but also explores how post-1949 Chinese filmmakers configured themselves as modern intellectuals in the spaces forged among the vestiges of the old. In the process, she deepens her analysis, suggesting that landscape be seen as an allegory of human life, a mirror of the age, and a commentary on national affairs.

Reasonable Doubt

Nation, Stardom and Female Subjectivity

A Historical Novel

Ozu International

An Introduction

The Palgrave Handbook of Asian Cinema

This book defends an account of ambiguity which illuminates the aesthetic possibilities of film and the nature of film criticism. Ambiguity typically describes the condition of multiple meanings. But we can find multiple meanings in what appears unambiguous to us. So, what makes ambiguity ambiguous? This study argues that a sense of uncertainty is vital to the concept. Ambiguity is what presses us to inquire into our puzzlement over a movie, to persistently ask “why is it as it is?” Notably, this account of the concept is also an account of its criticism. It recognises that a satisfying assessment of what is ambiguous involves both our reason and doubt; that is, reason and doubt can work together in our practice of reading. This book, then, considers ambiguity as a form of reasonable doubt, one that invites us to reflect on our critical efforts, rethinking the operation of film criticism.

Reading a Japanese Film, written by a pioneer of Japanese film studies in the United States, provides viewers new to Japanese cinema with the necessary tools to construct a deeper understanding of some of the most critically acclaimed and thoroughly entertaining films ever made. In her introduction, Keiko McDonald presents a historical overview and outlines a unified approach to film analysis. Sixteen "readings" of films currently available on DVD with English subtitles put theory into practice as she considers a wide range of work, from familiar classics by Ozu and Kurosawa to the films

of a younger generation of directors.

Ozu His Life and Films Univ of California Press

Japanese Cinema includes twenty-four chapters on key films of Japanese cinema, from the silent era to the present day, providing a comprehensive introduction to Japanese cinema history and Japanese culture and society. Studying a range of important films, from Late Spring, Seven Samurai and In the Realm of the Senses to Godzilla, Hana-Bi and Ring, the collection includes discussion of all the major directors of Japanese cinema including Ozu, Mizoguchi, Kurosawa, Oshima, Suzuki, Kitano and Miyazaki. Each chapter discusses the film in relation to aesthetic, industrial or critical issues and ends with a complete filmography for each director. The book also includes a full glossary of terms and a comprehensive bibliography of readings on Japanese cinema. Bringing together leading international scholars and showcasing pioneering new research, this book is essential reading for all students and general readers interested in one of the world's most important film industries.

The Writings of Nagisa Oshima, 1956-1978

A Companion to Japanese Cinema

Memoirs of the Warrior Kumagai

Film – An International Bibliography

Archetypes in Japanese Film

Texts and Contexts

"Substantially the book that devotees of the director have been waiting for: a full-length critical work about Ozu's life,

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career and working methods, buttressed with reproductions of pages from his notebooks and shooting scripts, numerous quotes from co-workers and Japanese critics, a great many stills and an unusually detailed filmography."—Sight and Sound Yasujiro Ozu, the man whom his kinsmen consider the most Japanese for all film directors, had but one major subject, the Japanese family, and but one major theme, its dissolution. The Japanese family in dissolution figures in every one of his fifty-three films. In his later pictures, the whole world exists in one family, the characters are family members rather than members of a society, and the ends of the earth seem no more distant than the outside of the house.

"An elegiac prose celebration . . . a classic in its genre."—Publishers Weekly In this acclaimed travel memoir, Donald Richie paints a memorable portrait of the island-studded Inland Sea. His existential ruminations on food, culture, and love and his brilliant descriptions of life and landscape are a window into an Old Japan that has now nearly vanished. Included are the twenty black and white photographs by Yoichi Midorikawa that accompanied the original 1971 edition. Donald Richie

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(1924–2013) was an internationally recognized expert on Japanese culture and film. Yoichi Midorikawa (1915–2001) was one of Japan's foremost nature photographers.

“A tour de force combining a commanding mastery of historical fact and detail, a comprehensive understanding of the human spirit, and a poetic quality of expression that transforms the hearts of all those it touches.” –The Japan Foundation Newsletter

Kumagai Naozane was a Japanese warrior famous for having taken the head of the young and handsome samurai Atsumori. This episode has become one of the best-known and best-loved stories in the Japanese historical classic, *The Heiké Story* (*Heike Monogatari*). This book is a fictionalized version of Kumagai's own attempt to come to terms with his past—that real past which is his and that other past which he hears the monks inventing as they compose the text which will eventually become *The Heiké Story*. As the warrior remembers his past and compares it to its fictional parallel, he evokes the wonders of the city of Heiankyo (Kyoto); the wars which raised the Taira (Heike) clan to power and later reduced it to ruin at the hands of the Genji clan; the battles at the Uji River; life in the

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imperial court of the retired emperor Go-Shirakawa; and the celebrated final Taira battle—the naval encounter at Dannoura, where the infant emperor Antoku was delivered to the depths of the sea. Among the many pleasures of this brilliantly colored chronicle is how the common humanity of this honest, hopeless man transcends his time and milieu to speak to us, here and now. The texts in this volume make up an intellectual autobiography that reveals a rare conjunction of personal candor and political commitment. Nagisa Oshima is generally regarded as the most important Japanese film director after Kurosawa and is one of Japan's most productive and celebrated postwar artists. His early films represent the Japanese New Wave at its zenith, and the films he has made since (including *In the Realm of the Senses* and *Merry Christmas, Mr. Lawrence*) have won international acclaim. The more than 40 writings that make up this intellectual autobiography reveal a rare conjunction of personal candor and political commitment. Entertaining, concise, disarmingly insightful, they trace in vivid and carefully articulated detail the development of Oshima's theory and practice. The writings are arranged in chronological order and

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cover the period from the mid-1950s to the mid-1980s. Following a historical overview of the contemporary Japanese cinema, a substantial section articulates the theoretical and political rationale of Oshima's film production. Among many other topics considered in his essays, Oshima questions the economics of film production, the ethics of the documentary film, censorship (both political and sexual), and the relation of aesthetics and social taboos. A filmography and notes round out this important collection.

Histories of the Everyday

The Inland Sea

Ozu

Collected Writings 1990-2020

Transcendental Style in Film

The Cinema Book

Why do we think of clusters of films as 'national cinema'? Why has the relationship between the nation and film become so widely and uncritically accepted? 'Theorising National Cinema' is a major contribution to work on national cinema, by many of the leading scholars in the field. It addresses the knotty and complex relationship between cinema and national identity, showing that the nationality of a cinema

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production company, and the films that its made, have not always been seen as pertinent. The volume begins by reviewing and rethinking the concept of national cinema in an age of globalisation, and it goes on to chart the parallel developments of national film industries and the idea of a nation state in countries as diverse as Japan, South Korea, Russia, France and Italy. The issues of a 'national cinema' for nation states of contested status, with disputed borders or displaced peoples, is discussed in relation to film-making in Taiwan, Ireland and Palestine. The contributors also consider the future of national cinema in an age of trans-national cultural flows, exploring issues of national identity and cinema in Latin America, Asia, the Middle-East, India, Africa and Europe. 'Theorising National Cinema' also includes a valuable bibliography of works on national cinema.

A re-interpretation of the master of Japanese cinema from a socio-historical perspective One of the most well regarded of non-Western film directors, responsible for acknowledged classics like Tokyo Story (1953), Ozu Yasujiro worked during a period of immense turbulence for Japan and its population. This book offers a new interpretation of Ozus career, from his earliest work in the 1920s up to his death in 1963, focusing on Ozus depiction of the everyday life and experiences of ordinary Japanese people during a time of depression, war and economic resurgence. Firmly situating him within the context of the Japanese film industry, Woojeong Joo examines Ozus work as a studio director and his relation to sound cinema, and looks

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in-depth at his wartime experiences and his adaptation to post-war Japanese society. Drawing on Japanese materials not previously examined in western scholarship, this is a ground-breaking new study of a master of cinema. Case studies include: Ozu's Ashimin films Ozu's wartime films, including the script of *The Flavour of Green Tea over Rice* Postwar script of *The Moon Has Risen* *Tokyo Story*

Over the last two decades, Yasujiro Ozu has won international recognition as a major filmmaker. Combining biographical information with discussions of the films' aesthetic strategies and cultural significance, David Bordwell questions the popular image of Ozu as the traditional Japanese artisan and examines the aesthetic nature and functions of his cinema.

This study examines the significance of the archetypal heroes and heroines of Japanese cinema and traces both their prior development in literature, drama, and folklore, and their subsequent variations in popular culture.

Reorienting Ozu

Waiting on the Weather

A Master and His Influence

Historical Dictionary of Japanese Cinema

Ambiguity and Film Criticism

Reading a Japanese Film

This first full-length biography of a legendary and award-winning Hollywood

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writer, producer, and director (Duck Soup, My Favorite Wife, An Affair to Remember, Going My Way, and The Bells of St. Mary's) explores the director's life as filtered through his art. Gehring maintains that McCarey's films were often a reworking of his antiheroic self. In addition, the apparent diversity of his films actually represents an interrelated web of various comedy genres and a pattern of antiheroic characters and themes.

This thesis deals with the issue of the everyday represented in the films of Japanese film director Ozu Yasujiro (1903-1963) from a socio-historical perspective. Recognised as one of the masters of Japanese cinema, Ozu is well-known for his depiction of the everyday life of Japanese people consistently throughout his long career. Ozu's cinema, however, has been mainly studied from a formal point of view that pays attention to his particular cinematic style. This thesis aims to revise this tendency by adopting the socio-historical methodology that actively draws upon the knowledge of modern Japanese history, and combining it with the analyses of Ozu's films. Following a chronological order of the prewar, war and the postwar in Japanese history as well as in Ozu's career, this thesis is structured to investigate two main issues: the modern and the postwar - at both textual and contextual levels. My discussion thus includes historical backgrounds of how these two issues defined

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Japanese society, their influences on Japanese film industry (especially with regard to Shochiku, where Ozu worked), and their interaction with Ozu's films as appearing in the form of everyday lives of different kinds of subjects. The result suggests a much more multifaceted shape of Ozu's oeuvre. Each of the different subjects I analyse exhibits contrasting aspects of the everyday in terms of both spatiality and temporality, which are closely related to the changing history of modern Japan. I also argue that Ozu consistently provided his representation of the everyday a critical dimension of Japanese modernity, which I conceptualise with the notion of 'deviation'. This thesis thus concludes that Ozu, as a filmmaker of everyday life, was always conscious of his contemporary society, and in this sense, the everyday in his films is more dynamic than empty.

An updated edition – with completely new chapters – of the most accessible and compelling history of the cinema yet published, and complements Mark Cousins' fascinating 15-hour film documentary *The Story of Film: An Odyssey*. Filmmaker and author Mark Cousins shows how filmmakers are influenced both by the historical events of their times, and by each other. He demonstrates, for example, how Douglas Sirk's Hollywood melodramas of the 1950s influenced Rainer Werner Fassbinder's despairing visions of 1970s Germany; and how George Lucas' *Star Wars* epics grew out of Akira Kurosawa's *The Hidden Fortress*. The

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Story of Film is divided into three main epochs: Silent (1885–1928), Sound (1928–1990) and Digital (1990–Present). Films are discussed within chapters reflecting both the stylistic concerns of the film-makers and the political and social themes of the time. This edition includes new text that encompasses the further reaching scope of world cinema today, and the huge leaps in technology that have changed cinema screens forever. Film is an international medium, so as well as covering the great American films and film-makers, The Story of Film explores cinema in Europe, Africa, Asia, Australasia and South America, and shows how cinematic ideas and techniques cross national boundaries. Avoiding jargon and obscure critical theory, the author constantly places himself in the role of the moviegoer watching a film, and asks: 'How does a scene or a story affect us, and why?' In so doing he gets to the heart of cinematic technique, explaining how film-makers use lighting, framing, focal length and editing to create their effects. Clearly written, and illustrated with over 400 stills, including numerous sequences explaining how scenes work, The Story of Film is essential reading for both film students and moviegoers alike.

"Richie should be designated a living national treasure."—Library Journal

"Wonderfully evocative and full of humor... honest, introspective, and often

poignant."—New York Times "No one has written with more concentration about

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the peculiar quality of exile enjoyed by the gaijin, the foreigner in Japan."—London Review of Books "To read [The Donald Richie Reader and The Japan Journals] is like diving for pearls. Dip into any part of them and you will surely find treasures about the cinema, literature, traveling, writing. The passages are evocative, erotic, playful, and often profound."—Japanese Language and Literature Donald Richie has been observing and writing about Japan from the moment he arrived on New Year's Eve, 1946. Detailing his life, his lovers, and his ideas on matters high and low, The Japan Journals is a record of both a nation and an evolving expatriate sensibility. As Japan modernizes and as the author ages, the tone grows elegiac, and The Japan Journals—now in paperback after the critically acclaimed hardcover edition—becomes a bittersweet chronicle of a complicated life well lived and captivatingly told. Donald Richie, the eminent film historian, novelist, and essayist, still lives in Tokyo.

From Marx to McCarthy

A Concise History, with a Selective Guide to DVDs and Videos

Post-war Cinema and Modernity

Ozu, History and the Representation of the Everyday

The Japanese Cinema Book

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A luminous exploration of one filmmaker's work by another, an artist's personal journey, a manifesto

Based on a close reading of Japanese director Yasujiro Ozu's extant films, this book provides insights into the ways the director created narrative structures and used symbolism to construct meaning in his films. Against critics' insistence that Ozu was indifferent to plot and unlikely to use symbols, Geist demonstrates otherwise, revealing the director's subtle iconographic paradigms. Her incisive understanding of the historical and cultural context in which the films were conceived amplifies her analysis of the films' structure and meaning. *Ozu: A Closer Look* guides the reader through Ozu's early, silent films and his sound films made during Japan's wars in Asia and the subsequent American Occupation, then takes up specific themes relevant to his later, better-known films. These themes include religion, gender, and the influence of traditional Japanese painting. Geist also examines the impact that Ozu's films had on specific directors in Europe, America, and Japan. Intended for film scholars, students, and fans of the director, this book provides fresh insights into the director's films and new challenges for those who study him. "Kathe Geist has woven an elegantly textured tapestry in this illuminating survey of Ozu's films and their endless sense of pattern, rhythm, and cultural renewal. Melding form, narrative, iconography, and context, the book traces old and new patterns of meaning and critical debate."—Alastair Phillips, University of Warwick; author of the BFI Film Classic on *Tokyo Story* (2022) "Ozu: A Closer Look provides one of the most comprehensive and meticulous analyses so far on Ozu Yasujiro. With her great attention to small textual details, along with intertextual and contextual comparisons, Geist achieves a significant reinterpretation of the director's work, opening up new possibilities in future Ozu

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studies. Woojeong Joo, Nagoya University; author of *The Cinema of Ozu Yasujiro: Histories of the Everyday*

"Beginning in 1993 with *Artaud: Blows and Bombs*, Stephen Barber has quietly, independently forged one of the most singular and enriching bodies of work in contemporary writing." -David Peace
Over the three decades since 1990, Stephen Barber has written many essays and experimental writings around film and digital arts. For the first time, this collection in two parts assembles all of those writings, many otherwise unavailable, over seventy in all. Many of those writings explore unknown elements of vital bodies of work that remain inspirational for contemporary art, writing and film. Others interrogate the transmutations of cities - especially those of Europe and of Japan - across those three decades, anatomizing their urban futures. These writings are often residues from, or accompaniments to, Stephen Barber's thirty books, short writings which possess their own distinctive and accumulating presence, and can display the interrogative resilience to explore preoccupations with greater intensity and pointedness than an entire book. *THE RESIDUES, PART TWO* collects 30 writings on subjects including JG Ballard, Pier Paolo Pasolini, Donald Richie, and much more.

The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

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The Story of Film

The Residues, Part Two

From New Yorker Films to Lincoln Plaza Cinemas

Ozu's Tokyo Story

A Hundred Years of Japanese Film

His Life and Films

A collection of essays about Ozu's Tokyo Story.

Introduction / Jinhee Choi -- Branding ozu. Watch again! look well! look! / David Bordwell -- Ozu, the ineffable? / Darrell W Davis -- Ozu to Asia via Hasumi / Aaron Gerow -- A dialogue with "memory" in Hou Hsiao Hsien's Café lumière / Mitsuyo Wada-Marciano -- Ozuesque as a sensibility: or on the notion of influence / Jinhee Choi -- Historicizing Ozu. A new form of silent cinema: intertitles and interlocutions in Ozu Yasujiro's late silent films / Michael Raine -- Ozu and the aesthetics of shadow: lighting and cinematography in There was a father (Chichi ariki, 1942) / Daisuke Miyao -- Modernity, shoshimin films and the proletarian-film movement: Ozu in dialogue with Vertov / Yuki Takinami -- Laughing in the shadows of empire: humor in Ozu's Brothers and sisters of the Toda family / Junji Yoshida -- Tracing ozu. Autumn afternoons: negotiating the ghost of Ozu in Iguchi Nami's Dogs and cats / Adam Bingham -- Playing the holes: notes on the Ozuesque gags / Manuel Garin & Albert Elduque -- Rhythm, texture, moods: Ozu Yasujiro, Claire Denis and a vision of a post-colonial aesthetic / Kate Taylor-Jones -- Wenders travels with Ozu / Mark Betz -- Look? optical / Sound Situations and Interpretation: Ozu (Deleuze) Kiarostami / David Deamer -- Sparse or slow: Ozu and Joanna Hogg / William Brown

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Explores the experiences spectators have when they watch a film collectively in a cinema. Donald Richie, whose earlier works have done so much to introduce Japanese cinema to the West, has here written the first introduction to Japanese film. Written in a highly accessible style, this up-to-date history offers a study of those qualities which make a film distinctly Japanese. It will be an invaluable resource to students of film appreciation, as well as to readers with an interest in Japan.

Leo McCarey

Literati Lenses

Ozu and the Poetics of Cinema

Cinema, Censorship, and the State

Ozu's Anti-cinema

A Personal Journey

This collection offers new approaches to theorizing Asian film in relation to the history, culture, geopolitics and economics of the continent. Bringing together original essays written by established and emerging scholars, this anthology transcends the limitations of national borders to do justice to the diverse ways in which the cinema shapes Asia geographically and imaginatively in the world today. From the revival of the Silk Road as the "belt and road" of

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a rising China to historical ruminations on the legacy of colonialism across the continent, the authors argue that the category of "Asian cinema" from Turkey to the edges of the Pacific continues to play a vital role in cutting-edge film research. This handbook will serve as an essential guide for committed scholars, students, and all those interested in the past, present, and possible future of Asian cinema in the 21st century.

In Japan and much of Europe, Ozu is widely considered to be one of the finest film directors who ever lived. While Ozu has a strong reputation in the West, his films are not as well-known or widely appreciated in the U.S. as they are elsewhere. A notable exception to this trend is film critic Roger Ebert, who recently wrote that Ozu is one of his "three or four" favorite directors. Also, moving beyond the view that *Tokyo Story* is a masterful exception in the Ozu canon, Ebert sees Ozu's films as "nearly always of the same high quality." Ozu International will reflect on Ebert's view of Ozu by arguing that this director deserves broader

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recognition in the U.S., and that his entire canon is worthy of serious study. With the recent release of more than 15 Ozu DVDs in the Criterion Collection, covering every phase of his career at least in part (including silent films, black-and-white talkies, and color films), Ozu International helps to fill a lingering gap in English-language scholarship on Ozu by giving this new generation of scholars a book-length forum to explore new critical perspectives on an unfairly neglected director. Contributions include specialists in Japanese culture, academics from a range of disciplines, and professional films critics.

Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

"All that I do is go out and look at films and choose the ones I want to play—films that stimulate, and give some

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insight into our lives. I hope that people will come, but if they don't, that's okay too." Daniel Talbot changed the way the Upper West Side—and art-house audiences around the world—went to the movies. In *Love with Movies* is his memoir of a rich life as the impresario of the legendary Manhattan theaters he owned and operated and as a highly influential film distributor. Talbot and his wife, Toby, opened the New Yorker Theater in 1960, cultivating a loyal audience of film buffs and cinephiles. He went on to run several theaters including Lincoln Plaza Cinemas as well as the distribution company New Yorker Films, shaping the sensibilities of generations of moviegoers. The Talbots introduced American audiences to cutting-edge foreign and independent filmmaking, including the French New Wave and New German Cinema. In this lively, personal history of a bygone age of film exhibition, Talbot relates how he discovered and selected films including future classics such as *Before the Revolution*, *Shoah*, *My Dinner with Andre*, and *The Marriage of Maria Braun*. He reminisces about leading world directors

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such as Sembène, Godard, Fassbinder, Wenders, Varda, and Kiarostami as well as industry colleagues with whom he made deals on a slip of paper or a handshake. In *Love with Movies* is an intimate portrait of a tastemaker who was willing to take risks. It not only lays out the nuts and bolts of running a theater but also tells the story of a young cinephile who turned his passion into a vibrant cultural community.

The Flavour of Tofu

Cinema of Ozu Yasujiro

Oxford Bibliographies

1947-2004

A Closer Look

Making Movies with Akira Kurosawa

"Substantially the book that devotees of the director have been waiting for: a full-length critical work about Ozu's life, career and working methods, buttressed with reproductions of pages from his notebooks and shooting scripts, numerous quotes from co-workers and Japanese critics, a great many stills and an unusually detailed

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filmography. "--Sight and Sound Yasujiro Ozu, the man whom his kinsmen consider the most Japanese for all film directors, had but one major subject, the Japanese family, and but one major theme, its dissolution. The Japanese family in dissolution figures in every one of his fifty-three films. In his later pictures, the whole world exists in one family, the characters are family members rather than members of a society, and the ends of the earth seem no more distant than the outside of the house.

Post-war Cinema and Modernity explores the relationship between film and modernity in the second half of the twentieth century. Its distinguishing feature is the focus on the close connections between history, theory and textual criticism. The first section, on *Film Theory and Film Form*, begins with a sustained group of theory readings. Bazin and Telotte critique new post-war forms of film narrative, while Metz and Birch respond to the filmic innovations of the 1960s and the question of modernism. Pasolini's landmark polemic on the cinema of poetry is a vital springboard for the later critiques by Deleuze and Tarkovsky of time and the image, and for Kawin and De Lauretis of subjectivities and their narrative transformation, while Jameson deals with the topical question of film and postmodernity. There follows a series of essays grouped around different aspects of film form. General discussion of changes in film technology and

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cinematic perception can be seen in the essays by Virilio, Wollen, Aumont and Bukatman, and is extended to a discussion of film documentary. Finally, there is a focus on cinematographers and their filmic collaboration, with a specially commissioned essay on post-war British cinematography, and readings featuring the work of Michael Chapman with Martin Scorsese and Nestor Almendros with Terrence Malick. The second section looks at International Cinema, placing filmmaking and filmmakers in a social and a national context, as well as taking up many aspects of film theory. It brings together landmark essays which contextualise feature films historically, yet also highlight their aesthetic power and their wider cultural importance. Filmmakers discussed include Ozu, Bresson, Hitchcock, Godard, Fassbinder and Zhang Yimou. There is a new translation of Kieslowski's essay on Bergman's The Silence and an essay specially commissioned for the volume on the work of Theo Angelopoulos. Features Filmmaking and filmmakers are placed in social, nat*

An informal yet informed journey through the classic works of Japanese cinema and their directors. This is a passionate, personal journey through one of the world's greatest national cinemas, beginning with the classic directors who came to the fore in the postwar period and became legendary names on the art house circuit: Kurosawa, Mizoguchi, Ozu, Kobayashi, Naruse, and Oshima, among others. Japanese Cinema

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traces the common themes explored by these directors as well as the impact of important historical and cultural issues, including World War 2, the representation of women, and the revolutionary spirit of the 1960s. Finally, Peter Cowie surveys the state of contemporary Japanese film and its greatest living practitioners, Hirokazu Kore-eda among them, as well as the international face of Japanese animation, Hayao Miyazaki. Cowie brings a lifetime's commitment to film to bear on the human relationships so well explored by these Japanese auteurs. The Japanese Cinema Book provides a new and comprehensive survey of one of the world's most fascinating and widely admired filmmaking regions. In terms of its historical coverage, broad thematic approach and the significant international range of its authors, it is the largest and most wide-ranging publication of its kind to date. Ranging from renowned directors such as Akira Kurosawa to neglected popular genres such as the film musical and encompassing topics such as ecology, spectatorship, home-movies, colonial history and relations with Hollywood and Europe, The Japanese Cinema Book presents a set of new, and often surprising, perspectives on Japanese film. With its plural range of interdisciplinary perspectives based on the expertise of established and emerging scholars and critics, The Japanese Cinema Book provides a groundbreaking picture of the different ways in which Japanese cinema may be understood as a local, regional, national,

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*transnational and global phenomenon. The book's innovative structure combines general surveys of a particular historical topic or critical approach with various micro-level case studies. It argues there is no single fixed Japanese cinema, but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship with other cinemas, media and regions. The Japanese Cinema Book is divided into seven inter-related sections: · Theories and Approaches · * Institutions and Industry · * Film Style · * Genre · * Times and Spaces of Representation · * Social Contexts · * Flows and Interactions*

Travels in the East

Essays on the Global Influences of a Japanese Auteur

Ozu, Bresson, Dreyer

The Sociopolitical and Religious Significance of the Principal Heroes and Heroines

A Film Reader

Wenren Landscape in Chinese Cinema of the Mao Era

The authoritative guide to Japanese film, completely revised and updated. Now available in paperback for the first time, *A Hundred Years of Japanese Film* by Donald Richie, the foremost Western expert on Japanese film, gives us an incisive, detailed, and fully illustrated history of the country's cinema. Called "the dean of Japan's arts critics" by Time magazine, Richie takes us from the inception of Japanese cinema at the end of the nineteenth century,

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through the achievements of Kurosawa, Mizoguchi, and Ozu, then on to the notable works of contemporary filmmakers. This revised edition includes analyses of the latest trends in Japanese cinema, such as the revival of the horror genre, and introduces today's up-and-coming directors and their works. As Paul Schrader writes in his perceptive foreword, Richie's accounting of the Japanese film "retains his sensitivity to the actual circumstances of film production (something filmmakers know very well but historians often overlook) . . . and shows the interweave of filmmaking—the contributions of directors, writers, cinematographers, actors, musicians, art directors, as well as financiers." Of primary interest to those who would like to watch the works introduced in these pages, Richie has provided capsule reviews of the major subtitled Japanese films commercially available in DVD and VHS formats. This guide has been updated to include not only the best new movie releases, but also classic films available in these formats for the first time.

A revealing memoir about the director and his films, by his first assistant for fifty years. Go beyond Kurosawa and discover an up-to-date and rigorous examination of historical and modern Japanese cinema In *A Companion to Japanese Cinema*, distinguished cinematic researcher David Desser delivers insightful new material on a fascinating subject, ranging from the introduction and exploration of under-appreciated directors, like Uchida Tomu and Yoshimura Kozaburo, to an appreciation of the Golden Age of Japanese cinema from the point of view of little-known stars and genres of the 1950s. This *Companion* includes new resources that deal in-depth with the issue of gender in Japanese cinema, including a sustained analysis of Kawase Naomi, arguably the most important female director in Japanese film history. Readers will appreciate the astute material on the connections and

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relationships that tie together Japanese television and cinema, with implications for understanding the modern state of Japanese film. The Companion concludes with a discussion of the Japanese media's response to the 3/11 earthquake and tsunami that devastated the nation. The book also includes: A thorough introduction to the History, Ideology, and Aesthetics of Japanese cinema, including discussions of Kyoto as the cinematic center of Japan and the Pure Film Movement and modern Japanese film style An exploration of the background to the famous story of Taki no Shiraito and the significant and underappreciated contributions of directors Uchida Tomu, as well as Yoshimura Kozaburo A rigorous comparison of old and new Japanese cinema, including treatments of Ainu in documentary films and modernity in film exhibition Practical discussions of intermediality, including treatments of scriptwriting in the 1930s and the influence of film on Japanese television Perfect for upper-level undergraduate and graduate students studying Japanese and Asian cinema, A Companion to Japanese Cinema is a must-read reference for anyone seeking an insightful and contemporary discussion of modern scholarship in Japanese cinema in the 20th and 21st centuries.

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