

Contemporary Japanese Film

The Japanese Film Contemporary Japanese Film A Hundred Years of Japanese Film Japanese Cinema The Crisis of Identity in Contemporary Japanese Film Reading a Japanese Film Japanese Cinema The Imperial Screen The Cinema of Japan & Korea Research Guide to Japanese Film Studies A Critical Handbook of Japanese Film Directors Japanese Cinema Japanese Cinema Between Frames A New History of Japanese Cinema Nippon Modern The Japanese Film The Japanese Movie A Companion to Japanese Cinema The Japanese Cinema Book Chinese and Japanese Films on the Second World War Joseph L. Anderson Mark Schilling 朝日映画史 Donald Richie Timothy Iles Keiko I. McDonald Alastair Phillips Peter B. High Justin Bowyer Abi Markus Nornes Alexander Jacoby Alastair Phillips Laura Lee Isolde Standish Mitsuyo Wada-Marciano Joseph L. Anderson Donald Richie David Desser Hideaki Fujiki King-fai Tam The Japanese Film Contemporary Japanese Film A Hundred Years of Japanese Film Japanese Cinema The Crisis of Identity in Contemporary Japanese Film Reading a Japanese Film Japanese Cinema The Imperial Screen The Cinema of Japan & Korea Research Guide to Japanese Film Studies A Critical Handbook of Japanese Film Directors Japanese Cinema Japanese Cinema Between Frames A New History of Japanese Cinema Nippon Modern The Japanese Film The Japanese Movie A Companion to Japanese Cinema The Japanese Cinema Book Chinese and Japanese Films on the Second World War Joseph L. Anderson Mark Schilling 朝日映画史 Donald Richie Timothy Iles Keiko I. McDonald Alastair Phillips Peter B. High Justin Bowyer Abi Markus Nornes Alexander Jacoby Alastair Phillips Laura Lee Isolde Standish Mitsuyo Wada-Marciano Joseph L. Anderson Donald Richie David Desser Hideaki Fujiki King-fai Tam

tracing the development of the Japanese cinema from 1896 when the first kinetoscope was imported through the golden ages of film in Japan up to today this work reveals the once flourishing film industry and the continuing unique art of the Japanese film now back in print with updated sections major revaluations a comprehensive international bibliography and an exceptional collection of 168 stills ranging over eight decades this book remains the unchallenged reference for all who seek a broad understanding of the aesthetic historical and economic elements of motion pictures from Japan

this comprehensive look at Japanese cinema in the 1990s includes nearly four hundred reviews of individual films and a dozen interviews and profiles of leading directors and producers interpretive essays provide an overview of some of the key issues and themes of the decade and provide background and context for the treatment of individual films and artists in Mark Schilling's view Japanese film is presently in a period of creative ferment with a lively independent sector challenging the conventions of the industry mainstream younger filmmakers are rejecting the stale formulas that have long characterized major studio releases reaching out to new influences from other media television comics music videos and even computer games and from both the west and other Asian cultures in the process they are creating fresh and exciting films that range from the meditative to the manic offering hope that Japanese film will not only survive but thrive as it enters the new millennium

donald richie is one of the foremost authorities on japanese cinema and has produced several classic works including books on the world renowned directors kurosawa and ozu richie here offers a highly readable insider s look at the achievements of japanese filmmakers donald richie is one of the foremost authorities on japanese cinema and has produced several classic works including books on the world renowned directors kurosawa and ozu richie here offers a highly readable insider s look at the achievements of japanese filmmakers he begins in the late 1800s

the japanese cinema is one of the major national cinemas and commands the attention of world audiences yet there is much in the japanese film that western audiences unfamiliar with the japanese cultural tradition may fail to appreciate and may even misinterpret this succinct introduction illustrated with still from representative films provides a brief history of the japanese cinema at the same time it defines and explains the cultural assumptions behind the japanese film and shows how the japanese cinema has accommodated influences from elsewhere to become an amalgam of the native and the foreign welded into a new entity back cover

this study from a variety of analytical approaches examines ways in which contemporary japanese film presents a critical engagement with japan s project of modernity to demonstrate the crisis in conceptions of identity the work discusses gender the family travel the everyday as horror and ways in which animated films can offer an ideal space in which an ideal conception of identity may emerge and thrive it presents close theoretically informed textual analyses of the thematic issues contemporary japanese films raise through a wide range of genres from comedy family drama and animation to science fiction and horror by directors such as kurosawa kiyoshi morita yoshimitsu miike takashi oshii mamoru kon satoshi and miyazaki hayao in language that is accessible but precise

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

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

from the late 1920s through world war ii film became a crucial tool in the state of japan detailing the way

japanese directors scriptwriters company officials and bureaucrats colluded to produce films that supported the war effort imperial screen is a highly readable account of the realities of cultural life in wartime japan high s treatment of the japanese film world as a microcosm of the entire sphere of japanese wartime culture demonstrates what happens when conscientious artists and intellectuals become enmeshed in a totalitarian regime this english language edition is revised and expanded from the original japanese edition

the cinema of japan and korea is the fourth volume in the new 24 frames series of studies of national and regional cinema and focuses on the continuing vibrancy of japanese and korean film the 24 concise and informative essays each approach an individual film or documentary together offering a unique introduction to the cinematic output of the two countries with a range that spans from silent cinema to the present day from films that have achieved classic status to underground masterpieces the book provides an insight into the breadth of the japanese and korean cinematic landscapes among the directors covered are akira kurosawa takeshi kitano kim ki duk kenji mizoguchi kinji fukasaku kim ki young nagisa oshima and takashi miike included are in depth studies of films such as battle royale killer butterfly audition violent cop in the realm of the senses tetsuo 2 body hammer teenage hooker becomes a killing machine stray dog a page of madness and godzilla

provides a snapshot of all the archival and bibliographic resources available to students and scholars of japanese cinema

a comprehensive volume on major directors in the history of japanese film this important work fills the need for a reasonably priced yet comprehensive volume on major directors in the history of japanese film with clear insight and without academic jargon jacoby examines the works of over 150 filmmakers to uncover what makes their films worth watching included are artistic profiles of everyone from yutaka abe to isao yukisada including masters like kinji fukasaku juzo itami akira kurosawa takashi miike kenji mizoguchi yasujiro ozu and yoji yamada each entry includes a critical summary and filmography making this book an essential reference and guide uk based alexander jacoby is a writer and researcher on japanese film

from the seven samurai and godzilla to the ring this is an outstanding collection of twenty four articles on key films of japanese cinema from the silent era to the present day that presents a full introduction to japanese cinema history culture and society

this book explores the rich complexity of japan s film history by tracing how cinema has been continually reshaped through its dynamic engagement within a shifting media ecology focusing on techniques that draw attention to the interval between frames on the filmstrip something that is generally obscured in narrative film lee uncovers a chief mechanism by which from its earliest period the medium has capitalized on its materiality to instantiate its contemporaneity in doing so cinema has bound itself tightly with adjacent visual forms such as anime and manga to redefine itself across its history of interaction with new media including television video and digital formats japanese cinema between frames is a bold examination of japanese film aesthetics that reframes the nation s cinema history illuminating processes that have both contributed to the unique texture of japanese films and yoked the

nation's cinema to the global sphere of film history

in a new history of Japanese cinema Isolde Standish focuses on the historical development of Japanese film. She details an industry and an art form shaped by the competing and merging forces of traditional culture and of economic and technological innovation. Adopting a thematic exploratory approach, Standish links the concept of Japanese cinema as a system of communication with some of the central discourses of the twentieth century: modernism, nationalism, humanism, resistance, and gender. After an introduction outlining the earliest years of cinema in Japan, Standish demonstrates cinema's symbolic position in Japanese society in the 1930s as both a metaphor and a motor of modernity moving into the late thirties and early forties. Standish analyses cinema's relationship with the state, focusing in particular on the war and occupation periods. The book's coverage of the post-occupation period looks at romance films in particular, avant-garde directors came to the fore during the 1960s and early seventies, and their work is discussed in depth. The book concludes with an investigation of genre and gender in mainstream films of recent years, in grappling with Japanese film history and criticism. Most western commentators have concentrated on offering interpretations of what have come to be considered classic films; a new history of Japanese cinema takes a genuinely innovative approach to the subject and should prove an essential resource for many years to come.

Nippon Modern is the first intensive study of Japanese cinema in the 1920s and 1930s, a period in which the country's film industry was at its most prolific and a time when cinema played a singular role in shaping Japanese modernity. During the interwar period, the signs of modernity were ubiquitous in Japan's urban architecture, literature, fashion, advertising, popular music, and cinema. The reconstruction of Tokyo following the disastrous earthquake of 1923 highlighted the extent of this cultural transformation, and the film industry embraced the reconfigured space as an expression of the modern. Shochiku Kamata Film Studios (1920-1936) the focus of this study was the only studio that continued filmmaking in Tokyo following the city's complete destruction. Mitsuyo Wada Marciano points to the influence of the new urban culture in Shochiku's interwar films, acclaimed as *modan na eiga* or modern films by and for Japanese. Wada Marciano's thought-provoking examinations illustrate the reciprocal relationship between cinema and Japan's vernacular modernity. What Japanese modernity actually meant to Japanese is thoroughly and thoughtfully analyzed within the cultural contexts of Japan. These contributions contribute to the current inquiry into non-Western vernacular modernities.

Tracing the development of the Japanese cinema from 1896 when the first Kinetoscope was imported through the golden ages of film in Japan up to today, this work reveals the once flourishing film industry and the continuing unique art of the Japanese film. Now back in print with updated sections, major revaluations, a comprehensive international bibliography, and an exceptional collection of 168 stills ranging over eight decades, this book remains the unchallenged reference for all who seek a broad understanding of the aesthetic, historical, and economic elements of motion pictures from Japan.

A critical history surveys the development of Japanese films from the beginnings of silent movies to the present.

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 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

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 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

this book examines representations of the second world war in postwar chinese and japanese cinema drawing on a wide range of scholarly disciplines and analysing a wide range of films it demonstrates the potential of war movies for understanding contemporary china and japan it shows how the war is remembered in both countries including the demonisation of japanese soldiers in postwar socialist era chinese movies and the pervasive sense of victimhood in japanese memories of the war however it also shows how some chinese directors were experimenting with alternatives interpretations of the war from

as early as the 1950s and how despite the resurgence of nationalism in Japan since the 1980s the production of Japanese movies critical of the war has continued

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