

# The Japanese Film Art And Industry

**Donald Richie, Joan Mellen**

**The Japanese Film** Joseph L. Anderson, Donald Richie, 1982 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.

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**The Japanese Film**, 1976

*A Critical Handbook of Japanese Film Directors* Alexander Jacoby, 2013-02-10 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.

*Contemporary Japanese Film* Mark Schilling, 1999-11-01 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.

What Is Japanese Cinema? Yomota Inuhiko, 2019-04-16 What might Godzilla and Kurosawa have in common? What, if anything, links Ozu's sparse portraits of domestic life and the colorful worlds of anime? In *What Is Japanese Cinema?* Yomota Inuhiko provides a concise and lively history of Japanese film that shows how cinema tells the story of Japan's modern age. Discussing popular works alongside auteurist masterpieces, Yomota considers films in light of both Japanese cultural particularities and cinema as a worldwide art form. He covers the history of Japanese film from the silent era to the rise of J-Horror in its historical, technological, and global contexts. Yomota shows how Japanese film has been shaped by traditional art forms such as kabuki theater as well as foreign influences spanning Hollywood and Italian neorealism. Along the way, he considers the first golden age of Japanese film; colonial filmmaking in Korea, Manchuria, and Taiwan; the impact of World War II and the U.S. occupation; the Japanese film industry's rise to international prominence during the 1950s and 1960s; and the challenges and technological shifts of recent decades. Alongside a larger thematic discussion of what defines and characterizes Japanese film, Yomota provides insightful readings of canonical directors including Kurosawa, Ozu, Suzuki, and Miyazaki as well as genre movies, documentaries, indie film, and pornography. An incisive and opinionated history, *What Is Japanese Cinema?* is essential reading for admirers and students of Japan's contributions to the world of film.

The Japanese Cinema Book Hideaki Fujiki, Alastair Phillips, 2020-04-02 *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

*Japanese Cinema* Donald Richie, 1971

A New History of Japanese Cinema Isolde Standish, 2006-05-08 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.

Kurosawa Mitsuhiro Yoshimoto, 2000 This work will become not only the newly definitive study of Kurosawa, but will redefine the field of Japanese cinema studies, particularly as the field exists in the west.

**Historical Dictionary of Japanese Cinema** Jasper Sharp, 2011-10-13 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.

Research Guide to Japanese Film Studies Abé Markus Nornes, Aaron Gerow, 2009-01-09 Provides a snapshot of all the

archival and bibliographic resources available to students and scholars of Japanese cinema

**Japanese Cinema** Alastair Phillips, Julian Stringer, 2007-12-18 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.

*Art, Cult and Commerce* Mark Schilling, 2019-10-31 From popular genre films to cult avant-garde works, this book is an essential guide to Japan's vibrant cinema culture. It collects two decades of the best of Mark Schilling's film writing for Variety, Japan Times, and other publications. The book offers an in-depth look at hundreds of landmark Japanese movies as well as undeservedly neglected ones. The essays and detailed analyses are interwoven with more than sixty interviews showcasing Japan's most talented directors and stars. This book enables students, teachers, and lovers of Japanese cinema to make new discoveries while learning more about their favorite films. Mark Schilling set off for Japan in 1975 to immerse himself in the culture, learn the language, and haunt the theaters. He has been there ever since. In 1989 he became a regular film reviewer for The Japan Times, and has written on Japanese film for publications including Variety, Screen International, Premier, Newsweek, Wall Street Journal, Japan Quarterly, Winds, Cinemaya, and Kinema Jumbo.

Screening Enlightenment Hiroshi Kitamura, 2010 Shows how the US's expansive attempt at cultural globalization helped transform Japan into one of Hollywood's key markets. He also demonstrates the prominent role American cinema played in the political reeducation and reorientation of the Japanese.

**Writing in Light** Joanne Bernardi, 2001 While most people associate Japanese film with modern directors like Akira Kurosawa, Japan's cinema has a rich tradition going back to the silent era. Japan's pure film movement of the 1910s is widely held to mark the birth of film theory as we know it and is a touchstone for historians of early cinema. Yet this work has been difficult to access because so few prints have been preserved. Joanne Bernardi offers the first book-length study of this important era, recovering a body of lost film and establishing its significance in the development of Japanese cinema. Building on a wealth of original-language sources-much of it translated here for the first time-she examines how the movement challenged the industry's dependence on pre-existing stage repertoires, preference for lecturers of intertitles, and the use of female impersonators. Bernardi provides in-depth analysis of key scripts-The Glory of Life, A Father's Tears, Amateur Club, and The Lust of the White Serpent-and includes translations in an appendix. These films offer case studies for understanding the craft of screenwriting during the silent era and shed light on such issues as genre, authorship and control, and gender representation. Writing in Light helps fill important gaps in the history of Japanese silent cinema. By identifying points at which pure film discourse merges with changing international trends and attitudes toward film, it offers an important resource for film, literary, and cultural historians.

**The Oxford Handbook of Japanese Cinema** Daisuke Miyao, 2014 The reality of transnational innovation and

dissemination of new technologies, including digital media, has yet to make a dent in the deep-seated culturalism that insists on reinscribing a divide between the West and Japan. The Oxford Handbook of Japanese Cinema aims to counter this trend toward dichotomizing the West and Japan and to challenge the pervasive culturalism of today's film and media studies. Featuring twenty essays, each authored by a leading researcher in the field, this volume addresses productive debates about where Japanese cinema is and where Japanese cinema is going at the period of crisis of national boundary under globalization. It reevaluates the position of Japanese cinema within the discipline of cinema and media studies and beyond, and situates Japanese cinema within the broader fields of transnational film history. Likewise, it examines the materiality of Japanese cinema, scrutinizes cinema's relationship to other media, and identifies the specific practices of film production and reception. As a whole, the volume fosters a dialogue between Japanese scholars of Japanese cinema, film scholars of Japanese cinema based in Anglo-American and European countries, film scholars of non-Japanese cinema, film archivists, film critics, and filmmakers familiar with film scholarship. A comprehensive volume that grasps Japanese cinema under the rubric of the global and also fills the gap between Japanese and non-Japanese film studies and between theories and practices, The Oxford Handbook of Japanese Cinema challenges and responds to the major developments underfoot in this rapidly changing field.

*The Films of Akira Kurosawa* Donald Richie, Joan Mellen, 1984-01 Film scholars and enthusiasts will welcome this new edition of Donald Richie's incomparable study, last updated in 1984. The Method section, filmography, and bibliography contain new information, and Richie has added chapters on *Ran*, *Dreams*, *Rhapsody in August*, and *Madadayo*. Kurosawa's films display an extraordinary breadth and an astonishing strength, from the philosophic and sexual complexity of *Rashomon* to the moral dedication of *Ikiru*, from the naked violence of *Seven Samurai* to the savage comedy of *Yojimbo*, from the terror-filled feudalism of *Throne of Blood* to the piercing wit of *Sanjuro*. Running through all Kurosawa's work is a tough, humane, and profoundly ethical concern for the painful, beautiful, frequently ridiculous ambiguities of human life. Donald Richie's acclaimed study is as much a clear and winning introduction for those unfamiliar with Kurosawa's films as it is a bountiful critical appraisal for the initiate. Each film receives thorough sensitive examination, with many illustrations chosen by the author to underscore his analysis. Excerpts from the scripts, notes on camera usage and sound, reconstructions of outstanding moments - all these contribute insights into the director's powerful technique. In addition, Richie includes many quotes from his conversations with Kurosawa, allowing ideas and biographical information to emerge in the filmmaker's own words.

**The End of Japanese Cinema** Alexander Zahlten, 2017-09-29 In *The End of Japanese Cinema* Alexander Zahlten moves film theory beyond the confines of film itself, attending to the emergence of new kinds of aesthetics, politics, temporalities, and understandings of film and media. He traces the evolution of a new media ecology through deep historical analyses of the Japanese film industry from the 1960s to the 2000s. Zahlten focuses on three popular industrial genres: Pink Film

(independently distributed softcore pornographic films), Kadokawa (big-budget productions as part of a transmedia strategy), and V-Cinema (direct-to-video films). He examines the conditions of these films' production to demonstrate how the media industry itself becomes part of the politics of the media text and to highlight the complex negotiation between media and politics, culture, and identity in Japan. Zahlten points to a different history of film, one in which a once-powerful film industry transformed into becoming only one component within a complex media-mix ecology. In so doing, Zahlten opens new paths for uncovering similar broad processes in other large media societies. A Study of the Weatherhead East Asian Institute, Columbia University

Nippon Modern Mitsuyo Wada-Marciano, 2008-01-22 Devastated by the 1923 earthquake, Tokyo re-built itself in symbiosis with an image of modernity concocted by its own film studios. *Nippon Modern* renders that image, aspect after fascinating aspect, in sharp detail. Scores of films make up that image, a few resurrected in this volume for intense and delightful analysis. A sensitive viewer and an honest resourceful historian, Wada-Marciano lays out what she's found in relation to other studies of this precious period, and she does so without hyperbole and without a glaring agenda. She makes you understand how, after Tokyo would again be devastated in 1945, these 'modern' films could become objects of nostalgia. Such is the care she gives her subject and such the fragility of that subject. —Dudley Andrew, Yale University *Nippon Modern* will be recognized as one of the core books of Japanese film studies, a must-read for anyone interested in Japanese cinema. Because it brings Japanese cinema study into dialogue with important debates in history, area studies, and post colonial studies, it should have a wide and heterogeneous readership that will be attracted to its compelling analysis of important films and straightforward narration of biographies and studio history. —Abé Mark Nornes, University of Michigan *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. Her thorough and thoughtful analyses of dozens of films within the cultural contexts of Japan contribute to the current inquiry into non-Western vernacular modernities.

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