

## Contemporary Japanese Film

The Japanese Film A Hundred Years of Japanese Film A Critical Handbook of Japanese Film Directors Nippon Modern A New History of Japanese Cinema Japanese Cinema Japanese Cinema Contemporary Japanese Film The Crisis of Identity in Contemporary Japanese Film Reading a Japanese Film The Imperial Screen Japanese Cinema The Japanese Cinema Book Japan The Oxford Handbook of Japanese Cinema Ghost in the Well The Japanese Period Film Japanese Cinema Between Frames Japan Encyclopedia Historical Dictionary of Japanese Cinema Joseph L. Anderson ドナルド リッチ □ Alexander Jacoby Mitsuyo Wada-Marciano Isolde Standish Alastair Phillips Donald Richie Mark Schilling Timothy Iles Keiko I. McDonald Peter B. High Alastair Phillips Hideaki Fujiki William Elliot Griffis Daisuke Miyao Michael Crandol S.A. Thornton Laura Lee Louis-Frédéric Jasper Sharp

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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

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

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

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

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

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

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 and amalgam of the native and the foreign welded into a new entity back cover

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

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

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

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 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

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

ghost in the well is the first study to provide a full history of the horror genre in japanese cinema from the silent era to classical period movies such as nakagawa nobuo s tokaido yotsuya kaidan 1959 to the contemporary global popularity of j horror pictures like the ring and ju on franchises michael crandol draws on a wide range of japanese language sources including magazines posters and interviews with directors such as kurosawa kiyoshi to consider the development of kaiki eiga the japanese phrase meaning weird or bizarre films that most closely corresponds to western

understandings of horror he traces the origins of *kaika eiga* in Japanese kabuki theatre and traditions of the monstrous feminine showing how these traditional forms were combined with the style and conventions of Hollywood horror to produce an aesthetic that was both transnational and peculiarly Japanese. *Ghost in the Well* sheds new light on one of Japanese cinema's best known genres while also serving as a fascinating case study of how popular film genres are reimagined across cultural divides.

This study examines the history of the Japanese period film and proposes that a powerful relationship exists between the past and present in Japan's narrative tradition. The first section of the book analyzes the form and function of the Japanese period film, describing the unique iconography and characteristics of films set in the past. The author also examines how the period film has allowed Japanese filmmakers to circumvent government censorship by serving as a rhetorical device with which they can explore contemporary concerns through a criticism of the past. The final section of the book contains chapters that focus on the narrative in Japanese epic, religion, theater, and modern popular literature. A complete filmography and bibliography are included.

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.

Knowing Japan and the Japanese better, Louis Frédéric states in the introduction to this encyclopedia, is one of the necessities of modern life. The Japanese have a profound knowledge of every aspect and detail of Western societies; unfortunately, we in the West cannot say the same about our knowledge of Japan. We tend to see Japan through a veil of exoticism as a land of ancient customs and exquisite arts, or we view it as a powerful contributor to the global economy, the source of cutting-edge electronics and innovative management techniques. To go beyond these clichés, we must begin to see how apparently contradictory aspects of modern Japanese culture spring from the country's evolution through more than two millennia of history. This richly detailed yet concise encyclopedia is a guide to the full range of Japanese history and civilization, from the dawn of its prehistory to today, providing clear and accessible information on society and institutions, commerce and industry, sciences, sports, and politics.

with particular emphasis on religion material culture and the arts the volume is enhanced by maps and illustrations along with a detailed chronology of more than 2 000 years of japanese history and a comprehensive bibliography cross references and an index help the reader trace themes from one article to the next japan encyclopedia will be an indispensable one volume reference for students scholars travelers journalists and anyone who wishes to learn more about the past and present of this great world civilization

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 toshirô 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

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