Ozu His Life And Films
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Ozu and the Poetics of Cinema

Transcendental Style in Film

Returning to his longtime home in Japan after his father-in-law’s sudden death, Pico Iyer picks up the steadying patterns of his everyday rites: going to the post office and engaging in furious games of ping-pong every evening. But in a country whose calendar is marked with occasions honoring the dead, he comes to reflect on changelessness in ways that anyone can relate to: parents age, children scatter, and Iyer and his wife turn to whatever can sustain them as everything falls away. As the maple leaves begin to turn and the heat begins to soften, Iyer shows us a Japan we have seldom seen before, where the transparent and the mysterious are held in a delicate balance, and where autumn reminds us to take nothing for granted.

Transcendental Style in Film

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

The Japan Journals

The Emperor and the Wolf

Sure to be a classic, Donald Richie's concise, profound insights into the mysteries of Japanese

Rashomon

“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 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.

Tokyo Nights

The Donald Richie Reader
Kenji Mizoguchi and the Art of Japanese 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 Ozu's career, from his earliest work in the 1920s up to his death in 1963, focusing on Ozu's 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 Ozu's work as a studio director and his relation to sound cinema, and looks 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 *Shimin* 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*.

Introducing Japan

A revealing memoir about the director and his films, by his first assistant for fifty years.

To the Distant Observer

Ishiro Honda was arguably the most internationally successful Japanese director of his generation, with an unmatched succession of science fiction films that were commercial hits worldwide. From the atomic allegory of *Godzilla* and the beguiling charms of *Mothra* to the tragic mystery of *Matango* and the disaster and spectacle of *Rodan*, *The Mysterians*, *King Kong vs. Godzilla*, and many others, Honda's films reflected postwar Japan's real-life anxieties and incorporated fantastical special effects, a formula that appealed to audiences around the globe and created a popular culture phenomenon that spans generations. Now, in the first full account of this long overlooked director's life and career, authors Steve Ryfle and Ed Godziszewski shed new light on Honda's work and the experiences that shaped it—including his days as a reluctant Japanese soldier, witnessing the aftermath of Hiroshima, and his lifelong friendship with Akira Kurosawa. *Ishiro Honda: A Life in Film*, from *Godzilla* to *Kurosawa* features close analysis of Honda's films (including, for the first time, his rarely seen dramas, comedies, and war films) and draws on previously untapped documents and interviews to explore how creative, economic, and industrial factors impacted his career. Fans of Honda, *Godzilla*, and *tokusatsu* (special effects) film, and of Japanese film in general, will welcome this in-depth study of a highly influential director who occupies a uniquely important position in science fiction and fantasy cinema, as well as in world cinema. Together, the authors have provided audio commentary tracks and produced supplemental material for numerous home video releases, including *Ishiro Honda's Godzilla* for the British Film Institute. They co-produced the documentary feature *Bringing Godzilla Down to Size* (2008).

Japanese Cinema

A director reveals the original inspirations for his films, their history, his methods of work, and the problems of visual creativity.

Cinema of Ozu Yasujiro

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.

Tokyo Story

Historical, geographical, cultural and economic facts complement colourphotographs to create an introduction to Japan.

Reorienting Ozu

A Lateral View

The First time I made a film in color I imposed a small taboo on myself internally. It was to never shoot the color green. 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, disarming, and 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 cover the period from the mid-1950s to the late 1970s. Following a historical overview of contemporary Japanese cinema, a substantial section articulates the theoretical and political rationale of Oshima's own film production, which he sees as being profoundly influenced by the social formation and political processes of postwar Japan. 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.

Hou Hsiao-Hsien

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.

Autumn Light

Book on life and works of Japanese film director Yasujiro Ozu.

Ozu

Kenji Mizoguchi is one of the three acclaimed masters—together with Yasujiro Ozu and Akira Kurosawa—of Japanese cinema. Ten years in the making, Kenji Mizoguchi and the Art of Japanese Cinema is the definitive guide to the life and work of one of the greatest film-makers of the 20th century. Born at the end of the 19th Century into a wealthy family, Mizoguchi's early life influenced the themes he would take up in his work. His father's ambitious business ventures failed and the family fell into poverty. His mother died and his beloved sister was sold into a geisha house. Her earnings paid for Mizoguchi's education. Weak and deluded men, and strong, self-sacrificing women—these were to become the obsessive motifs of Mizoguchi's films. Mizoguchi's apprenticeship in cinema was peculiarly Japanese. His concerns—the role of women and the realist representation of the inequities of Japanese society—were not. Through two World Wars, Japan's culture changed. Though censored, Mizoguchi continued to produce films. It was only in the 1950s that Mizoguchi's astonishing cinematic vision became widely known outside Japan. Kenji Mizoguchi and the Art of Japanese Cinema tells the full story of this famously perfectionist, even tyrannical, director. Mizoguchi's key films, cinematographic techniques and his social and aesthetic concerns are all discussed and set in the context of Japan's changing popular and political culture.

Post-war Cinema and Modernity

On the 100th anniversary of the great director's birth, a book celebrating his greatest film.

What Is Japanese Cinema?

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 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. Filmmaking and filmmakers are placed in social, nat

A Taste of Japan

“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 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.

Ozu International

Translated by Audie E. Bock. "A first rate book and a joy to read. It's doubtful that a complete understanding of the director's artistry can be obtained without reading this book. Also indispensable for budding directors are the addenda, in which Kurosawa lays out his beliefs on the primacy of a good script, on scriptwriting as an essential tool for directors, on directing actors, on camera placement, and on the value of steeping oneself in literature, from great novels to detective fiction.” --Variety “For the lover of Kurosawa's moviesthis is nothing short of must reading a fitting companion piece to his many dynamic and absorbing screen entertainments.” --Washington Post Book World

Ozu

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.

Sculpting in Time

For younger critics and audiences, Taiwanese cinema enjoys a special status, comparable with that of Italian Neorealism and the French New Wave for earlier generations, a cinema that was and is in the midst of introducing an innovative sensibility and a fresh perspective. Hou Hsiao-hsien is the most important Taiwanese filmmaker working today, and his sensuous, richly nuanced films reflect everything that is vigorous and genuine in contemporary film culture. By combining multiple forms of tradition with a uniquely cinematic approach to space and time, Hou has created a body of work that, through its stylistic originality and historical gravity, opens up new possibilities for the medium. This new volume includes contributions by Olivier Assayas, Peggy Chiao, Chung Mong-hong, Jean-Michel Frodon, Hasumi Shigehiko, Ichiyama Shozo, Jia Zhang-ke, Kent Jones, Koreeda Hirokazu, Jean Ma, Ni Zhen, Abé Mark Nornes, James Quandt, Richard I. Suchenski, James Udden, and Wen Tien-hsiang, as well as conversations with Hou Hsiao-hsien and some of his most important collaborators over the decades.

A Tractate on Japanese Aesthetics

A much-needed introduction to a modern master of film
Get Free Ozu His Life And Films

Memoirs of the Warrior Kumagai

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.

Waiting on the Weather

"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 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.

The Inland Sea

"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 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.

Cinema, Censorship, and the State

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 Ozu's career, from his earliest work in the 1920s up to his death in 1963, focusing on Ozu's 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 Ozu's work as a studio director and his relation to sound cinema, and looks 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

A Hundred Years of Japanese Film

Cinema of Ozu Yasujiro

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, 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.

Ozu's Tokyo Story

Akira Kurosawa and Toshiro Mifune made 16 feature films together, including "Rashomon, Seven Samurai, " and "Yojimbo. The Emperor and the Wolf" is an in-depth look at these two great artists and their legacy that brims with behind-the-scenes details about their tumultuous lives and stormy relationships with the studios and with one another. Two 16-page photo inserts.

Something Like An Autobiography

Fiction. This book is a fast and enjoyable read. Take three men and three women. Mix them well in the summer heat and cool autumn of Ginza. This book was first published in London in 1988, revised edition published in 1994. This second revised edition contains a new introduction by David Cozy. "A Bizarre manga, a post-modern comedy of manners full of withering insights into contemporary Japan"--The Japan Times. "It is Richie's unswerving commitment to make it only too plain what these sorts of people do say (and don't say) to each other that makes the novel so suffocatingly authentic"--Intersect.

Ozu's Anti-cinema

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.

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