

Japanese New Wave Movies

Sunny Yoon

Eros Plus Massacre David Desser, 1988-05-22 The decade of the 1960s encompassed a New Wave of films whose makers were rebels, challenging cinematic traditions and the culture at large. The films of the New Wave in Japan have, until now, been largely overlooked. *Eros plus Massacre* (taking its title from a 1969 Yoshida Yoshishige film) is the first major study devoted to the examination and explanation of Japanese New Wave film. Desser organizes his volume around the defining motifs of the New Wave. Chapters examine in depth such themes as youth, identity, sexuality, and women, as they are revealed in the Japanese film of the sixties. Desser's research in Japanese film archives, his interviews with major figures of the movement, and his keen insight into Japanese culture combine to offer a solid and balanced analysis of films by Oshima, Shinoda, Imamura, Yoshida, Suzuki, and others.

Romanian New Wave Cinema Doru Pop, 2014-03-17 Modern Romanian filmmaking has received wide international recognition. From 2001 to 2011, promising young filmmakers have been embraced as important members of European cinema. The country developed a new fervor for filmmaking and a dozen new movies have received international awards and recognition from some of the most important critics worldwide. This development, sometimes called New Wave cinema, is fully explored in this book. By using a comparative approach and searching for similarities among cinematic styles and trends, the study reveals that the young Romanian directors are part of a larger, European, way of filmmaking. The discussion moves from specific themes, motifs and narratives to the philosophy of a whole generation, such as Cristi Puiu, Cristian Mungiu, Radu Muntean, Corneliu Porumboiu, Tudor Giurgiu, and others.

Filmmaking Mr. Rohit Manglik, 2023-11-23 Covers all aspects of film production from scripting and shooting to editing and post-production.

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

Movie Lists Paul Simpson, 2011-05-26 Action, African greats, alcohol, Robert Aldrich, aliens, Woody Allen, Pedro Almodovar, Robert Altman, animated, anime, apocalypses, Argentina, art, Asia minor, avant garde... And that's just A for you. A taste of this fabulously quirky and enjoyable book which is both a celebration of movies - and movie trivia - and a handy, entertaining guide to films that we know you will enjoy. It is fantastically functional. The lists are well conceived and easy to understand - mostly assembled by genre, actor, director, theme or country of origin - and the reviews are witty and informative. Oddly enough, most movie guides are not full of recommendations. But *Movie Lists* is, in spades, leaving readers in no doubt that the films reviewed are the business. Oh - and you don't have to watch them all before you die. There is no premise of death in this book. You just need to get down to the local Blockbusters or flick your remote to Movies on Demand. Only the popcorn is not supplied.

1968 and Global Cinema Christina Gerhardt, Sara Saljoughi, 2018-10-17 The volume is ideal for graduate and undergraduate courses on the long sixties, political cinema, 1968, and new waves in art history, cultural studies, and film and media studies.

Akira Kurosawa and Modern Japan David A. Conrad, 2022-04-26 The samurai films of legendary Japanese director Akira Kurosawa are set in the past, but they tell us much about the present, as do his crime stories, romances, military films, medical dramas and art films. His movies are beloved for their timeless protagonists and haunting vistas of old Japan, but we haven't yet fully grasped everything they can teach us about modern Japan. Kurosawa's films evolved as Japan redefined and reinvented itself, from movies made for the wartime regime to those made amid the trials of American occupation. From the lavish epics of the economic miracle years to searching masterpieces made with international assistance in a globalizing world, Kurosawa's movies responded to changing times. This detailed study of all 30 of Kurosawa's films analyzes the links between the thrilling narratives onscreen and the equally remarkable events that occurred in Japan over his long, productive career. This book explores how Kurosawa's classics depict the political, economic, cultural, sexual and environmental upheavals of a nation at the center of a turbulent century, both directly and through period-piece mythmaking.

The International Movie Industry Gorham Anders Kindem, 2000 A comprehensive history of the international movie industry during the 20th century. Essays examine the film industries of 19 countries focusing on individual national movie industries' economic, social, aesthetic, technological and political/ideological development within an international context.

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 Cinema of Naruse Mikio Catherine Russell, 2008-09-08 The first English-language book dedicated to an analysis of Naruse Mikio, one of Japan's most prolific directors, whose films provide unique insight into the representation of female subjectivity and modernity in Japan.

A Modernist Cinema Scott W. Klein, Michael Valdez Moses, 2021-10-01 In *A Modernist Cinema*, sixteen distinguished scholars in the field of the New Modernist Studies explore the interrelationships among modernism, cinema, and modernity. Focusing on several culturally influential films from Europe, America, and Asia produced between 1914 and 1941, this collection of essays contends that cinema was always a modernist enterprise. Examining the dialectical relationship between a modernist cinema and modernity itself, these essays reveal how the movies represented and altered our notions and practices of modern life, as well as how the so-called crises of modernity shaped the evolution of filmmaking. Attending to the technical achievements and formal qualities of the works of several prominent directors - Giovanni Pastrone, D. W. Griffith, Sergei Eisenstein, Fritz Lang, Alfred Hitchcock, F. W. Murnau, Carl Theodore Dreyer, Dziga Vertov, Luis Buñuel, Yasujiro Ozu, John Ford, Jean Renoir, Charlie Chaplin, Leni Riefenstahl, and Orson Welles - these essays investigate several interrelated topics: how a modernist cinema represented and intervened in the political and social struggles of the era; the ambivalent relationship between cinema and the other modernist arts; the controversial interconnection between modern technology and the new art of filmmaking; the significance of representing the mobile human body in a new medium; the gendered history of modernity; and the transformative effects of cinema on modern conceptions of temporality, spatial relations, and political geography.

Reading a Japanese Film Keiko I. McDonald, 2005-11-30 *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.

Historical Dictionary of Crime Films Geoff Mayer, 2012 The crime film genre consists of detective films, gangster films, suspense thrillers, film noir, and caper films and is produced throughout the world. Crime film was there at the birth of cinema, and it has accompanied cinema over more than a century of history, passing from silent films to talkies, from black-and-white to color. The genre includes such classics as *The Maltese Falcon*, *The Godfather*, *Gaslight*, *The French Connection*, and *Serpico*, as well as more recent successes like *Seven*, *Drive*, and *L.A. Confidential*. The *Historical Dictionary of Crime Films* covers the history of this genre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on key films, directors, performers, and studios. This book is an excellent access point for students, researchers, and anyone wanting to know more about crime cinema.

Sartre's Second Century Jean-Pierre Boulé, Benedict O'Donohoe, 2009-05-27 Sartre's *Second Century* reflects the richness of Sartre's vision of the human condition, the diversity of the means he employed in grappling with it, and the lengthy trajectory of his itinerary, in a variety of wider cultural perspectives. The centenary of Sartre's birth in 2005 was the primary occasion for many of the essays included in this volume. Hosted by the UK or North American Sartre Societies, contributors participating in Sartre's centennial celebrations were asked to address the central themes and overall development of his life and thought. As the present collection shows, the attempt to present Sartre in a retrospective light also provides a basis for assessing the relevance of his work for the new century.

Deleuze, Japanese Cinema, and the Atom Bomb David Deamer, 2014-07-31 David Deamer establishes the first ever sustained encounter between Gilles Deleuze's Cinema books and post-war Japanese cinema, exploring how Japanese films responded to the atomic bombings of Hiroshima and Nagasaki. From the early days of occupation political censorship to the social and cultural freedoms of the 1960s and beyond, the book examines how images of the nuclear event appear in post-war Japanese cinema. Each chapter begins by focusing upon one or more of three key Deleuzian themes – image, history and thought – before going on to look at a selection of films from 1945 to the present day. These include movies by well-known directors Kurosawa Akira, Shindo Kaneto, Oshima Nagisa and Imamura Shohei; popular and cult classics – *Godzilla* (1954), *Akira* (1988) and *Tetsuo* (1989); contemporary genre flicks – *Ring* (1998), *Dead or Alive* (1999) and *Casshern* (2004); the avant-garde and rarely seen documentaries. The author provides a series of tables to clarify the conceptual components deployed within the text, establishing a unique addition to Deleuze and cinema studies.

Teaching Film Lucy Fischer, Patrice Petro, 2012-07-27 Film studies has been a part of higher education curricula in the United States almost since the development of the medium. Although the study of film is dispersed across a range of academic departments, programs, and scholarly organizations, film studies has come to be recognized as a field in its own right. In an era when teaching and scholarship are increasingly interdisciplinary, film studies continues to expand and thrive, attracting new scholars and fresh ideas, direction, and research. Given the dynamism of the field, experienced and beginning instructors alike need resources for bringing the study of film into the classroom. This volume will help instructors conceptualize contemporary film studies in pedagogical terms. The first part of the volume features essays on theory and on representation, including gender, race, and sexuality. Contributors then examine the geographies of cinema and offer practical suggestions for structuring courses on national, regional, and transnational film. Several essays focus on interdisciplinary approaches, while others describe courses designed around genre (film noir, the musical), mode (animation, documentary, avant-garde film), or the formal elements of film, such as sound, music, and mise-en-scène. The volume closes with a section on film and media in the digital age, in which contributors discuss the opportunities and challenges presented by access to resources, media convergence, and technological developments in the field.

World on Film Martha P. Nochimson, 2011-09-23 This uniquely engaging and lively textbook provides a comprehensive introduction to international film, from the golden age of European cinema to the contemporary blockbusters of India and Asia, and the post World War II emergence of global film culture. Offers an overview of film culture in European countries such as France, Sweden and Spain, as well as Africa, Hong Kong, China, and India, in a clear and conversational style to engage the student reader Provides a detailed exploration of the impact of globalization on international cinema Includes a comprehensive companion website (www.wiley.com/go/worldonfilm) with an expansive gallery of film stills also found in the text, plus access to sample syllabi for faculty and a detailed FAQ Addresses the differences in visual and narrative strategies between Hollywood-influenced movies and international cinema Highlights key words within the text and provides a comprehensive glossary of critical vocabulary for film studies Each chapter includes in-depth case studies of individual films and directors, cultural and historical context, selected filmographies, and ideas for projects, essays, and further research

Queer Asian Cinema Andrew Grossman, 2018-10-24 Explore queer themes in films from Hong Kong gangster flicks to Bollywood melodramas! Although Asian films have reached a new height in popularity worldwide, *Queer Asian Cinema: Shadows in the Shade* is the first full-length book in English solely devoted to examining the aesthetics and politics of homosexuality in Asian films. This unique book presents multiple points of view on the portrayal of gay, lesbian, and transgendered people in film throughout Asia. From the subversive sadomasochism of Japan's "pink films" to the hard-boiled world of Hong Kong's gangster movies, *Queer Asian Cinema* analyzes and discusses attitudes toward homosexuality in the full spectrum of Asian film. In addition to studies of the representation of identified gay men, lesbians, and transgendered

individuals, it reveals the hidden homoerotic subtext of otherwise conventional films. *Queer Asian Cinema: Shadows in the Shade* examines diverse aspects of Asian films, including: the political and psychological links between feudal and sadomasochist hierarchies the inevitable punishment of homoerotic bonds in gangster films the integration of the homosexual couple into the Confucian family structure in Korean films the complexities of cross-gender casting the differences between transvestism and cross-dressing the definition of male genitalia as obscene. *Queer Asian Cinema: Shadows in the Shade* brings together experts in both film-making and movie criticism, providing a balanced viewpoint to unite the worlds of academic and popular perceptions on this subject. It opens an exciting discussion of this important and largely neglected area of cinematic discourse.

Social Media and the Cultural Politics of Korean Pop Culture in East Asia Sunny Yoon, 2023-08-25 This volume examines international engagement with Korean popular culture in East Asian online spaces, and how Asian identities are formed and perceived between nations within the region. In the context of global diversification and growing public participation in global issues, it builds up a new theoretical perspective in order to explain the emerging power of Asia in the global mediascape. With a focus on Korean media, touching upon K-pop and the phenomenon of Hallyu and anti-Hallyu, the author also looks at Japan, China, and Taiwan in this regional study. Combining theory with ethnographic audience studies in East Asian countries, the book elucidates East Asian media in a larger context of the changing global structure and media technology. This book will interest academics and students working on Asian popular culture and media, new media, East Asian studies, participatory media, and digital communication.

Ozu International Wayne Stein, Marc DiPaolo, 2016-09-22 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 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 film critics.

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