

Ozu His Life And Films

"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 captivantly told. Donald Richie, the eminent film historian, novelist, and essayist, still lives in Tokyo.

Introduction / Jinhee Choi -- Branding Ozu. Watch again! look well! look! / David Bordwell -- Ozu, the ineffable? / Darrell W Davis -- Ozu to Asia via Hasumi / Aaron Gerow -- A dialogue with "memory" in Hou Hsiao Hsien's *Café Lumière* / Mitsuyo Wada-Marciano -- Ozuesque as a sensibility: or on the notion of influence / Jinhee Choi -- Historicizing Ozu. A new form of silent cinema: intertitles and interlocutions in Ozu Yasujiro's late silent films / Michael Raine -- Ozu and the aesthetics of shadow: lighting and cinematography in *There was a father* (Chichi ariki, 1942) / Daisuke Miyao -- Modernity, shoshimin films and the proletarian-film movement: Ozu in dialogue with Vertov / Yuki Takinami -- Laughing in the shadows of empire: humor in Ozu's *Brothers and sisters of the Toda family* / Junji Yoshida -- Tracing Ozu. Autumn afternoons: negotiating the ghost of Ozu in Iguchi Nami's *Dogs and cats* / Adam Bingham -- Playing the holes: notes on the Ozuesque gags / Manuel Garin & Albert Elduque -- Rhythm, texture, moods: Ozu Yasujiro, Claire Denis and a vision of a post-colonial aesthetic / Kate Taylor-Jones -- Wenders travels with Ozu / Mark Betz -- Look? optical / Sound Situations and Interpretation: Ozu (Deleuze) Kiarostami / David Deamer -- Sparse or slow: Ozu and Joanna Hogg / William Brown

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.

A collection of essays about Ozu's *Tokyo Story*.

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.

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

"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.

A revealing look at the Japanese through the window of their contemporary culture.

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.

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.

This first full-length biography of a legendary and award-winning Hollywood writer, producer, and director (*Duck Soup*, *My Favorite Wife*, *An Affair to Remember*, *Going My Way*, and *The Bells of St. Mary's*) explores the director's life as filtered through his art. Gehring maintains that McCarey's films were often a reworking of his antiheroic self. In addition, the apparent diversity of his films actually represents an interrelated web of various comedy genres and a pattern of antiheroic characters and themes.

The French film director Robert Bresson was one of the great artists of the twentieth century and among the most radical, original, and radiant stylists of any time. He worked with nonprofessional actors—models, as he called them—and deployed a starkly limited but hypnotic array of sounds and images to produce such classic works as *A Man Escaped*, *Pickpocket*, *Diary of a Country Priest*, and *Lancelot of the Lake*. From the beginning to the end of his career, Bresson dedicated himself to making movies in which nothing is superfluous and everything is always at stake. *Notes on the Cinematograph* distills the essence of Bresson's theory and practice as a filmmaker and artist. He discusses the fundamental differences between theater and film; parses the deep grammar of silence, music, and noise; and affirms the mysterious power of the image to unlock the human soul. This book, indispensable for admirers of this great director and for students of the cinema, will also prove an inspiration, much like Rilke's *Letters to a Young Poet*, for anyone who responds to the claims of the imagination at its most searching and rigorous.

50 years of writing about Japan, from postwar to the age of Pokémon.

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.

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

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).

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.

Interviews with the director of *Lawrence of Arabia*, *Doctor Zhivago*, *A Passage to India*, *The Bridge on the River Kwai*, and many other epic films

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 Ozus career, from his earliest work in the 1920s up to his death in 1963, focusing on Ozus 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 Ozus 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: Ozus *shAshimin* films Ozus wartime films, including the script of *The Flavour of Green Tea over Rice* Postwar script of *The Moon Has Risen* *Tokyo Story*

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

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. Features* Filmmaking and filmmakers are placed in social, nat Offers brief sketches of famous and ordinary Japanese citizens, including Yukio Mishima, Akira Kurosawa, Toshiro Mifune, and Nagisa Oshima.

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.

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 movies...this is nothing short of must reading...a fitting companion piece to his many dynamic and absorbing screen entertainments." --*Washington Post Book World* *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.

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

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*.

For film lovers and scholars, an essential resource and reference guide.

A critic shares professional insights into how to derive more from a film experience, analyzing a range of iconic films to reveal metaphorical artistry techniques in the acting, filming, dialogue, and music.

"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 *Routledge Handbook of Japanese Cinema* provides a timely and expansive overview of Japanese cinema today, through cutting-edge scholarship that reflects the hybridity of approaches defining the field. The volume's twenty-one chapters represent work by authors with diverse backgrounds and expertise, recasting traditional questions of authorship, genre, and industry in broad conceptual frameworks such as gender, media theory, archive studies, and neoliberalism. The volume is divided into four parts, each representing an emergent area of inquiry: "Decentering Classical Cinema" "Questions of Industry" "Intermedia as an Approach" "The Object Life of Film" This is the first anthology of Japanese cinema scholarship to span the temporal framework of 200 years, from the vibrant magic lantern culture of the nineteenth century, through to the formation of the film industry in the twentieth century, and culminating in cinema's migration to gaming, surveillance video, and other new media platforms of the twenty-first century. This handbook will prove a useful resource to students and scholars of Japanese studies, film studies, and cultural studies more broadly.

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.

A young man describes his torment as he struggles to reconcile the diverse influences of Western culture and the traditions of his own Japanese heritage

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.

Sure to be a classic, Donald Richie's concise, profound insights into the mysteries of Japanese OzuHis Life and FilmsUniv of California Press

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