
Kenji Mizoguchi And The Art Of Japanese Cinema

The Artist's Desire

Mizoguchi

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The Artist's Desire Columbia University Press

"Si l'universalité du génie est moins de s'appliquer à tout que de s'adresser à tous, alors nous avons affaire, ici, à l'œuvre d'un génie universel. Sa voix mérite de trouver d'autre audience que celle des spécialistes, et ses accents, qui n'intéressent pas seulement le public cultivé, mais plus simplement parlent à l'homme de la plus haute idée de l'homme."

Mizoguchi Hall Reference Books

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.

Kenji Mizoguchi and the Art of Japanese Cinema Anchor

Explores the role of 1930s Japanese cinema in the construction of a national identity and in the larger context of Japan's encounter-and struggle-with the

West and modernity. Davis lends a new perspective to such celebrated films as *Gate of Hell*, *Kagemusha*, and *Ran*. *Transcendental Style in Film* CUP Archive
"There's an unruly quality to Jung's idea of what theater can be, jagged and untethered, coy and dreamlike. It's thrilling to see that potential unleashed on the vagaries of love." *New York Times*
A southpaw boxer is on the verge of their pro debut when their wife signs the adoption papers for a Korean boy: the boy's original adoptive father was all set to hand him over to a new home ... until he realizes the boy would have no 'dad'. Caught in the middle, the child launches himself in a lone wolf's journey of finding a pack he can call his own. Mischievous and affecting, *Hansol Jung's Wolf Play* deftly explores the intricacies of the families we choose and un-choose, and how far we would all go to defend our pack. Nominated for seven Lucille Lortel Awards after its initial production was postponed by the Covid-19 outbreak, *Wolf Play* is published in Methuen Drama's Modern Classics series, featuring a new introduction by Dustin Wills.

Kon Ichikawa Oxford University Press
Although Carl Dreyer is universally acknowledged to be one of the supreme masters of world cinema, it is one of the oddities of film history that beyond *The Passion of Joan of Arc*, his works have seldom had the general recognition that they undeniable deserve. This book is an attempt to bring his films to the awareness of contemporary filmgoers everywhere. The author argues that the key to an understanding of Dryers work is to be found in an appreciation of his distinctive style.

Mise en Scène and Film Style

Bloomsbury Publishing

Kenji Mizoguchi est incontestablement

l'un des trois ou quatre plus grands createurs du cinema mondial. A l'heure ou l'écriture cinematographique, contaminee, peut-etre, par les telefilms, est le plus souvent paresseuse, son art parait plus que jamais exemplaire. Cet ouvrage en etudie les methodes de travail (passage du scenario au decoupage, direction d'acteurs, conception plastique, technique du plan sequence, ...) pour deboucher sur une caracterisation de son style. Outre quelques reperes biographiques indispensables, il replace l'ensemble de l'oeuvre de Mizoguchi dans son contexte culturel (influence du theatre japonais) et comporte une filmographie complete, avec resumes des scenarios (y compris des films inedits en France) et notes critiques."

Wolf Play Bloomsbury Publishing

For a majority of filmgoers, the names most usually associated with classic Japanese cinema are those of Kurosawa and Ozu. Yet during the early 1950s, at the same time that Kurosawa was becoming known to the public through the release of classics like *Rashomon* and *The Seven Samurai*, another Japanese director, Kenji Mizoguchi, quietly came out with a trilogy of films - *The Life of Oharu*, *Ugetsu Monogatari* and *Sansho the Bailiff* - that are the equal of Kurosawa's in mastery, and which by any account rank among the greatest and most enduring masterpieces of world cinema. As a storyteller, Mizoguchi was drawn to the plight and oppression of women throughout the ages - it was, for him, the 'subject of subjects'. So in addition to the movies just mentioned, he is remembered for a string of masterly contemporary films that examined, with unprecedented candour and ferocity, the conditions of life in Japanese brothels

and geisha houses. Yet, as well as being a moralist. Mizoguchi was a stylist. His films are considered by critics to be among the most beautiful ever made, from a purely pictorial point of view. Filmgoers who have responded enthusiastically in recent years to Chinese classics like *Farewell My Concubine* or to the colourful works of Zhang Yimou will be delighted to discover 'pre-echoes' of this cinema in such late films by this Japanese master as *The Empress Yang Kwei Fei* and *Tales of the Taira Clan* (both released in 1955) works in which colour, costume and decor are deployed with compelling refinement. Despite his extraordinary qualities as a film-maker, Mizoguchi and Japan is the first full -length study in English for over 20 years of a director whose work is as vibrant now as it ever was in its heyday, and whom the French film review *Cahiers du Cinema* recently hailed 'the greatest of all cineastes.'

Mark Le Fanu's preface to the new ebook edition -

<https://media.bloomsbury.com/rep/files/revised-mizoguchi-and-japan-preface.docx> A Retrospective to the 2008 edition -

<https://media.bloomsbury.com/rep/files/mizoguchi-and-japan-retrospect.doc>

Sculpting in Time Springer

Donald Kirihara examines in extraordinary detail the brilliant early works of one of the world's great film directors, offering an in-depth analysis of his career. Kirihara's exploration of Mizoguchi within his national and cultural context marks a new step forward in the integration of film theory, historical research, and auteur criticism.

Mizoguchi and Japan Princeton University Press

Until his death in 2012 at age 100, legendary filmmaker Kaneto Shindo was

a living link to more than 70 years of Japanese cinema history. Screenwriter of more than 200 films and director of more than 40, Shindo earned international praise for his masterpieces *Children of Hiroshima* and *The Naked Island*, and for the fantastical proto-horror film, *Onibaba*. In this volume, Shindo narrates his career, from his beginnings as an art director and fledgling screenwriter in the 1930s and 1940s, to his collaborations with such luminaries as Kenji Mizoguchi, Kon Ichikawa and Kinji Fukasaku, to his breakout into independent filmmaking in the 1950s and beyond. This first-ever English language book on Shindo's work is a stunning introduction to one of film's great overlooked masters. It includes the full screenplay of *The Naked Island* and a foreword by Benicio del Toro.

[Eros Plus Massacre](#) FeniXX

The visual image is the common denominator of cinema and painting, and indeed many filmmakers have used the imagery of paintings to shape or enrich the meaning of their films. In this discerning new approach to cinema studies, Angela Dalle Vacche discusses how the use of pictorial sources in film enables eight filmmakers to comment on the interplay between the arts, on the dialectic of word and image, on the relationship between artistic creativity and sexual difference, and on the tension between tradition and modernity. Specifically, Dalle Vacche explores Jean-Luc Godard's iconophobia (*Pierrot Le Fou*) and Andrei Tarkovsky's iconophilia (*Andrei Rublev*), Kenji Mizoguchi's split allegiances between East and West (*Five Women around Utamaro*), Michelangelo Antonioni's melodramatic sensibility (*Red Desert*), Eric Rohmer's project to convey interiority through images (*The Marquise*

of O), F. W. Murnau's debt to Romantic landscape painting (*Nosferatu*), Vincente Minnelli's affinities with American Abstract Expressionism (*An American in Paris*), and Alain Cavalier's use of still life and the close-up to explore the realms of mysticism and femininity (*Thérèse*). While addressing issues of influence and intentionality, Dalle Vacche concludes that intertextuality is central to an appreciation of the dialogical nature of the filmic medium, which, in appropriating or rejecting art history, defines itself in relation to national traditions and broadly shared visual cultures.

[Personal Views](#) Bloomsbury Publishing
When *Hitchcock's Films* was first published, it quickly became known as a new kind of book on film and as a necessary text in the growing body of Hitchcock criticism. This revised edition of *Hitchcock's Films Revisited* includes a substantial new preface in which Wood reveals his personal history as a critic--including his coming out as a gay man, his views on his previous critical work, and how his writings, his love of film, and his personal life and have remained deeply intertwined through the years. This revised edition also includes a new chapter on *Marnie*.

[A Critical Handbook of Japanese Film Directors](#) Film Culture in Transition
Styles of filmmaking have changed greatly from classical Hollywood through to our digital era. So, too, have the ways in which film critics and scholars have analysed these transformations in film style. This book explores two central style concepts, *mise en scène* and *dispositif*, to illuminate a wide range of film and new media examples.

Kenji Mizoguchi, a Guide to References and Resources

Bloomsbury Publishing

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

Hitchcock's Films Revisited Univ of California Press

The ineffectual Ambassador is just one of

the handicaps facing the Americans as Southeast Asia becomes increasingly involved with Communism.

Totally, Tenderly, Tragically Columbia University Press

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.

Believing in Film Peter Lang GmbH, Internationaler Verlag Der Wissenschaften

Staging and style -- Feuillade, or, Storytelling -- Mizoguchi, or, Modulation - - Angelopoulos, or, Melancholy -- Hou, or, Constraints -- Staging and stylistics.

Ugly American Univ of Wisconsin Press

Robin Wood, the renowned scholarly critic and writer on film, has prepared a new introduction and added three essays to his classic text *Personal Views*. This important book contains essays on a wide range of films and filmmakers and considers questions of the nature of film criticism and the critic. Wood, the proud "unreconstructed humanist," offers in this collection persuasive arguments for the importance of art, creativity, and personal response and also demonstrates these values in his analyses. *Personal Views* is the only book on cinema by Wood never to have been published in the United States. It contains essays on popular Hollywood

directors such as Howard Hawks, Vincente Minnelli, and Leo McCarey; as well as pieces on recognized auteurs like Max Ophuls, Orson Welles, Fritz Lang, and Josef von Sternberg; and essays on art-film icons Jean-Luc Godard, Michelangelo Antonioni, and Kenji Mizoguchi. The writings that make up *Personal Views* appeared during a pivotal time in both film studies—during its academic institutionalization—and in the author's life. Throughout this period of change, Wood remained a stalwart anchor of the critical discipline, using theory without being used by it and always staying attentive to textual detail. Wood's overall critical project is to combine aesthetics and ideology in understanding films for the ultimate goal of enriching our lives individually and together. This is a major work to be read and reread not just by film scholars and

students of film but by anyone with an interest in twentieth-century culture.

Kenji Mizoguchi Wayne State University Press

Bordwell scrutinizes the theories of style launched by various film historians and celebrates a century of cinema. The author examines the contributions of many directors and shows how film scholars have explained stylistic continuity and change.

[Speaking the Language of Desire](#)

University of Texas Press

On Chinese and Japanese art and cinema.

To the Distant Observer University of Texas Press

The *Film Handbook* examines the current status of filmmaking, how film is produced and distributed and its relation with today's digital and web-based climate.

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