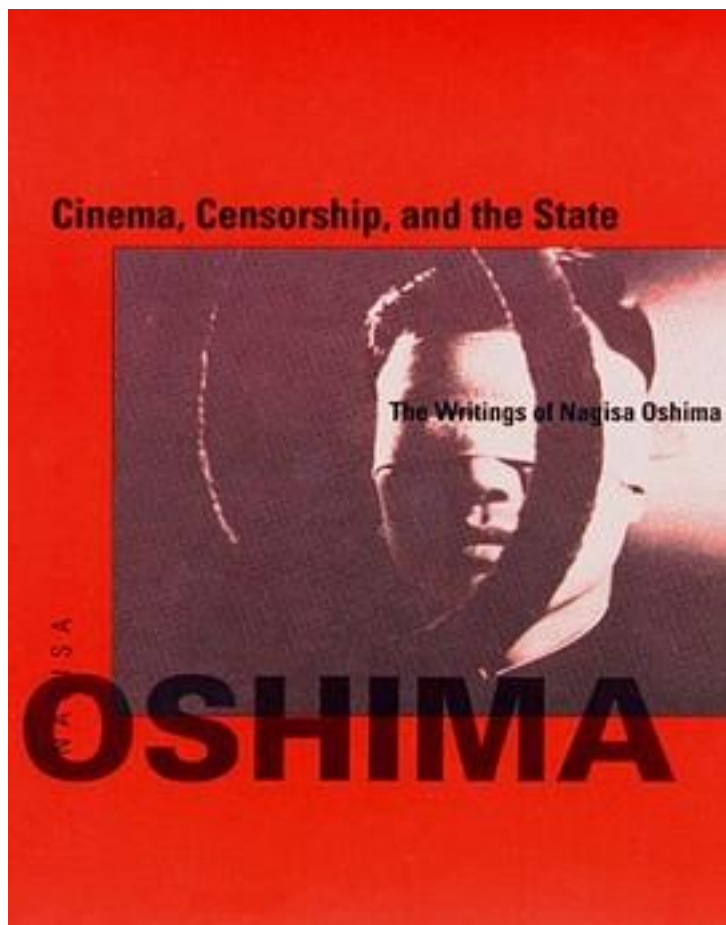


Cinema, Censorship, and the State



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著者:Nagisa Oshima

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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, disarmingly 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 mid-1980s. Following a historical overview of the contemporary Japanese cinema, a substantial section articulates the theoretical and political rationale of Oshima's film production. 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.

作者介绍:

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评论

not a showpiece, not a low-key as well.

“Looking back, I think that day — August 15, 1945, the day in which the Emperor conceded, on the radio, Japans defeat — was probably the beginning of my adolescence.”

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书评

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