

THE MIDNIGHT EYE GUIDE TO  
**NEW**  
**JAPANESE FILM**



**REVIEWS OF 97 FILMS**  
**PROFILES OF 20 CONTEMPORARY FILMMAKERS**

**Tom Mes and  
Jasper Sharp**

**Foreword by  
Hideo Nakata**

# Midnight Eye Guide To New Japanese Film

**Jerry White**



## **Midnight Eye Guide To New Japanese Film:**

The Midnight Eye Guide to New Japanese Film Tom Mes, Jasper Sharp, 2005 Thanks to directors such as Kitano Miike and Miyazaki Japanese cinema has recently undergone something of a resurgence This title profiles the work of these established film makers as well as looking at the creations of new up and coming directors

**Japanese Film and the Challenge of Video** Tom Mes, 2023-05-19 This book explores the phenomenon of V Cinema founded in Japan in 1989 as a distribution system for direct to video movies which film companies began making having failed to recoup their investment in big budget films It examines how studios and directors worked quickly to capitalize on niche markets or upcoming and current trends and how as a result this period of history in Japanese cinema was an exceptionally diverse and vibrant film scene It highlights how although the V Cinema industry declined from around 1995 the explosion in quantity and variety of such movies established and cemented many specific genres of Japanese film Importantly the book argues that film scholars who have long looked down on video as a substandard medium without scholarly interest have been wrong to do so and that V Cinema challenges accepted notions of cultural value providing insight into the formation of cinematic canons and inviting us to rethink what is meant by Japanese cinema

**Horror to the Extreme** Jinhee Choi, Mitsuyo Wada-Marciano, 2009-06-01 This book compares production and consumption of Asian horror cinemas in different national contexts and their multidirectional dialogues with Hollywood and neighboring Asian cultures Individual essays highlight common themes including technology digital media adolescent audience sensibilities transnational co productions pan Asian marketing techniques and variations on good vs evil evident in many Asian horror films Contributors include Kevin Heffernan Adam Knee Chi Yun Shin Chika Kinoshita Robert Cagle Emilie Yeh Yueh yu Neda Ng Hei tung Hyun suk Seo Kyung Hyun Kim and Robert Hyland

**Japanese Cinema and Punk** Mark Player, 2025-05-15 In Japanese Cinema and Punk Mark Player examines how the do it yourself ethos of punk empowered a new generation of Japanese filmmakers during a period of crisis and change in Japan s film industry Drawing on rare materials and first hand interviews with key figures from the jishu eiga self made film tradition including Ishii Gakuryu formerly Ishii Sogo Yamamoto Masashi Tsukamoto Shin ya and Fukui Shozin Player explores how punk s bricolage style was leveraged to create exciting intermedial film aesthetics These aesthetics were influenced by rock music graffiti art street performance handmade animation television and other mass media By considering the practical phenomenological and political ramifications of combining diverse media elements Player offers in depth analyses of films such as Burst City 1982 Robinson s Garden 1987 Tetsuo The Iron Man 1989 and more He further traces the changing sociocultural position of Japan s punk generation throughout the 1980s from its euphoric early 80s peak to the growing disillusionment caused by its mainstream co optation and convergence

**Contemporary Japanese Cinema Since Hana-Bi** Adam Bingham, 2015-06-23 This book studies the key genres in contemporary Japanese cinema through analysis of their key representative films It considers both those films whose generic lineage is clearly definable samurai yakuza horror

as well as the singularity of several r **Re-agitator** Tom Mes,2013 Re Agitator collects more than ten years worth of Tom Mes writing on respected Japanese filmmaker Takashi Miike From dusty film sets in Japan to festival intrigue on the Riviera and from the straight to video ghetto to the stage Mes covers the full scope of this unclassifiable filmmaker s life and work with the kind of detail and intimacy that only an insider can provide This luxurious coffee table hardback also contains previously unpublished material and explores the background and development of the Japanese film industry over the past 20 years *A Critical Handbook of Japanese Film Directors* Alexander Jacoby,2013-02-10 A comprehensive volume on major directors in the history of Japanese film This important work fills the need for a reasonably priced yet comprehensive volume on major directors in the history of Japanese film With clear insight and without academic jargon Jacoby examines the works of over 150 filmmakers to uncover what makes their films worth watching Included are artistic profiles of everyone from Yutaka Abe to Isao Yukisada including masters like Kinji Fukasaku Juzo Itami Akira Kurosawa Takashi Miike Kenji Mizoguchi Yasujiro Ozu and Yoji Yamada Each entry includes a critical summary and filmography making this book an essential reference and guide UK based Alexander Jacoby is a writer and researcher on Japanese film **A Companion to Japanese Cinema** David Desser,2022-04-22 Go beyond Kurosawa and discover an up to date and rigorous examination of historical and modern Japanese cinema In A Companion to Japanese Cinema distinguished cinematic researcher David Desser delivers insightful new material on a fascinating subject ranging from the introduction and exploration of under appreciated directors like Uchida Tomu and Yoshimura Kozaburo to an appreciation of the Golden Age of Japanese cinema from the point of view of little known stars and genres of the 1950s This Companion includes new resources that deal in depth with the issue of gender in Japanese cinema including a sustained analysis of Kawase Naomi arguably the most important female director in Japanese film history Readers will appreciate the astute material on the connections and relationships that tie together Japanese television and cinema with implications for understanding the modern state of Japanese film The Companion concludes with a discussion of the Japanese media s response to the 3 11 earthquake and tsunami that devastated the nation The book also includes A thorough introduction to the History Ideology and Aesthetics of Japanese cinema including discussions of Kyoto as the cinematic center of Japan and the Pure Film Movement and modern Japanese film style An exploration of the background to the famous story of Taki no Shiraito and the significant and underappreciated contributions of directors Uchida Tomu as well as Yoshimura Kozaburo A rigorous comparison of old and new Japanese cinema including treatments of Ainu in documentary films and modernity in film exhibition Practical discussions of intermediality including treatments of scriptwriting in the 1930s and the influence of film on Japanese television Perfect for upper level undergraduate and graduate students studying Japanese and Asian cinema A Companion to Japanese Cinema is a must read reference for anyone seeking an insightful and contemporary discussion of modern scholarship in Japanese cinema in the 20th and 21st centuries *The Japanese Cinema Book* Hideaki Fujiki,Alastair Phillips,2020-04-02 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.

#### **Research Guide to Japanese Film Studies**

Abé Markus Nornes, Aaron Gerow, 2009-04-16. Provides a snapshot of all the archival and bibliographic resources available to students and scholars of Japanese cinema.

**Asian Cinema** Tom Vick, 2007. This is the first book to provide a concise, engaging overview of the past, present and future of the world's most dynamic and influential filmmaking region. Includes historical backgrounds from Iran to Thailand, India and Japan and a guide for further research. *Film International*, 2007.

**The Films of Kiyoshi Kurosawa** Jerry White, 2007. Here is the first book in English about Japan's modern master of fear and horror. The book traces Kiyoshi Kurosawa's humble beginning in the pink film industry through his evolution into yakuza movie director and the celebrated filmmaker of gripping works like *Cure* and *Pulse*. Included are essays on twenty-five films, a filmography and a sit-down interview. An excellent guide to one of Japan's freshest cinematic masters. Jerry White is a regular contributor to *Asian Cult Cinema* and the writer of several award-winning short films. He lives in Watchung, New Jersey.

**Teaching Film at GCSE** James Baker, Patrick Toland, 2007-11-07. This book is for teachers of Media Studies and English who are responsible for delivering this exciting and demanding area of the curriculum. Suitable for both new and experienced teachers, it provides a range of approaches from the focused teaching of film in Media Studies to the use of film as support material in English courses. Clear explanations of the key concepts and ideas for film study are accompanied by a series of case studies providing practical advice and exercises for every classroom environment. It includes different approaches to using film in the classroom, an introduction to key concepts for studying film, an overview of influential critical and academic perspectives, a survey of historical and industrial contexts for production and consumption of film and case studies of films within particular genres: Action films, Comic book adaptations and Teen movies. The guide is supported by extensive online

resources to help the busy teacher get the most out of their students

*Iron Man* Tom Mes, 2005 Unleashed with the now legendary black and white cyberpunk masterpiece *Tetsuo The Iron Man* Shinya Tsukamoto is one of Japan's leading filmmakers With visual assaults like *Tetsuo II The Body Hammer Tokyo Fist* and *Bullet Ballet* he gained a worldwide following and paved the way for the international breakthrough of Japanese cinema Despite his fame he remains fiercely independent financing writing shooting directing and often also starring in his own films Shinya Tsukamoto is literally uncompromising Fully authorised by the director and featuring first hand accounts from many of his close collaborators *Iron Man The Cinema of Shinya Tsukamoto* is a fascinating and in depth look at the life and work of an intense groundbreaking filmmaker who counts Quentin Tarantino Tsui Hark novelist William Gibson and *The Matrix* directors The Wachowski Brothers among his most loyal fans Illustrated with hundreds of stills behind the scenes pictures and rare photographs from Tsukamoto's private collection Plus a complete filmography with cast and crew credits and detailed information on DVD availability **BOOK JACKET**

**Japanese Cinema in the Digital Age** Mitsuyo Wada-Marciano, 2012-05-31 This book deliberates on the role of the transnational in bringing to the mainstream what were formerly marginal Japanese B movie genres

*Asia Shock* Patrick Galloway, 2006 A fan's guide to the weirdest scariest films from Asian masters

**The Oxford Handbook of Film and Media Studies** Robert Kolker, 2008-09-11 This handbook examines film and new media in the light of their convergence It draws on leading scholars in the field to discuss traditional areas of history and theory of film and digital media Its focus however is on the cycle of technologically driven arts Film was born of a number of experiments in reproducing motion all of which culminated in the nineteenth century projection of short films The creation of digital media resulted from experiments in alternative forms of representation in the early 1960s John Whitney began creating avant garde films from digital graphics around 1960 and some of his ideas and methods were incorporated by Stanley Kubrick in 2001 *A Space Odyssey* By the early 1990s commercial filmmakers began to employ digital effects in their work By the late nineties digital arts had come fully into their own both in the form of stand alone or interactive artworks and films created with and for the computer At the same time digital effects had completely overtaken optical printing and matte painting in film From special effects to creating realistic backgrounds and crowds the digital is infiltrating all aspects of filmmaking The infiltration is about to become a takeover as celluloid is replaced by high definition digital recording and projection processes Many aspects of film will change as this latest convergence takes place Already cultural response to film has changed as viewers begin to teach themselves about film through supplementary material on DVDs and to make their own films on home computers But this handbook is not a technical history or manual Quite the contrary it is a scholarly work discussing the aesthetics economics and cultural results of these changes and convergences The book balances traditional scholarship and analysis with essays addressing technological change and the concurrent changes in cultural responses to these changes responses already acknowledged by the profession

□□□□, 2006 A quarterly of comparative studies of Chinese and foreign

literatures      *Choice* ,2009

## Reviewing **Midnight Eye Guide To New Japanese Film**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Midnight Eye Guide To New Japanese Film**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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### **Midnight Eye Guide To New Japanese Film Introduction**

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