RTVF 370
World Cinema

Probably most vibrant cinemas in the world right now

Chinese
Japanese
Korean

3 Centers of Chinese Film Prod.
1. Hong Kong (largest producer)
   primarily martial arts films, comedies, gangster films -- not widely seen in the West until recently
2. Taiwan -- films made almost totally for domestic consumption but some great films recently
3 Centers of Chinese Film Prod.

3. People’s Republic of China:
- Few films during cultural revolution
- Beginning late 70s more production
- Production centered in Beijing & Shanghai -- film schools in several cities

People’s Republic of China

Filmmaking sort of closed-off after the Tiananmen Square massacre, but is opening back up again
Still significant censorship

Some Chinese Directors

5th Generation - Chen Kaige (Yellow Earth, Farewell My Concubine)
Zhang Yimou - Red Sorghum, Raise the Red Lantern, Story of Qui Ju -- House of Flying Daggers,
Wong Kar-Wai - Chungking Express, Fallen Angels, In the Mood for Love, 2046
**More Chinese Directors**

Ang Lee in Taiwan and John Woo - Hong Kong director both working in West:

Woo: Mission Impossible 2, Broken Arrow, The Face Off, The Robinsons: Lost in Space

Lee: Brokeback Mtn, The Ice Storm, Sense & Sensibility

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**Japanese Cinema**

The most important Asian cinema though the Chinese are gaining:

Unbelievably hierarchical studio structure

Director-based rather than producer-based production system

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**2 Basic Film Genres**

1. Jidai-geki -- historical films
2. Gendai-geki -- contemporary films

Dividing line -- the year 1868 -- the year Japanese emperor opened Japan to the West
Key Stylistic Differences:
1. Sentimentality
2. Slow pacing -- lingering on shots
3. Extreme interest in image --- lighting, composition, beautiful pictures
4. Influence of Noh plays & Kabuki theatre

3 Major Directors
1. Akira Kurosawa
2. Kenji Mizoguchi
3. Jasujiro Ozu

Mizoguchi
Very painterly -- concentrates more on the mise-en-scene than the editing --- highly visual

Ugetsu 1st important film -- emphasis on mood & atmosphere
Ozu

Most “Japanese” of these directors
One basic theme: cultural clash between Japanese & Western ideas
Far more contemporary films than Mizoguchi or Kurosawa

Ozu’s Style:
1. Extremely austere
2. Little camera movement
3. Frequent interiors
4. Low camera angles
5. Endless talk
Key: little human insights

A Few More Directors:
Kon Ichikawa, Masaki Kobayashi, Nagisa Oshima, Mashiro Shinoda
More recently Yoshimitsu Morita & Juzo Itami (comedies & social satires respectively)
Akira Kurosawa

The central figure in the Japanese Cinema
1st great success-- Rashomon won the Venice Film Festival (1951)
Followed by Ikiru (52); 7 Samurai (54); Throne of Blood (57)

Kurosawa’s Style:
Most Western Japanese director:
1. Deeply humanistic themes
2. Influence by American westerns
3. Overacting for dramatic effect
4. Slow pacing forces viewers to really look into the frame
5. Incredible camera movement

Akira Kurosawa’s

The Hidden Fortress
(1959)