

The Museum of Modern Art

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Ten Japanese films produced within the past five years will be presented at The Museum of Modern Art from October 30 through November 21. The films have been selected by Donald Richie, the well-known critic of Japanese films. Mr. Richie has come to New York for the program and will speak at the Museum on November 1 to an invited audience.

"These ten pictures are all examples of films that their directors really wanted to make, regardless of their companies' ideas about audience appeal..." Mr. Richie states in the program notes. "More than in most countries...the emphasis in Japanese commercial cinema is upon the new product, which is more often than not aimed at a particular segment of the general audience and reflects its presumed foibles and aspirations. Much more rare, and perhaps more rare in Japan than in other countries, is the kind of film that the director really wanted to make, thought about, felt, and finally convinced the head office to allow."

Mr. Richie adds, "One of the strengths of the Japanese cinema has long been its sobriety of outlook. Though the unhappy ending is, from time to time, as endemic in Japan as the happy ending has occasionally been in the West, more often than not Japanese cinema has taken the view (supported by a philosophy, largely Buddhist, which cannot but see the world as transient, evanescent), that the only honest ending is an open one.

"Intensely pragmatic, the Japanese are unable to view anything otherwise than in the way it appears to be. This may rob a film of metaphysical depth, but since 'on the surface' is what cinema is about, it lends even the most trivial Japanese picture an authenticity that is often very powerful....Matching this concern for visual reality is a like concern for pictorial beauty. Though this may become excessive or even mannered, the aesthetic impulse is rarely allowed to interfere with the film as such. Rather, its purpose is to heighten, and the combination of startling visual truth with rare pictorial beauty has proved the most abiding feature of the Japanese cinema."

Mr. Richie was born in Ohio in 1924 and is a graduate of Columbia University. He is the author of The Japanese Film (with Joseph Anderson), Japanese Movies, The Films of Akira Kurosawa, and The Japanese Movie: An Illustrated History. He also wrote the program notes on the ^{recent American} films that accompanied the Two Decades of American Painting exhibition, sent to Japan, India and Australia under the auspices of the Museum's International Council in 1966. He organized the Kurosawa retrospective at the Berlin Film Festival and was responsible for the Ozu and Ichikawa retrospectives touring major cities throughout the world. He is also a well-known lecturer as well as a filmmaker.

The program notes for Ten Recent Japanese Films by Donald Richie will be available at the Museum for 25 cents.

The program follows:

Oct. 30. 2, 5:30 p.m. JINRUIGAKU NYUMON (THE PORNOGRAPHER) (1967). Directed by Shohei Imamura. Written by Shohei Imamura and Koji Numata. Produced by Nikkatsu Corporation. 128 minutes.

Oct. 31. 2, 5:30 p.m. UTSUKUSHISA TO KANASHIMI TO (WITH BEAUTY AND SORROW) (1966) Directed by Masahiro Shinoda. Scenario by Nobuo Yamada. Produced by Nikkatsu Corporation. 106 minutes.

/RENEGADES

Nov. 2. 2, 5:30 p.m. HIKO SHONEN (CLASSROOM) (1965). Directed by Kazuo Kawabe. Screenplay by Kau Saji and Kazuo Dawabe. Produced by Nikkatsu Corporation. 86 min.

Nov. 3. 2, 5:30 p.m. HONNO (LOST SEX) (1967). Directed and written by Kaneto Shindo. Produced by Kindai Eiga Kyokai. Distributed by Shochiku Co. Ltd. 104 min.

Nov. 4. 11:30 a.m.; 3, 5:30 p.m. NIPPON DOROBO MONOGATARI (THE BURGLAR STORY) (1965). Directed by Satsuo Yamamoto. Screenplay by Hajime Takaiwa. Produced by Toei Co., Ltd. 117 minutes.

Nov. 5. 2, 5:30 p.m. MANJI (ALL MIXED UP) (1964). Directed by Yasuzo Masumura. Screenplay by Kaneto Shindo. Produced by Daisai Motion Picture Co., Ltd. Distributed by American Film Distributing Corp. 90 minutes.

Nov. 6. 2, 5:30 p.m. KUROI TAIYO (THE BLACK SUN) (1965). Directed by Koreyoshi Kurahara. Written by Nobuo Yamada.

Nov. 7. 2, 5:30 p.m. TANIN NO KAO (THE FACE OF ANOTHER) (1967). Directed by Hiroshi Teshigara. Written by Kobo Abe. Produced by Teshigara Productions and Tokyo Eiga. Distributed by Toho Co., Ltd. 124 minutes.

Nov. 9. 2, 5:30, 8 p.m. JOEN (THE AFFAIR) (1967). Directed and written by Yoshishige Yoshida. Produced by Gendai Eigasha. Distributed by Shochiku Co. Ltd. 97 minutes.

Nov. 10. 2, 5:30 p.m. MITASARETA SEIKATSU (A FULL LIFE) (1962). Directed by Susumu Hani. Written by Kunio Shimizu and Susumu Hani.

Nov. 11. 11:30 a.m.; 3, 5:30 p.m. JINRUIGAKU NYULON (THE PORNOGRAPHER) (1967) Directed by Shohei Imamura. Written by Shohei Imamura and Koji Numata. Produced by Nikkatsu Corporation. 128 minutes.

Nov. 12. 2, 5:30 p.m. UTSUKUSHISA TO KANASHIMI TO (WITH BEAUTY AND SORROW) (1966). Directed by Masahiro Shinoda. Scenario by Nobuo Yamada. Produced by Nikkatsu Corporation. 106 minutes.

Nov. 13. 2, 5:30 p.m. HIKO SHONEN (CLASSROOM RENEGADES). (see Nov. 2).

Nov. 14. 2, 5:30 p.m. HONNO (LOST SEX). (see Nov. 3).

Nov. 16. 2, 5:30/⁸/_{p.m.} NIPPON DOROBO MONOGATARI (THE BURGLAR STORY). (see Nov. 4).

Nov. 17. 2, 5:30 p.m. MANJI (ALL MIXED UP). (see Nov. 5).

Nov. 18. 11 a.m.; 3, 5:30 p.m. KUROI TAIYO (THE BLACK SUN). (see Nov. 6).

Nov. 19. 2, 5:30 p.m. TANIN NO KAO (THE FACE OF ANOTHER). (see Nov. 7).

Nov. 20. 2, 5:30 p.m. JOEN (THE AFFAIR). (see Nov. 9).

Nov. 21. 2, 5:30 p.m. MITASARETA SEIKATSU (A FULL LIFE). (see Nov. 10).

Stills and additional information available from Elizabeth Shaw, Director, and Linda Gordon, Associate, Public Services, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. 245-3200.