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Nagisa Oshima's

AI NO CORRIDA

Written and Directed by _____ NAGISA OSHIMA

Photographed by _____ HIDEO ITO

Co-Produced by _____ ARGOS FILMS PARIS &
OSHIMA PRODUCTIONS TOKYO

Starring _____ EIKO MATSUDA & TATSUYA FUJI

Extracts from Reviews

"It must be stated that it is a work quite without prurience, and direct and pure in its expression as an erotic drawing by Utamaro or Hokusai. Complex, rigorous, obsessive, the film traces the course of an all-consuming love, which demands fulfillment at all times and in all places, in the bedroom and in the streets, oblivious of the eyes of any spectator, haunted by the growing sense of death as a consummation indissolubly linked to love. Astounding in its virtuosity, "Ai No Corrida" is unique in the cinema as the expression of a total erotic passion."

David Robinson, THE TIMES

"This is a remarkable work of the imagination, a pioneering film from a director with impeccable credentials. And he has made as pure a study of an obsessive physical relationship as could be fashioned without denying the basic power and logic of sex itself. The film is a landmark of its kind. I regard "Ai No Corrida" as a major work of art. A sincere and brilliant film."

Derek Malcolm, THE GUARDIAN

"The love scenes are presented so frontally and explicitly that the possibilities for titillation quickly exhaust themselves and the audience actually starts to look at the film simply as a film: as a raw, powerful and very Japanese study in emotion-as-ritual. The film's original title is "Corrida of Love", and there is something like a bullfight in the way the man and the girl alternately tease, caress and gore each other: and in the way that the moment of supreme passion and contact between the two becomes also the moment of death."

Nigel Andrews, FINANCIAL TIMES

"The scenario is based on a crime committed in 1936, but Oshima lifts the facts out of the police court register into a somewhat stylized realm. His screenplay argues that mad passion is only assuaged in death. The Grand Guignol climax is approached with a singular cinematic artistry. The episodes are doused in lacquered exoticism. And there is the studied ritualism of the acting and direction. An Oriental strangeness permeates all."

INTERNATIONAL HERALD TRIBUNE.

2p # 32801



NAGISA OSHIMA

Japanese cinema in the 1960's has produced a battery of young talent, but none as serious, precise or versatile as Oshima. Arguably, he is the first Japanese director who seems to be functioning within a totally modern world. He has rejected the period film and grappled with the agonising forces compelling Japan to choose between its traditions and modernity. Much of his early work is still unknown in the West, but his subject matter indicates the new post-war consciousness. It was in 1968 that Oshima made his decisive impact with "Death by Hanging" and "Diary of a Shinjuku Thief". "Shinjuku Thief" is in brutal confrontation with social mores and the codes of Japanese living. Since then, Oshima has shown a taste for dramatic human stories that are metaphors of the recent history of Japan. "Boy" is an extraordinary account of a wandering family that fake road accidents for insurance settlements. "The Ceremony" is a bleak but luminous picture of how domestic ritual destroys or perverts the life force in a family. Oshima could prove to be one of the major film-makers in Cinema history.

NAGISA OSHIMA FILMOGRAPHY

KYOTO, JAPAN 1932

- 1959 A Town of Love and Hope (Ai to Kibo no Machi)
- 1960 Naked Youth, a Story of Cruelty
(Seishun Zankoku Monogatari)
The Sun's Burial (Taiyo no Hakaba)
Night and Fog in Japan (Nihon no Yoru to Kiri)
- 1961 The Catch (Shiiku)
- 1962 The Rebel (Amukusa Shiro Tokisada)
- 1965 The Pleasures of the Flesh (Etsuraku)
The Diary of Yunbogi (Yunbogi no Niiki)
- 1966 Violence at Noon (Hakuchu no Torima)
- 1967 Band of Ninja (Ninja Bugeicho)
A Treatise on Japanese Bawdy Song (Nihon Shunka-ko)
- 1968 The Pacific War (Daitoa Senso)
Death by Hanging (Koshikei)
Three Resurrected Drunkards (Kaeyyekita Yopparai)
Diary of a Shinjuku Thief (Shinjuku Dorobo Nikki)
- 1969 Boy (Shonen)
Mao Tse-Tung and the Cultural Revolution
(Mo Taku-To to Bunkadaika-Kumei)
- 1971 Tokyo
He Died After the War (Senso Sengo Hiwa)
The Ceremony (Gishiki)
- 1972 Dear Summer Sister (Natsu no Imoto)
- 1976 Ai No Corrida
- 1978 L'Empire des Passions