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| *A Page of Madness* (*Kurutta ichipeiji* or *ippeiji*) is a Japanese black-and-white silent film directed by Kinugasa Teinosuke celebrated for its experimental use of cinematic form. Assisting Kinugasa were members of the Shinkankakuha (New Impressionist School), a literary group that explored the new sensations of modernity. Kawabata Yasunari helped write the story, but the film was eventually made with additions by Kinugasa, Inuzuka Minoru, and Sawada Banko. The narrative features an old man who works as custodian in a mental institution, where his wife has been admitted. When their daughter announces her impending marriage, the man experiences a series of delusions about her and his wife. Depicting these moments, Kinugasa used rapid cutting, optical distortions, double exposures, mobile framing, and other devices influenced by French Impressionist film and German Expressionism, but achieved a level of experimentation that, some believed, surpassed contemporaneous films. The film made use of benshi narration instead of intertitles. The narrative purred debates about its cinematic form and melodramatic story. The film was considered lost until Kinugasa discovered a print in 1971. It was re-released, but in a version a fourth shorter than the original. |
| Further reading:  Gardner, W. O. "New Perceptions: Kinugasa Teinosuke's Films and Japanese Modernism." *Cinema Journal* 43.3 (2004): 59–78.  Gerow, A. *A Page of Madness: Cinema and Modernity in 1920s Japan*, Ann Arbor: Center for Japanese Studies. Michigan UP, 2009.  Lewinsky, M. *Eine Verrückte Seite: Stummfilm und filmische Avantgarde in Japan*. Zurich: Chronos, 1997. |