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| Oshima, Nagisa (b. 31 March 1932; d. 15 January 2013) |
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| Following Kurosawa Akira, Oshima Nagisa is often regarded as the most significant filmmaker of postwar Japan. Born in Okayama, Oshima studied political science in the Department of Law at the University of Kyoto. Hired by the Shochiku studio in 1954, Oshima quickly became the leading figure of the ‘Shochiku Nouvelle Vague’ following his directorial debut feature *Ai to kibo no machi* (*A Town of Love and Hope* [1959]), followed by *Seishun zankoku monogatari* (*Cruel Story of Youth* [1960]) and subsequent films that revolved around young and frustrated protagonists. However, he exited Shochiku in 1961 (after the release of his 1960 film *Nihon no yoru to kiri* [*Night and Fog in Japan*]) to establish his own production company Sozosha. There, he pursued further politically and socially engaged projects, while simultaneously working on television documentaries (both to reach a larger audience and to secure a financial basis). Oshima was a widely recognized public intellectual, overtly criticizing the postwar consciousness of victimhood that obscured the question of war responsibility. His later films continued to challenge social taboos, including the issue of Korean residents and other minorities in Japan in *Koshikei* (*Death by Hanging* [1968]), *Shonen* (*Boy* [1969]) and numerous other documentaries; state-based violence over the oppressed in *Tokyo senso sengo hiwa* (*Man Who Left His Will on Film* [1970]); and the limit of political and sexual censorship in *Ai no Korida* (*In the Realm of the Senses* [1976]). |
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| Further reading:  (Desser)  (Furuhata)  (Ōshima and Michelson)  (Standish)  (Turim) |