|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Rea | [Middle name] | Amit |
| [Enter your biography] | | | |
| Yale University | | | |

|  |
| --- |
| **Your article** |
| Wakamatsu, Kōji (1936-2012) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Wakamatsu Kōji (1 April 1936-17 October 17 2012) was a prolific Japanese filmmaker and producer who directed more than one hundred films. Although he made dozens of films in various genres, he is most often associated with *pinku eiga* [pink film], or soft-core pornography. Wakamatsu began his career in the early 1960s as director of numerous low-budget sex exploitation films, work which garnered him the title ‘king of pink films.’ However, in addition to his commitment to eroticism, many of his films dealt with such controversial themes as militant political activism and even the Japanese emperor system. Consequently, Wakamatsu became affiliated with the avant-garde, collaborating with free jazz musicians such as pianist Yamashita Yōsuke and saxophonist Abe Kaoru (on whom he also directed a film). In the late 1960s Wakamatsu became fascinated with left-wing radicalism, making one film about the Japanese Red Army. Wakamatsu also established his own production company, Wakamatsu Productions, and in 1976 served as the executive producer of Ōshima Nagisa’s provocative film, *Ai no korīda* [*In the Realm of the Senses*]. In 2012, only a few weeks after winning the Asian Filmmaker of the Year Award at the Busan Film Festival, Wakamatsu died after being hit by a car while walking in Tokyo. |
| Wakamatsu Kōji (1 April 1936-17 October 17 2012) was a prolific Japanese filmmaker and producer who directed more than one hundred films. Although he made dozens of films in various genres, he is most often associated with *pinku eiga* [pink film], or soft-core pornography. Wakamatsu began his career in the early 1960s as director of numerous low-budget sex exploitation films, work which garnered him the title ‘king of pink films.’ However, in addition to his commitment to eroticism, many of his films dealt with such controversial themes as militant political activism and even the Japanese emperor system. Consequently, Wakamatsu became affiliated with the avant-garde, collaborating with free jazz musicians such as pianist Yamashita Yōsuke and saxophonist Abe Kaoru (on whom he also directed a film). In the late 1960s Wakamatsu became fascinated with left-wing radicalism, making one film about the Japanese Red Army. Wakamatsu also established his own production company, Wakamatsu Productions, and in 1976 served as the executive producer of Ōshima Nagisa’s provocative film, *Ai no korīda* [*In the Realm of the Senses*]. In 2012, only a few weeks after winning the Asian Filmmaker of the Year Award at the Busan Film Festival, Wakamatsu died after being hit by a car while walking in Tokyo. Selected Filmography: *Kabe no naka no himegoto* [*Secrets Behind the Wall*] (1965)  *Taiji ga mitsuryō suru toki* [*The Embryo Hunts in Secret*] (1966)  *Okasareta hakui* [*Violated Angels*] (1967)  *Yuke yuke nidome no shojo* [*Go, Go, Second Time Virgin*] (1969)  *Seizoku* [*Sex Jack*] (1970)  *Tenshi no kōkotsu* [*Ecstasy of the Angels*] (1972)  *Seibo Kannon daibosatsu* [*Sacred Mother Kannon*] (1977)  *Mizu no nai pūru* [*Pool Without Water*] (1982)  *Endoresu warutsu* [*Endless Waltz*] (1995)  *Jitsuroku rengo Sekigun: Asama sanso e no michi* [*United Red Army*] (2007)  *Kyatapirā* [*Caterpillar*] (2010)  *Jū itten ·nijū nii go jiketsu no hi: Mishima Yukio to wakamono-tachi* [*11:25 The Day He Chose His Own Fate*] (2012) |
| Further reading:  (Sharp) |