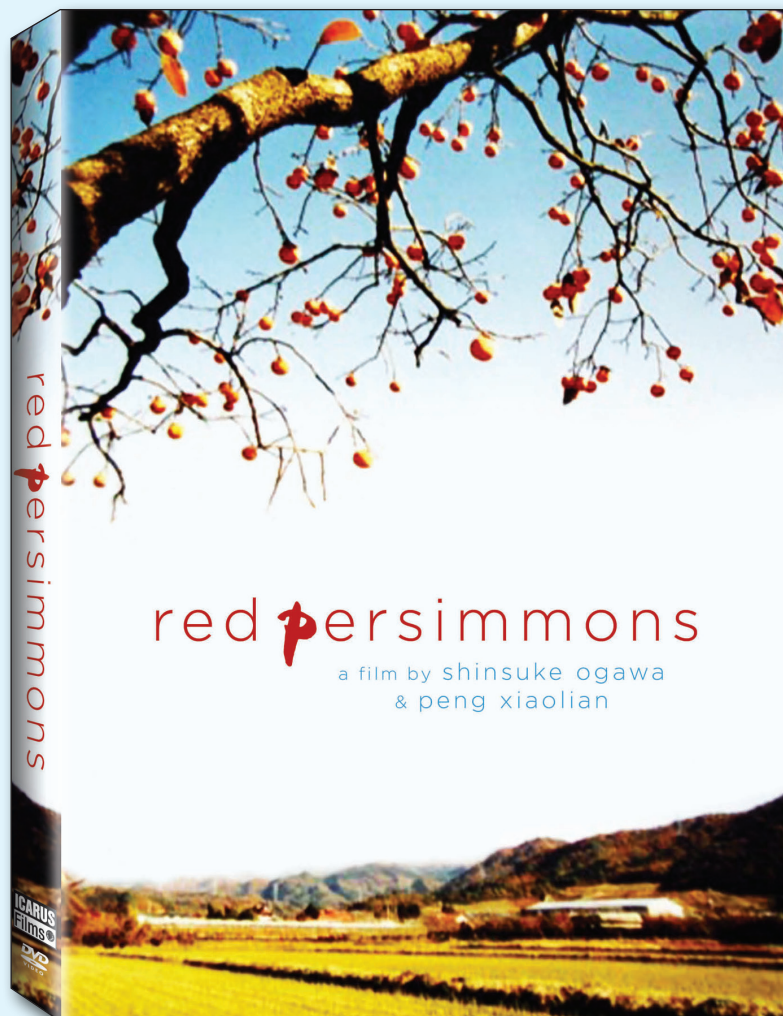


red persimmons

a film by shinsuke ogawa & peng xiaolian



"An authentic depiction of a beautiful part of Japanese life."

—Film Forward

"Red Persimmons is ultimately about human gestures, the ritual movements that not only contain centuries of tradition but also reflect restless human inventiveness."

—The New York Times

"Fascinating! Exquisitely beautiful."

—TVGuide.com

"A dreamy meditation on the end of a way of life."

—The New York Post



"A moving, wistful look at the effulgent, eternal cycle of life and death."

—Film Journal International

"Part living relic, part social study, *Red Persimmons* regards its endearing subjects with respect and humility."

—Time Out

The ostensible subject of this wondrous film is the growing, drying, peeling and packaging of persimmons in the tiny Japanese village of Kaminoyama. The film's larger subject, however, is the disappearance of Japan's traditional culture, the end of a centuries-old way of life. Begun by the Japanese director Shinsuke Ogawa in the late 1980s, RED PERSIMMONS was completed after his death by his Chinese disciple, Peng Xiaolian, who remained true to the delicate, wry sensibility inherent in the original footage. Apart from its fascinating record of a vanishing way of life and its colorful anecdotes about human inventiveness, RED PERSIMMONS is a film of stunning visual beauty.

RED PERSIMMONS

DVD / 90 min. / 4:3 / 2001

Color / Japanese with English subtitles

BONUS FILM:

A VISIT TO OGAWA PRODUCTIONS

DVD / 62 min. / 4:3 / 2001

Color / Japanese with English subtitles

UPC # 8-54565-001404 / \$29.98

BONUS FILM: Japan from the 1960s to the 1970s was in a time of political, economic and social upheaval. Against this background, the Japanese film world produced a number of radical works that faced the issues of the age straight on, led by two "New Wave" filmmakers, documentarian Shinsuke Ogawa and feature filmmaker Nagisa Oshima (*Merry Christmas*, *Mr. Lawrence*, *In the Realm of the Senses*). In A VISIT TO OGAWA PRODUCTIONS Oshima goes to visit his friend and former colleague to look at the nature of his collective's work and method, and to discuss its social and cinematic philosophy.

