

Time And Place Are Nonsense The Films Of Seijun Su

Shifting Shape, Shaping Text Steven Heine.1999-12-01 According to the fox koan, the second case in the Wu-men kuan koan collection, Zen master Pai-chang encounters a fox who claims to be a former abbot punished through endless reincarnations for denying the efficacy of karmic causality. In the end he is liberated by Pai-chang's turning word, which asserts the inexorability of cause-and-effect. Most traditional interpretations of the koan focus on the philosophical issue of causality in relation to earlier Buddhist doctrines, such as dependent origination and emptiness. Dogen, the founder of the Japanese Soto school, devoted two fascicles of the Shobogenzo exclusively to the fox koan. One fascicle supports a paradoxical view of causality and non-causality, the two being two sides of the same coin; the second strongly attacks this interpretation and defends a literal reading that asserts causality and denies non-causality. Dogen's apparent change of heart on this topic has inspired scholars of the recent Critical Buddhist methodology to evaluate the merits and weaknesses in Zen's attitude toward ethical issues and social affairs. *Shifting Shape, Shaping Text* examines the fox koan in relation to philosophical and institutional issues facing the Ch'an/Zen tradition in both Sung China and medieval and contemporary Japan. Steven Heine integrates his own philological analysis of the koan, textual analysis of koan collections and related literary genres in T'ang and Sung China, folklore studies, recent discourse theory, Dogen studies, and research on monastic codes and institutional history to craft an original and compelling work. More specifically, he illuminates a fascinating dimension of the entire Ch'an/Zen tradition as he carefully lays out the philosophical issues in the koan concerning causality/karma and enlightenment, the ethical issues contained therein, the bearing that certain interpretations of causality had on the creation of monastic codes and institutional security in China, the relation between Zen and folk religion as revealed by the koan, and the issue of possible antinomianism in Zen, especially as grappled with by later thinkers such as Dogen and contemporary representatives of Critical Buddhism. Finally he applies theories of high and low religion and contemporary discourse and in the process rethinks the theories and their applicability across cultures. Far-reaching yet rigorous, *Shifting Shape, Shaping Text* will not only attract the interest of Ch'an/Zen specialists, but also those studying folklore, popular religion, and issues concerning the nature of discourse and the relation between high and low religions.

Renegotiating Film Genres in East Asian Cinemas and Beyond Lin Feng,James

Aston.2020-11-16 This book brings together nine original chapters to examine genre agency in East Asian cinema within the transnational context. It addresses several urgent and pertinent issues such as the distribution and exhibition practices of East Asian genre films, intra-regional creative flow of screen culture, and genre's creative response to censorship. The volume expands the scholarly discussion of the rich heritage and fast-changing landscape of filmmaking in East Asian cinemas. Confronting the complex interaction between genres, filmic narrative and aesthetics, film history and politics, and cross-cultural translation, this book not only reevaluates genre's role in film production, distribution, and consumption, but also tackles several under-explored areas in film studies and transnational cinema, such as the history of East Asian commercial cinema, the East Asian film industry, and cross-media and cross-market film dissemination.

Behind the Pink Curtain Jasper Sharp.2008 Takes the reader on a wild joy ride deep into the hinterlands of Japanese culture, society and radical politics by way of the weird and wonderful world of the country's distinctive sex film movements. Focusing on one of the most notorious secrets of Japanese filmmaking, the erotic Pink Film (or pinku eiga) genre, *Behind the Pink Curtain* features numerous interviews with leading figures in the field and offers an exhaustive, yet colourful, trawl through Japan's most vibrant and prolific film sector.

The Encyclopedia of Contemporary Japanese Culture Sandra Buckley.2009 This encyclopedia covers culture from the end of the Imperialist period in 1945 right up to date to reflect the vibrant nature of contemporary Japanese society and culture.

Love, Sex, and Democracy in Japan during the American Occupation M.

McLelland.2015-11-03 This is the first book in English to examine, through material in the popular press, the radical changes that took place in Japanese ideas about sex, romance and male-female relations in the wake of Japan's defeat and occupation by Allied forces at the end of the Second World War.

Allegories of Underdevelopment Ismail Xavier.1997 'A camera in the hand and ideas in the head' was the primary axiom of the young originators of Brazil's Cinema Novo. This movement of the 1960s and early 1970s overcame technical constraints and produced films on minimal budgets. In *Allegories of Underdevelopment*, Ismail Xavier examines a number of these films, arguing that they served to represent a nation undergoing a political and social transformation into modernity. Its best-known voice, filmmaker Glauber Rocha claimed that Cinema Novo was driven by an aesthetics of hunger. This scarcity of means demanded new cinematic approaches that eventually gave rise to a legitimate and unique Third World cinema. Xavier stands in the vanguard of scholars presenting and interpreting these revolutionary films - from the masterworks of Rocha to the groundbreaking experiments of Julio Bressane, Rogério Sganzerla, Andrea Tonacci and Arthur Omar - to an English-speaking audience. Focusing on each filmmaker's use of narrative allegories for the conservative modernization Brazil and other nations underwent in the 1960s and 1970s, Xavier asks questions relating to the connection between film and history. He examines the way Cinema Novo transformed Brazil's cultural memory and charts the controversial roles that Marginal Cinema and Tropicalism played in this process. Among the films he discusses are *Black God, White Devil*, *Land in Anguish*, *Red Light Bandit*, *Macunaíma*, *Antônio das Mortes*, *The Angel Is Born*, and *Killed the Family and Went to the Movies*. -- Book cover.

Being Modern in Japan Elise K. Tipton,John Clark.2000-01-01 This volume is a multi-faceted study of the development of modernism in Japan, with authors from Japan, the United States, and Australia spanning the fields of art history, social history, and literature.

Asian Cinema Tom Vick.2008-01-08 The First Complete Guide to Asian Film Asian cinema has never been more popular than it is today. In recent years, films such as *Spirited Away*, *Hero*, *Kung Fu Hustle*, and *Crouching Tiger, Hidden Dragon* have made surprising inroads into the American box office. Directors such as Jim Jarmusch, with *Ghost Dog*, and Quentin Tarantino, with *Kill Bill Vols. I and II*, have paid unabashed tribute to the Asian directors who have influenced them. On the world festival circuit, Asian films regularly win prestigious awards and are presented at film festivals from Sundance to Cannes. *Asian Cinema: A Field Guide* is the first book to provide a complete overview of the past, present, and future of the world's most dynamic and influential filmmaking region. Over 300 films from China, India, Japan, Korea, Iran, and Taiwan, as well as the emerging films of Kazakhstan, Tajikistan, Thailand, Malaysia, the Philippines, Vietnam, and Sri Lanka, are all included here. Illustrated with more than 100 film stills and photographs Includes historical and cultural background information for each region's cinema Covers anime, Hong Kong action, Japanese horror, Bollywood, and much more!

The Japanese Film Joseph L. Anderson,Donald Richie.2018-06-05 Tracing the development of the Japanese cinema from 1896 (when the first Kinetoscope was imported) through the golden ages of film in Japan up to today, this work reveals the once flourishing film industry and the continuing unique art of the Japanese film. Now back in print with updated sections, major revaluations, a comprehensive international bibliography, and an exceptional collection of 168 stills ranging over eight decades, this book remains the unchallenged reference for all who seek a broad understanding of the aesthetic, historical, and economic elements of motion pictures from Japan.

The Palgrave Handbook of Asian Cinema Aaron Han Joon Magnan-Park,Gina Marchetti,See Kam Tan.2018-11-04 This collection offers new approaches to theorizing Asian film in relation to the history, culture, geopolitics and economics of the continent. Bringing together original essays

written by established and emerging scholars, this anthology transcends the limitations of national borders to do justice to the diverse ways in which the cinema shapes Asia geographically and imaginatively in the world today. From the revival of the Silk Road as the “belt and road” of a rising China to historical ruminations on the legacy of colonialism across the continent, the authors argue that the category of “Asian cinema” from Turkey to the edges of the Pacific continues to play a vital role in cutting-edge film research. This handbook will serve as an essential guide for committed scholars, students, and all those interested in the past, present, and possible future of Asian cinema in the 21st century.

To the Distant Observer Noël Burch.1979-01-01

Wrong Diarmuid Hester.2020-06-01 Dennis Cooper is one of the most inventive and prolific artists of our time. Working in a variety of forms and media since he first exploded onto the scene in the early 1970s, he has been a punk poet, a queercore novelist, a transgressive blogger, an indie filmmaker—each successive incarnation more ingenious and surprising than the last. Cooper’s unflinching determination to probe the obscure, often violent recesses of the human psyche have seen him compared with literary outlaws like Rimbaud, Genet, and the Marquis de Sade. In this, the first book-length study of Cooper’s life and work, Diarmuid Hester shows that such comparisons hardly scratch the surface. A lively retrospective appraisal of Cooper’s fifty-year career, Wrong tracks the emergence of Cooper’s singular style alongside his participation in a number of American subcultural movements like New York School poetry, punk rock, and radical queercore music and zines. Using extensive archival research, close readings of texts, and new interviews with Cooper and his contemporaries, Hester weaves a complex and often thrilling biographical narrative that attests to Cooper’s status as a leading figure of the American post-War avant-garde.

The Midnight Eye Guide to New Japanese Film Tom Mes,Jasper Sharp.2005 Thanks to directors such as Kitano, Miike and Miyazaki, Japanese cinema has recently undergone something of a resurgence. This title profiles the work of these established film-makers, as well as looking at the creations of new, up-and-coming directors.

Japan and China Matsuda Wataru.2013-09-13 This volume ties together the histories of Japan and China for the modern period prior to the 20th century. The chapters look at Chinese and Japanese works which were written in response to events in the other country. None of these works has received any sustained attention in the west. As a result we get a view of how Chinese and Japanese saw each other at a time when there were few personal contacts allowed. Many of these texts were built on fanciful embellishments of stories that migrated from one land to the other. But the unique qualities of the Sino-Japanese cultural bond seem to have conditioned the interaction so that these texts all reveal a fascinatingly well-defined area.

Kurosawa Mitsuhiro Yoshimoto.2000 This work will become not only the newly definitive study of Kurosawa, but will redefine the field of Japanese cinema studies, particularly as the field exists in the west.

I Wished Dennis Cooper.2021-09-14 “I started writing books about and for my friend George Miles because whenever I would speak about him honestly like I am doing now I felt a complicated agony beneath my words that talking openly can’t handle.” For most of his life, Dennis Cooper believed the person he had loved the most and would always love above all others was George Miles. In his first novel in ten years, Dennis Cooper writes about George Miles, love, loss, addiction, suicide, and how fiction can capture these things, and how it fails to capture them. Candid and powerful, I Wished is a radical work of shifting forms. It includes appearances by Santa Claus, land artist James Turrell, sentient prairie dogs, John Wayne Gacy, Nick Drake, and George, the muse for Cooper’s acclaimed novels Closer, Frisk, Try, Guide, and Period, collectively known as “The George Miles Cycle.” In revisiting the inspiration for the Cycle, Dennis has written a masterwork: the most raw, personal, and haunted book of his career.

Postmodernism and China Xudong Zhang,Arif Dirlik.2000-10-27 Few countries have been so transformed in recent decades as China. With a dynamically growing economy and a rapidly changing social structure, China challenges the West to understand the nature of its modernization.

Using postmodernism as both a global frame of periodization and a way to break free from the rigid ideology of westernization as modernity, this volume's diverse group of contributors argues that the Chinese experience is crucial for understanding postmodernism. Collectively, these essays question the implications of specific phenomena, like literature, architecture, rock music, and film, in a postsocialist society. Some essays address China's complicity in—as well as its resistance to—the culture of global capitalism. Others evaluate the impact of efforts to redefine national culture in terms of enhanced freedoms and expressions of the imagination in everyday life. Still others discuss the general relaxation of political society in post-Mao China, the emergence of the market and its consumer mass culture, and the fashion and discourse of nostalgia. The contributors make a clear case for both the historical uniqueness of Chinese postmodernism and the need to understand its specificity in order to fully grasp the condition of postmodernity worldwide. Although the focus is on mainland China, the volume also includes important observations on social and cultural realities in Hong Kong and Taiwan, whose postmodernity has so far been confined—in both Chinese and English-speaking worlds—to their economic and consumer activities instead of their political and cultural dynamism. First published as a special issue of *boundary 2*, *Postmodernism and China* includes seven new essays. By juxtaposing postmodernism with postsocialism and by analyzing China as a producer and not merely a consumer of the culture of the postmodern, it will contribute to critical discourses on globalism, modernity, and political economics, as well as to cultural and Asian studies. Contributors: Evans Chan, Arif Dirlik, Dai Jinhua, Liu Kang, Anthony D. King, Jeroen de Kloet, Abidin Kusno, Wendy Larson, Chaoyang Liao, Ping-hui Liao, Sebastian Hsien-hao Liao, Sheldon Hsiao-peng Lu, Wang Ning, Xiaobing Tang, Xiaoying Wang, Chen Xiaoming, Xiaobin Yang, Zhang Yiwu, Xudong Zhang

Outlaw Masters of Japanese Film Chris D..2005-05-27 *Outlaw Masters of Japanese Film* offers an extraordinary close-up of the hitherto overlooked golden age of Japanese cult, action and exploitation cinema from the early 1950s through to the late 1970s, and up to the present day. Having unique access to the top maverick filmmakers and Japanese genre film icons, Chris D. brings together interviews with, and original writings on, the lives and films of such transgressive directors as Kinji Fukasaku (*Battles Without Honour and Humanity*), Seijun Suzuki (*Branded to Kill*) and Koji Wakamatsu (*Ecstasy of the Angels*) as well as performers like Shinichi 'Sonny' Chiba (*The Streetfighter*, *Kill Bill Vol. 1*) and glamorous actress Meiko Kaji (*Lady Snowblood*). Bringing the story up-to-date with an overview of such Japanese 'enfants terrible' as Takashi Miike (*Audition*) and Kiyoshi Kurasawa (*Cure*), this book also provides a compendium of facts and extras including filmographies, related bibliographies on genre fiction including Manga, and a section on female yakuzas. Illustrated with fantastic stills and posters from some of Japan's finest cult and action films, this is a veritable bible for fans and newcomers alike.

Time and Place are Nonsense Tom Vick.2015 Japanese film director Seijun Suzuki began his career making increasingly outrageous B movies for Nikkatsu Studios in the 1950s and 1960s (he was eventually fired for his stylistic excesses). More than 10 years later, he reinvented himself as an independent filmmaker with a uniquely eccentric vision. He remains a cult figure outside of Japan and his influence can be seen in the work of directors as diverse as Jim Jarmusch, Baz Luhrmann, and Quentin Tarantino. This study aims to enhance the appreciation of his films by analysing them in light of the cultural and political turmoil of post-WWII Japan and the aesthetic traditions that inform them.

Iron Man Tom Mes.2005 Shinya Tsukamoto has become one of the most widely praised filmmakers in Japan today. Edgy, intense and overwhelming, Tsukamoto's films are nightmarish visions of a world in which man's greatest enemy is his own environment of cold concrete and twisted technology. Illustrated with hundreds of stills, behind-the-scenes pictures and rare photographs from the director's own collection, *Iron Man* reveals the mind, methods and madness of Japan's most unique and influential filmmaker.

Male Fantasies Klaus Theweleit.1987

No Borders, No Limits Mark Schilling.2007 Volume 2 of the new Cinema Classics Collection from

FAB Press! Drawing inspiration from Hollywood and the French New Wave, Nikkatsu Action pictures blended East and West, movie-fuelled fantasies and gritty realities of life in postwar Japan. *No Borders No Limit* includes a history of the studio, profiles of stars and directors, film reviews and career interviews with top figures including Joe Shishido, Toshio Masuda and Seijun Suzuki. It is the first ever book in English devoted entirely to this hugely influential film genre, and it is packed with colour illustrations.

Gold Pollen and Other Stories Seiichi Hayashi.2013 *Gold Pollen and Other Stories* collects a handful of Hayashi's most important manga from his reigning years during the late 60s and early 70s.

Memorable examples include *Red Dragonfly* (1968), *Yamauba's Lullaby* (1968), and *Gold Pollen* (1971). Published here in original full colour, these stories mix traditional Japanese aesthetics with pop Art sensibilities, and range in topic from the legacies of Japanese right-wing nationalism and Second World War, to the shadow of America over 1960s Japanese youth culture.

Cinema of Actuality Yuriko Furuhata.2013-09-13 During the 1960s and early 1970s, Japanese avant-garde filmmakers intensely explored the shifting role of the image in political activism and media events. Known as the season of politics, the era was filled with widely covered dramatic events from hijackings and hostage crises to student protests. This season of politics was, Yuriko Furuhata argues, the season of image politics. Well-known directors, including Oshima Nagisa, Matsumoto Toshio, Wakamatsu Kōji, and Adachi Masao, appropriated the sensationalized media coverage of current events, turning news stories into material for timely critique and intermedial experimentation. *Cinema of Actuality* analyzes Japanese avant-garde filmmakers' struggle to radicalize cinema in light of the intensifying politics of spectacle and a rapidly changing media environment, one that was increasingly dominated by television. Furuhata demonstrates how avant-garde filmmaking intersected with media history, and how sophisticated debates about film theory emerged out of dialogues with photography, television, and other visual arts.

Overcome by Modernity Harry D. Harootunian.2000 Between the two world wars, Japanese society underwent a massive industrial transformation. The author explores the differences between the United States, England and France which safely modernised and Japan which moved unfortunately towards fascism.

Eros Plus Massacre David Desser.1988-05-22 The decade of the 1960s encompassed a New Wave of films whose makers were rebels, challenging cinematic traditions and the culture at large. The films of the New Wave in Japan have, until now, been largely overlooked. *Eros plus Massacre* (taking its title from a 1969 Yoshida Yoshishige film) is the first major study devoted to the examination and explanation of Japanese New Wave film. Desser organizes his volume around the defining motifs of the New Wave. Chapters examine in depth such themes as youth, identity, sexuality, and women, as they are revealed in the Japanese film of the sixties. Desser's research in Japanese film archives, his interviews with major figures of the movement, and his keen insight into Japanese culture combine to offer a solid and balanced analysis of films by Oshima, Shinoda, Imamura, Yoshida, Suzuki, and others.

Japanese Transnational Cinema Marcos P Centeno-Martín, Norimasa Morita.2020-10 The aim of this Special Issue lies in expanding contemporary discussions on Japanese Cinema and its transnational aspects by applying new critical methodologies and stances and in revealing the contradictions inherent in the way the old paradigm of 'National Cinema' has traditionally been articulated. In order to do so, this publication highlights the limitations of assessing Japanese film as a cinematic phenomenon confined to its national borders. Throughout this issue, the concept of transnationality is not confined to a single definition and is instead used as an analytical framework which allow authors to surpass narrow perspectives that neglect the complex nature of Japanese film in terms of its esthetics, narratives, and theoretical approaches as well as production, consumption, and distribution systems. This volume casts light on the extraordinary international flows of images, stories, iconographies, and theories between Japan and other countries, and assesses the dialectic relationship between two apparently contradictory aspects: external influences and Japanese uniqueness, revealing how 'uniquely Japanese' films may ironically contain foreign codes of

representation. Thus, the articles presented here bring a more comprehensive understanding of how global cultural flows have shaped local creativity. Some authors adopt additional transnational perspectives, through which they analyse how Japan is represented as 'other' from outside and how the rest of the world is represented by Japan, or propose a renewal of film theories on Japanese cinema that have traditionally been dominated by Western writings. Overall, manuscripts included in this publication help the reader to understand different ways in which Japan expands beyond Japanese Cinema and Japanese Cinema expands beyond Japan.

The Oxford Handbook of Japanese Cinema Daisuke Miyao.2014 This book provides a multifaceted single-volume account of Japanese cinema. It addresses productive debates about what Japanese cinema is, where Japanese cinema is, as well as what and where Japanese cinema studies is, at the so-called period of crisis of national boundary under globalization and the so-called period of crisis of cinema under digitalization.

This Perversion Called Love Margherita Long.2009-10-08 This Perversion Called Love positions one of Japan's most canonical and best translated 20th century authors at the center of contemporary debates in feminism. Examining sexual perversion in Tanizaki's aesthetic essays, cultural criticism, cinema writings and short novels from the 1930s, it argues that Tanizaki understands human subjectivity in remarkably Freudian terms, but that he is much more critical than Freud about what it means for the possibility of love. According to Tanizaki, perversion involves not the proliferation of interesting gender positions, but rather the tragic absence of even two sexes, since femininity is only defined as man's absence, supplement, or complement. In this fascinating work, author Margherita Long reads Tanizaki with a theoretical complexity he demands but has seldom received. As a critique of the historicist and gender-focused paradigms that inform much recent work in Japanese literary and cultural studies, *This Perversion Called Love* offers exciting new interpretations that should spark controversy in the fields of feminist theory and critical Asian studies.

A New History of Japanese Cinema Isolde Standish.2006-05-08 In *A New History of Japanese Cinema* Isolde Standish focuses on the historical development of Japanese film. She details an industry and an art form shaped by the competing and merging forces of traditional culture and of economic and technological innovation. Adopting a thematic, exploratory approach, Standish links the concept of Japanese cinema as a system of communication with some of the central discourses of the twentieth century: modernism, nationalism, humanism, resistance, and gender. After an introduction outlining the earliest years of cinema in Japan, Standish demonstrates cinema's symbolic position in Japanese society in the 1930s - as both a metaphor and a motor of modernity. Moving into the late thirties and early forties, Standish analyses cinema's relationship with the state-focusing in particular on the war and occupation periods. The book's coverage of the post-occupation period looks at romance films in particular. Avant-garde directors came to the fore during the 1960s and early seventies, and their work is discussed in depth. The book concludes with an investigation of genre and gender in mainstream films of recent years. In grappling with Japanese film history and criticism, most western commentators have concentrated on offering interpretations of what have come to be considered classic films. *A New History of Japanese Cinema* takes a genuinely innovative approach to the subject, and should prove an essential resource for many years to come.

Japanese Cinema Alastair Phillips, Julian Stringer.2007-12-18 *Japanese Cinema* includes twenty-four chapters on key films of Japanese cinema, from the silent era to the present day, providing a comprehensive introduction to Japanese cinema history and Japanese culture and society. Studying a range of important films, from *Late Spring*, *Seven Samurai* and *In the Realm of the Senses* to *Godzilla*, *Hana-Bi* and *Ring*, the collection includes discussion of all the major directors of Japanese cinema including Ozu, Mizoguchi, Kurosawa, Oshima, Suzuki, Kitano and Miyazaki. Each chapter discusses the film in relation to aesthetic, industrial or critical issues and ends with a complete filmography for each director. The book also includes a full glossary of terms and a comprehensive bibliography of readings on Japanese cinema. Bringing together leading international scholars and showcasing pioneering new research, this book is essential reading for all students and general readers interested in one of the world's most important film industries.

Japanese Cinema Encyclopedia Thomas Weisser, Yuko Mihara Weisser. 1997 Those familiar with the author's previous forays into the world of Hong Kong Cinema and Spaghetti Westerns will know pretty much what to expect here, and it falls far short of any dictionary definition of essential. Short, cursory capsule reviews, short on insight, style and cultural context and high on typographical and factual errors, accompanied by an arbitrary star rating from one to four. The main virtue of Weisser's self-published book is its rigorously completist approach. Even though it states that it is not the aim to include every single film from Japan ever released, with separate editions available for a more complete look at Horror, Science Fiction and Fantasy, and Sex Films, and one planned for animation (please check our subsequent books [sic], Weisser writes in the intro for the fourth edition), this initial volume certainly covers a lot of films and does give quite a good indication as to how much is actually out there.

Historical Dictionary of Japanese Cinema Jasper Sharp. 2011-10-13 The cinema of Japan predates that of Russia, China, and India, and it has been able to sustain itself without outside assistance for over a century. Japanese cinema's long history of production and considerable output has seen films made in a variety of genres, including melodramas, romances, gangster movies, samurai movies, musicals, horror films, and monster films. It has also produced some of the most famous names in the history of cinema: Akira Kurosawa, Hayao Miyazaki, Beat Takeshi, Toshirô Mifune, Godzilla, The Ring, Akira, Rashomon, and Seven Samurai. The Historical Dictionary of Japanese Cinema is an introduction to and overview of the long history of Japanese cinema. It aims to provide an entry point for those with little or no familiarity with the subject, while it is organized so that scholars in the field will also be able to use it to find specific information. This is done through a detailed chronology, an introductory essay, and appendixes of films, film studios, directors, and performers. The cross-referenced dictionary entries cover key films, genres, studios, directors, performers, and other individuals. This book is an excellent access point for students, researchers, and anyone wanting to know more about Japanese cinema.

Japanese Horror Cinema Jay McRoy. 2005 A much-needed critical introduction to some of the most important Japanese horror films produced over the last fifty years, Japanese Horror Cinema provides an insightful examination of the tradition's most significant trends and themes. The book examines the genre's dominant aesthetic, cultural, political and technological underpinnings, and individual chapters address key topics such as: the debt Japanese horror films owe to various Japanese theatrical and literary traditions; the popular avenging spirit motif; the impact of atomic warfare, rapid industrialisation and apocalyptic rhetoric on Japanese visual culture; the extents to which changes in the economic and social climate inform representations of monstrosity and gender; the influence of recent shifts in audience demographics; and the developing relations (and contestations) between Japanese and Western (Anglo-American and European) horror film tropes and traditions. Extensive coverage of the central thematic concerns and stylistic traits of Japanese horror cinema makes this volume an indispensable text for a myriad of film and cultural studies courses.

What Is Japanese Cinema? Yomota Inuhiko. 2019-04-16 What might Godzilla and Kurosawa have in common? What, if anything, links Ozu's sparse portraits of domestic life and the colorful worlds of anime? In *What Is Japanese Cinema?* Yomota Inuhiko provides a concise and lively history of Japanese film that shows how cinema tells the story of Japan's modern age. Discussing popular works alongside auteurist masterpieces, Yomota considers films in light of both Japanese cultural particularities and cinema as a worldwide art form. He covers the history of Japanese film from the silent era to the rise of J-Horror in its historical, technological, and global contexts. Yomota shows how Japanese film has been shaped by traditional art forms such as kabuki theater as well as foreign influences spanning Hollywood and Italian neorealism. Along the way, he considers the first golden age of Japanese film; colonial filmmaking in Korea, Manchuria, and Taiwan; the impact of World War II and the U.S. occupation; the Japanese film industry's rise to international prominence during the 1950s and 1960s; and the challenges and technological shifts of recent decades. Alongside a larger thematic discussion of what defines and characterizes Japanese film, Yomota provides insightful readings of canonical directors including Kurosawa, Ozu, Suzuki, and Miyazaki as well as genre

movies, documentaries, indie film, and pornography. An incisive and opinionated history, *What Is Japanese Cinema?* is essential reading for admirers and students of Japan's contributions to the world of film.

Agitator Tom Mes.2006 [This work] examines all the director's ground-breaking films in-depth, revealing a provocative but remarkably consistent body of work--Back cover.

Discourses of the Vanishing Marilyn Ivy.2010-02-15 Japan today is haunted by the ghosts its spectacular modernity has generated. Deep anxieties about the potential loss of national identity and continuity disturb many in Japan, despite widespread insistence that it has remained culturally intact. In this provocative conjoining of ethnography, history, and cultural criticism, Marilyn Ivy discloses these anxieties—and the attempts to contain them—as she tracks what she calls the vanishing: marginalized events, sites, and cultural practices suspended at moments of impending disappearance. Ivy shows how a fascination with cultural margins accompanied the emergence of Japan as a modern nation-state. This fascination culminated in the early twentieth-century establishment of Japanese folklore studies and its attempts to record the spectral, sometimes violent, narratives of those margins. She then traces the obsession with the vanishing through a range of contemporary reconfigurations: efforts by remote communities to promote themselves as nostalgic sites of authenticity, storytelling practices as signs of premodern presence, mass travel campaigns, recallings of the dead by blind mediums, and itinerant, kabuki-inspired populist theater.

Ida Lupino, Director Therese Grisham, Julie Grossman.2017-05-23 Dominated by men and bound by the restrictive Hays Code, postwar Hollywood offered little support for a female director who sought to make unique films on controversial subjects. But Ida Lupino bucked the system, writing and directing a string of movies that exposed the dark underside of American society, on topics such as rape, polio, unwed motherhood, bigamy, exploitative sports, and serial murder. The first in-depth study devoted to Lupino's directorial work, this book makes a strong case for her as a trailblazing feminist auteur, a filmmaker with a clear signature style and an abiding interest in depicting the plights of postwar American women. *Ida Lupino, Director* not only examines her work as a cinematic auteur, but also offers a serious consideration of her diverse and long-ranging career, getting her start in Hollywood as an actress in her teens and twenties, directing her first films in her early thirties, and later working as an acclaimed director of television westerns, sitcoms, and suspense dramas. It also demonstrates how Lupino fused generic elements of film noir and the social problem film to create a distinctive directorial style that was both highly expressionistic and grittily realistic. *Ida Lupino, Director* thus shines a long-awaited spotlight on one of our greatest filmmakers.

Re-agitator Tom Mes.2013 *Re-Agitator*. collects more than ten years' worth of Tom Mes' writing on respected Japanese filmmaker Takashi Miike. From dusty film sets in Japan to festival intrigue on the Riviera, and from the straight-to-video ghetto to the stage, Mes covers the full scope of this unclassifiable filmmaker's life and work - with the kind of detail and intimacy that only an insider can provide. This luxurious coffee-table hardback also contains previously unpublished material and explores the background and development of the Japanese film industry over the past 20 years.

Primitive Passions Rey Chow.1995 *On Chinese cinema*

Time And Place Are Nonsense The Films Of Seijun Su Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the ability of words has been much more evident than ever. They have the capability to inspire, provoke, and ignite change. Such could be the essence of the book **Time And Place Are Nonsense The Films Of Seijun Su**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall affect on readers.

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