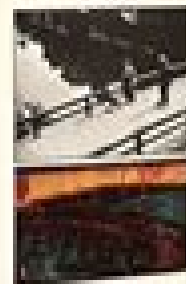


Noel Burch

To the Distant Observer

Form and meaning
in the Japanese
cinema



Burch

To the Distant Observer

COLLAR

To The Distant Observer Form And Meaning In Japanese Cinema

Valerie Wee



To The Distant Observer Form And Meaning In Japanese Cinema:

To the distant observer Noël Burch, 1976 **"To" Her Distant Observer** Noël Burch, 1979 *The Japanese Cinema Book* Hideaki Fujiki, Alastair Phillips, 2020-04-02

The Japanese Cinema Book provides a new and comprehensive survey of one of the world's most fascinating and widely admired filmmaking regions. In terms of its historical coverage, broad thematic approach, and the significant international range of its authors, it is the largest and most wide-ranging publication of its kind to date. Ranging from renowned directors such as Akira Kurosawa to neglected popular genres such as the film musical, and encompassing topics such as ecology, spectatorship, home movies, colonial history, and relations with Hollywood and Europe, The Japanese Cinema Book presents a set of new and often surprising perspectives on Japanese film. With its plural range of interdisciplinary perspectives based on the expertise of established and emerging scholars and critics, The Japanese Cinema Book provides a groundbreaking picture of the different ways in which Japanese cinema may be understood as a local, regional, national, transnational, and global phenomenon. The book's innovative structure combines general surveys of a particular historical topic or critical approach with various micro-level case studies. It argues there is no single fixed Japanese cinema, but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship with other cinemas, media, and regions. The Japanese Cinema Book is divided into seven inter-related sections: Theories and Approaches, Institutions and Industry, Film Style, Genre, Times and Spaces of Representation, Social Contexts, Flows and Interactions.

The Oxford Handbook of Japanese Cinema Daisuke Miyao, 2014

The reality of transnational innovation and dissemination of new technologies, including digital media, has yet to make a dent in the deep-seated culturalism that insists on reinscribing a divide between the West and Japan. The Oxford Handbook of Japanese Cinema aims to counter this trend toward dichotomizing the West and Japan and to challenge the pervasive culturalism of today's film and media studies. Featuring twenty essays, each authored by a leading researcher in the field, this volume addresses productive debates about where Japanese cinema is and where Japanese cinema is going at the period of crisis of national boundary under globalization. It reevaluates the position of Japanese cinema within the discipline of cinema and media studies and beyond, and situates Japanese cinema within the broader fields of transnational film history. Likewise, it examines the materiality of Japanese cinema, scrutinizes cinema's relationship to other media, and identifies the specific practices of film production and reception. As a whole, the volume fosters a dialogue between Japanese scholars of Japanese cinema, film scholars of Japanese cinema based in Anglo-American and European countries, film scholars of non-Japanese cinema, film archivists, film critics, and filmmakers familiar with film scholarship. A comprehensive volume that grasps Japanese cinema under the rubric of the global and also fills the gap between Japanese and non-Japanese film studies and between theories and practices, The Oxford Handbook of Japanese Cinema challenges and responds to the major developments underfoot in this rapidly changing field.

Japanese Cinema Alastair Phillips, Julian Stringer, 2007-12-18

From the Seven Samurai and Godzilla to the Ring, this is

an outstanding collection of twenty four articles on key films of Japanese cinema from the silent era to the present day that presents a full introduction to Japanese cinema history culture and society Contemporary Japanese Cinema Since Hana-Bi Adam Bingham,2015-06-23 This book studies the key genres in contemporary Japanese cinema through analysis of their key representative films It considers both those films whose generic lineage is clearly definable samurai yakuza horror as well as the singularity of several recent trends in the country s filmmaking such as magic realist filmmaking **A Companion to Japanese Cinema** David Desser,2022-04-22 Go beyond Kurosawa and discover an up to date and rigorous examination of historical and modern Japanese cinema In A Companion to Japanese Cinema distinguished cinematic researcher David Desser delivers insightful new material on a fascinating subject ranging from the introduction and exploration of under appreciated directors like Uchida Tomu and Yoshimura Kozaburo to an appreciation of the Golden Age of Japanese cinema from the point of view of little known stars and genres of the 1950s This Companion includes new resources that deal in depth with the issue of gender in Japanese cinema including a sustained analysis of Kawase Naomi arguably the most important female director in Japanese film history Readers will appreciate the astute material on the connections and relationships that tie together Japanese television and cinema with implications for understanding the modern state of Japanese film The Companion concludes with a discussion of the Japanese media s response to the 3 11 earthquake and tsunami that devastated the nation The book also includes A thorough introduction to the History Ideology and Aesthetics of Japanese cinema including discussions of Kyoto as the cinematic center of Japan and the Pure Film Movement and modern Japanese film style An exploration of the background to the famous story of Taki no Shiraito and the significant and underappreciated contributions of directors Uchida Tomu as well as Yoshimura Kozaburo A rigorous comparison of old and new Japanese cinema including treatments of Ainu in documentary films and modernity in film exhibition Practical discussions of intermediality including treatments of scriptwriting in the 1930s and the influence of film on Japanese television Perfect for upper level undergraduate and graduate students studying Japanese and Asian cinema A Companion to Japanese Cinema is a must read reference for anyone seeking an insightful and contemporary discussion of modern scholarship in Japanese cinema in the 20th and 21st centuries 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 **The Red Years** Gavin Walker,2020-11-24 The analysis of May 68 in Paris Berkeley and the Western world has been widely reconsidered But 1968 is not only a year that conjures up images of Paris Frankfurt or Milan It is also the pivotal year for a new anti colonial and anti capitalist politics to erupt across the Third World Asia Africa the Middle East and Latin America Japan s position neither in the West nor in the Third World provoked a complex and intense round of mass mobilizations through the 1960s and early 70s The Japanese situation remains remarkably under examined globally Beginning in the late 1950s a New Left independent of the prewar

Japanese communist moment itself of major historical importance in the 1920s and 30s came to produce one of the most vibrant decades of political organization political thought and political aesthetics in the global twentieth century In the present volume major thinkers of the Left in Japan alongside scholars of the 1968 movements reexamine the theoretical sources historical background cultural productions and major organizational problems of the 1968 revolutions in Japan

Japanese Horror Cinema and Deleuze Rachel Elizabeth Barraclough,2022-01-13 Using theories of national transnational and world cinema and genre theories and psychoanalysis as the basis of its argument Japanese Horror Cinema and Deleuze argues that these understandings of Japanese horror films can be extended in new ways through the philosophy of Deleuze In particular the complexities and nuances of how films like Ju On The Grudge 2002 Audition 1999 and Kairo 2001 and beyond form dynamic transformative global networks between industries directors and audiences can be considered Furthermore understandings of how key horror tropes and motifs apply to these films and others more broadly such as the idea of the monstrous feminine can be transformed allowing these models to become more flexible **Routledge**

Handbook of Japanese Cinema Joanne Bernardi,Shota T. Ogawa,2020-08-09 The Routledge Handbook of Japanese Cinema provides a timely and expansive overview of Japanese cinema today through cutting edge scholarship that reflects the hybridity of approaches defining the field The volume s twenty one chapters represent work by authors with diverse backgrounds and expertise recasting traditional questions of authorship genre and industry in broad conceptual frameworks such as gender media theory archive studies and neoliberalism The volume is divided into four parts each representing an emergent area of inquiry Decentring Classical Cinema Questions of Industry Intermedia as an Approach The Object Life of Film This is the first anthology of Japanese cinema scholarship to span the temporal framework of 200 years from the vibrant magic lantern culture of the nineteenth century through to the formation of the film industry in the twentieth century and culminating in cinema s migration to gaming surveillance video and other new media platforms of the twenty first century This handbook will prove a useful resource to students and scholars of Japanese studies film studies and cultural studies more broadly *Encyclopedia of Early Cinema* Richard Abel,2005 One volume reference work on the first twenty five years

of the cinema s international emergence from the early 1890s to the mid 1910s *Transcendence and Spirituality in Japanese Cinema* Melissa Croteau,2022-11-14 This book explores significant representations of Shinto and Buddhist sacred space spiritual symbols and religious concepts that are embedded in the secular framework of Japanese films aimed at general audiences in Japan and globally These cinematic masterpieces by directors Akira Kurosawa Hayao Miyazaki Hirokazu Kore eda and Makoto Shinkai operate as expressions of and potentially catalysts for transcendence of various kinds particularly during the Heisei era 1989 2019 when Japan experienced severe economic hardship and devastating natural disasters The book s approach to aesthetics and religion employs the multifaceted concepts of ma structuring intervals liminal space time k emptiness sky mono no aware compassionate sensibility resigned sadness and musubi generative

interconnection examining the dynamic evolving nature of these ancient principles that are at once spiritual aesthetic and philosophical Scholars and enthusiasts of Japanese cinema live action and anime religion and film cinematic aesthetics and the relationship between East Asian religions and the arts will find fresh perspectives on these in this book which moves beyond conventional notions of transcendental style and essentialized approaches to the multivalent richness of Japanese aesthetics

Japanese Film and the Challenge of Video Tom Mes,2023-05-19 This book explores the phenomenon of V Cinema founded in Japan in 1989 as a distribution system for direct to video movies which film companies began making having failed to recoup their investment in big budget films It examines how studios and directors worked quickly to capitalize on niche markets or upcoming and current trends and how as a result this period of history in Japanese cinema was an exceptionally diverse and vibrant film scene It highlights how although the V Cinema industry declined from around 1995 the explosion in quantity and variety of such movies established and cemented many specific genres of Japanese film Importantly the book argues that film scholars who have long looked down on video as a substandard medium without scholarly interest have been wrong to do so and that V Cinema challenges accepted notions of cultural value providing insight into the formation of cinematic canons and inviting us to rethink what is meant by Japanese cinema

A Critical Handbook of Japanese Film Directors Alexander Jacoby,2013-02-10 A comprehensive volume on major directors in the history of Japanese film This important work fills the need for a reasonably priced yet comprehensive volume on major directors in the history of Japanese film With clear insight and without academic jargon Jacoby examines the works of over 150 filmmakers to uncover what makes their films worth watching Included are artistic profiles of everyone from Yutaka Abe to Isao Yukisada including masters like Kinji Fukasaku Juzo Itami Akira Kurosawa Takashi Miike Kenji Mizoguchi Yasujiro Ozu and Yoji Yamada Each entry includes a critical summary and filmography making this book an essential reference and guide UK based Alexander Jacoby is a writer and researcher on Japanese film

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

Japanese Horror Films and their American Remakes Valerie Wee,2013-10-23 The Ring 2002 Hollywood s remake of the Japanese cult success Ringu 1998 marked the beginning of a significant trend in the late 1990s and early 2000s of American adaptations of Asian horror films This book explores this complex process of adaptation paying particular attention to the various transformations that occur when texts cross cultural boundaries Through close readings of a range of Japanese horror films and their Hollywood remakes this study addresses the social cultural aesthetic and generic features of each

national cinema's approach to and representation of horror within the subgenre of the ghost story tracing convergences and divergences in the films narrative trajectories aesthetic style thematic focus and ideological content In comparing contemporary Japanese horror films with their American adaptations this book advances existing studies of both the Japanese and American cinematic traditions by illustrating the ways in which each tradition responds to developments in its social cultural and ideological milieu and examining Japanese horror films and their American remakes through a lens that highlights cross cultural exchange and bilateral influence The book will be of interest to scholars of film media and cultural studies

Word and Image in Japanese Cinema Dennis Washburn, Carole Cavanaugh, 2001 Word and Image in Japanese Cinema examines the complex relationship between the temporal order of linguistic narrative and the spatiality of visual spectacle a dynamic that has played an important role in much of Japanese film The tension between the controlling order of words and the liberating fragmentation of images has been an important force that has shaped modern culture in Japan and that has also determined the evolution of its cinema In exploring the rift between word and image the essays in this volume clarify the cultural imperatives that Japanese cinema reflects as well as the ways in which the dialectic of word and image has informed the understanding and critical reception of Japanese cinema in the West

The Japanese Period Film S.A. Thornton, 2007-11-13 This study examines the history of the Japanese period film and proposes that a powerful relationship exists between the past and present in Japan's narrative tradition The first section of the book analyzes the form and function of the Japanese period film describing the unique iconography and characteristics of films set in the past The author also examines how the period film has allowed Japanese filmmakers to circumvent government censorship by serving as a rhetorical device with which they can explore contemporary concerns through a criticism of the past The final section of the book contains chapters that focus on the narrative in Japanese epic religion theater and modern popular literature A complete filmography and bibliography are included

The Cinema of Gosho Heinosuke Arthur Nolletti, 2005 The first book length work in English of one of the most important directors of the Golden Age of Japanese cinema

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