

# CONTEMPORARY JAPANESE CINEMA SINCE HANA-BI

ADAM BINGHAM



# Contemporary Japanese Cinema Since Hana Bi Traditions In World Cinema Eup

**Alisa Freedman**



## **Contemporary Japanese Cinema Since Hana Bi Traditions In World Cinema Eup:**

**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

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The Cinema Book Bloomsbury Publishing, 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film

Tradition, Culture and Aesthetics in Contemporary Asian Cinema Peter C. Pugsley, 2016-02-24 From the critically acclaimed Malaysian film *Sepet* to the on going box office successes of the films created by Hong Kong director Wong Kar Wai cinematic texts from the nations of Asia are increasingly capturing audiences beyond their national boundaries Tradition Culture and Aesthetics in Contemporary Asian Cinema explores the rise of popular Asian cinema and provides an understanding of the aesthetic elements that mark these films as Asian cinema Incorporating examples of contemporary films from China Japan Hong Kong Korea Singapore Malaysia and India Peter C Pugsley gives readers a fresh insight into the rapidly developing discourse on popular Asian media The book s chapters focus on the aesthetic features of national cinemas and the intersections of local global encountered in the production distribution and consumption of contemporary Asian films By tracking across some of the most influential countries in Asia the book is able to offer new perspectives into the visual and aural features that create greater understanding between East and West As distribution and technological advances make Asian films more readily available an understanding of the different aesthetics at play will enable readers of this book to recognise key cultural motifs found in cinematic texts from Asia

Cinema at the City's Edge Yomi Braester, James Tweedie, 2010-12-01 East Asia is a pivotal region in the advancement of media technologies globalized consumerism and branding economies City and urban spaces are now attracting cinematic imaginaries and the academic examination of visual images and urban space in East Asian contexts Highlighting changing conceptions and blurring boundaries of where city ends and cinema begins this collection offers an original contribution to film media and cultural studies urban studies and sociology Koichi Iwabucchi Waseda University The originality of this book on the fragmented cities of Asia lies in the manner in which it pins down the relationship between visual images and urban space The arguments are

eloquent and persuasive with close readings of critical media texts Many of the dynamic issues tackled in the book are on the edge of film and cultural studies in Asia and should attract a wide readership Zhou Xuelin University of Auckland

**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

**The Cinema of Takeshi Kitano** Sean Redmond, 2013-03-12 The Cinema of Takeshi Kitano Flowering Blood is a detailed aesthetic Deleuzian and phenomenological exploration of Japan's finest currently working film director performer and celebrity The volume uniquely explores Kitano's oeuvre through the tropes of stillness and movement becoming animal melancholy and loss intensity schizophrenia and radical alterity and through the aesthetic temperatures of color light camera movement performance and urban and oceanic space In this highly original monograph all of Kitano's films are given due consideration including A Scene at the Sea 1991 Sonatine 1993 Dolls 2002 and Outrage 2010

**Arthouse Crime Scenes** Geoff King, 2024-11-14 Arthouse Crime Scenes is the first book to address the relationship between art cinema and crime contributing to the study of both categories Case studies are provided of works by celebrated filmmakers including Lucretia Martell Kleber Mendonça Filho Bong Joon Ho Nuri Bilge Ceylan Hirokazu Koreeda Jia Zhangke Andrey Zvyagintsev and Lee Chang-dong How is crime represented in art cinema And how can this be understood in the context of global sociopolitical and film industrial trends Arthouse crime scenes draw on variable combinations of elements associated with art cinema and crime genres Crime might be shown or lurk only at the edges It might be left unresolved or unexplained Crime can be petty and small scale or raise big questions associated with the arthouse sector political issues the nature of humanity truth and knowability In this book close textual analysis is combined with focus on social and industrial contexts A recurring theme is the situation of arthouse crime films within differing manifestations of broader processes of late modern neoliberal globalization and cultural hybridity Approaches examined range from the oblique to social realism and other mixtures of crime and arthouse tendencies

Contemporary Asian Cinema Tereska Ciecko Anne, 2006-02 Presenting an authoritative

assessment of contemporary Asian cinema this work describes the cultural aspects of popular film production analyzing key films in the context of the national the regional and the global      *The Cinema Book* Pam Cook,2007-11-05 It comprises seven main sections Hollywood Cinema and Beyond The Star System Technologies World Cinemas Genre Authorship and Cinema and Developments in Theory      **Introducing Japanese Popular Culture** Alisa Freedman,2023-04-18 Specifically designed for use in a range of undergraduate and graduate courses while reaching specialists and general readers this second edition of *Introducing Japanese Popular Culture* is a comprehensive textbook offering an up to date overview of a wide variety of media forms It uses particular case studies as a way into examining the broader themes in Japanese culture and provides a thorough analysis of the historical and contemporary trends that have shaped artistic production as well as politics society and economics As a result more than being a time capsule of influential trends this book teaches enduring lessons about how popular culture reflects the societies that produce and consume it With contributions from an international team of scholars representing a range of disciplines from history and anthropology to art history and media studies the book covers Characters Television Videogames Fan media and technology Music Popular cinema Anime Manga Spectacles and competitions Sites of popular culture Fashion Contemporary art Written in an accessible style with ample description and analysis this textbook is essential reading for students of Japanese culture and society Asian media and popular culture globalization and Asian Studies in general It is a go to handbook for interested readers and a compendium for scholars

*Statistical Approach to the Aesthetic Communication of a Narrative Film* Subhash Chandra Chakraborty,2008

Contemporary Japanese Film Mark Schilling,1999-11-01 This comprehensive look at Japanese cinema in the 1990s includes nearly four hundred reviews of individual films and a dozen interviews and profiles of leading directors and producers Interpretive essays provide an overview of some of the key issues and themes of the decade and provide background and context for the treatment of individual films and artists In Mark Schilling s view Japanese film is presently in a period of creative ferment with a lively independent sector challenging the conventions of the industry mainstream Younger filmmakers are rejecting the stale formulas that have long characterized major studio releases reaching out to new influences from other media television comics music videos and even computer games and from both the West and other Asian cultures In the process they are creating fresh and exciting films that range from the meditative to the manic offering hope that Japanese film will not only survive but thrive as it enters the new millennium      **Current Contents. Arts & Humanities**

Institute for Scientific Information,1998

**The Cultural Career of Coolness** Ulla Haselstein,Irmela

Hijiya-Kirschner, Catrin Gersdorf,Elena Giannoulis,2013-10-10 Cool is a word of American English that has been integrated into the vocabulary of numerous languages around the globe Today it is a term most often used in advertising trendy commodities or more generally in promoting urban lifestyles in our postmodern age But what is the history of the term cool When has coolness come to be associated with certain modes of contemporary self fashioning On what grounds do certain

nations claim a privilege to be recognized as cool These are some of the questions that served as a starting point for a comparative cultural inquiry which brought together specialists from American Studies and Japanese Studies but also from Classics Philosophy and Sociology The conceptual grid of the volume can be described as follows 1 Coolness is a metaphorical term for affect control It is tied in with cultural discourses on the emotions and the norms of their public display and with gendered cultural practices of subjectivity 2 In the course of the cultural transformations of modernity the term acquired new importance as a concept referring to practices of individual ethnic and national difference 3 Depending on cultural context coolness is defined in terms of aesthetic detachment and self irony of withdrawal dissidence and even latent rebellion 4 Coolness often carries undertones of ambivalence The situational adequacy of cool behavior becomes an issue for contending ethical and aesthetic discourses since an ethical ideal of self control and a strategy of performing self control are inextricably intertwined 5 In literature and film coolness as a character trait is portrayed as a personal strength as a lack of emotion as an effect of trauma as a mask for suffering or rage as precious behavior or as savvy This wide spectrum is significant artistic productions offer valid insights into contradictions of cultural discourses on affect control 6 American and Japanese cultural productions show that twentieth century notions of coolness hybridize different cultural traditions of affect control

**Tokyo** Matthew D. Firestone, Timothy N. Hornyak, 2008 Written by resident authors the seventh edition of Tokyo City Guide includes Japanese script for all key listings to aid in navigation A bowl of whisked green tea in the teahouse of Hama Rikyu Onshi teien is about as Japanese as it gets The garden was once a pleasure dome for the shogun but now you too can pause and savour the moment as ducks glide by in the pond at your feet and precision plucked pines pose like puffed clouds But cross the narrow wooden bridge over the pond and look backwards framing the teahouse the pond and the pines are the skyscrapers of Shiodome gleaming glass and granite and all built since the turn of the millennium Cinemaya, 2000

**Halliwell's Who's who in the Movies** Leslie Halliwell, 2001 This is an A Z of people in cinema with biographical profiles of actors and actresses directors producers editors and other key personnel as well as notes on the major studios foreign cinema cinematic themes and definitions of technical terms **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 in the Digital Age* Mitsuyo Wada-Marciano, 2012-05-31 Digital technology has transformed cinema's production distribution and consumption patterns and pushed contemporary cinema toward increasingly global markets In the case of Japanese cinema a once moribund industry has been revitalized as regional genres such as anime and Japanese horror now challenge Hollywood's preeminence in global cinema In her rigorous investigations of J horror personal documentary anime and ethnic cinema Mitsuyo Wada Marciano deliberates on the role of the transnational in bringing to the mainstream what were formerly marginal B movie genres She argues persuasively that convergence culture which these films represent constitutes Japan's response to the variegated flows of global economics and culture With its timely analysis of new modes of production emerging from the struggles of Japanese filmmakers and animators to finance and market their work in a post studio era this book holds critical implications for the future of other national cinemas fighting to remain viable in a global marketplace As academics in film and media studies prepare a wholesale shift toward a transnational perspective of film Wada Marciano cautions against jettisoning the entire national cinema paradigm Discussing the technological advances and the new cinematic flows of consumption she demonstrates that while contemporary Japanese film on the one hand expresses the transnational as an object of desire i e a form of total cosmopolitanism on the other hand that desire is indeed inseparable from Japan's national identity Drawing on a substantial number of interviews with auteur directors such as Kore-eda Hirokazu Kurosawa Kiyoshi and Kawase Naomi and incisive analysis of select film texts this compelling original work challenges the presumption that Hollywood is the only authentically global cinema

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