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'It's a return!' - Nikkatsu resurrects 'roman porno' - The Tokyo Reporter

Our Top 10 of 2016 - The Gold Knight

What Happened in New York Between 1981 and 1983 (Published ... - The New York Times

Columnists - Cinema Retro

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.

Love and Heart, Vol. 2 - Chitose Kaido 2021-06-22

Having cleared up the doubts she held about her new roommate Haruma, Yoh starts to relax around him. But was he actually behind the stalker incident...? As Yoh assists the university student association on their recommendation of the handsome vice-president, a new danger approaches!

Japan's Green Monsters - Sean Rhoads 2018-01-26

In 1954, a massive irradiated dinosaur emerged from Tokyo Bay and rained death and destruction on the Japanese capital. Since then Godzilla and other monsters, such as Mothra and Gamera, have gained cult status around the world. This book provides a new interpretation of these monsters, or kaiju-ū, and their respective movies. Analyzing Japanese history, society and film, the authors show the ways in which this monster cinema take on environmental and ecological issues—from nuclear power and industrial pollution to biodiversity and climate change.

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, Toshiro 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.

Theorizing Stupid Media - Aaron Kerner 2019-11-05

This book explores the stupid as it manifests in media—the cinema, television and streamed content, and videogames. The stupid is theorized not as a pejorative term but to address media that “fails” to conform to established narrative conventions, often surfacing at evolutionary

moments. The Transformers franchise is often dismissed as being stupid because its stylistic vernacular privileges kinetic qualities over conventional narration. Similarly, the stupid is often present in genre fails like mother!, or in instances of narrative dissonance—joyously in Adventure Time; more controversially in Gone Home— where a story “feels off” It also manifests in “ludonarrative dissonance” when gameplay and narrative seemingly run counter to one another in videogames like Undertale and Bioshock. This book is addressed to those interested in media that is quirky, spectacle-driven, or generally hard to place—stupid!

Renegotiating Film Genres in East Asian Cinemas and Beyond - Lin Feng 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.

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.

The Changing Face of Korean Cinema - Brian Yecies 2015-12-22

The rapid development of Korean cinema during the decades of the 1960s and 2000s reveals a dynamic cinematic history which runs parallel to the nation's political, social, economic and cultural transformation during these formative periods. This book examines the ways in which South Korean cinema has undergone a transformation from an antiquated local industry in the 1960s into a thriving international cinema in the 21st century. It investigates the circumstances that allowed these two eras to emerge as creative watersheds, and demonstrates the forces behind Korea's positioning of itself as an important contributor to regional and global culture, and especially its interplay with Japan, Greater China, and the United States. Beginning with an explanation of the understudied operations of the film industry during its 1960s take-off, it then offers insight into the challenges that producers, directors, and policy makers faced in the 1970s and 1980s during the most volatile part of Park Chung-hee's authoritarian rule and the subsequent Chun Doo-hwan military government. It moves on to explore the film industry's professionalization in the 1990s and subsequent international expansion in the 2000s. In doing so, it explores the nexus and tensions between film policy, producing, directing, genre, and the internationalization of Korean cinema over half a century. By highlighting the recent transnational turn in national cinemas, this book underscores the impact of developments pioneered by Korean cinema on the transformation of 'Planet Hallyuwood'. It will be of particular interest to students and scholars of Korean Studies and Film Studies.

Divided Lenses - Michael Berry 2017-12-31

Divided Lenses: Screen Memories of War in East Asia is the first attempt to explore how the tumultuous years between 1931 and 1953 have been recreated and renegotiated in cinema. This period saw traumatic conflicts such as the Sino-Japanese War, the Pacific War, and the Korean War, and pivotal events such as the Rape of Nanjing, Pearl Harbor, the Battle of Iwo Jima, and the bombings of Hiroshima and Nagasaki, all of which left a lasting imprint on East Asia and the world. By bringing

together a variety of specialists in the cinemas of East Asia and offering divergent yet complementary perspectives, the book explores how the legacies of war have been reimagined through the lens of film. This turbulent era opened with the Mukden Incident of 1931, which signaled a new page in Japanese militaristic aggression in East Asia, and culminated with the Korean War (1950-1953), a protracted conflict that broke out in the wake of Japan's post-World War II withdrawal from Korea. *Divided Lenses* explores the ways in which events of the intervening decades have continued to shape politics and popular culture throughout East Asia and the world. The essays in part I examine historical trends at work in various "national" cinemas, including China, Taiwan, Japan, Korea, and the United States. Those in part 2 focus on specific themes present in the cinema portraying this period—such as comfort women in Chinese film, the Nanjing Massacre, or nationalism—and how they have been depicted or renegotiated in contemporary films. Of particular interest are contributions drawing from other forms of screen culture, such as television and video games. *Divided Lenses* builds on the growing interest in East Asian cinema by examining how these historic conflicts have been imagined, framed, and revisited through the lens of cinema and screen culture. It will interest later generations living in the shadow of these events, as well as students and scholars in the fields of cinema studies, cultural studies, cold war studies, and World War II history.

World Cinema and the Ethics of Realism - Lúcia Nagib 2011-01-20

A sweeping study of world cinema, illustrating how its creative peaks stem from the urge to reveal otherwise hidden political and social dimensions of reality. >

The Atomic Bomb in Japanese Cinema - Matthew Edwards
2018-07-24

Seventy years after the nuclear attacks on Hiroshima and Nagasaki, Japan is still dealing with the effects of the bombings on the national psyche. From the Occupation Period to the present, Japanese cinema had offered a means of coming to terms with one of the most controversial events of the 20th century. From the monster movies *Gojira* (1954) and

Mothra (1961) to experimental works like Go Shibata's NN-891102 (1999), atomic bomb imagery features in all genres of Japanese film. This collection of new essays explores the cultural aftermath of the bombings and its expression in Japanese cinema. The contributors take on a number of complex issues, including the suffering of the survivors (hibakusha), the fear of future holocausts and the danger of nuclear warfare. Exclusive interviews with Go Shibata and critically acclaimed directors Roger Spottiswoode (Hiroshima) and Steven Okazaki (White Light/Black Rain) are included.

Queer Sinophone Cultures - Howard Chiang 2013-11-26

The Sinophone framework emphasises the diversity of Chinese-speaking communities and cultures, and seeks to move beyond a binary model of China and the West. Indeed, this strikingly resembles attempts within the queer studies movement to challenge the dimorphisms of sex and gender. Bringing together two areas of study that tend to be marginalised within their home disciplines Queer Sinophone Cultures innovatively advances both Sinophone studies and queer studies. It not only examines film and literature from Mainland China but expands its scope to encompass the underrepresented 'Sinophone' world at large (in this case Taiwan, Hong Kong, Malaysia, Singapore, and beyond). Further, where queer studies in the U.S., Europe, and Australia often ignore non-Western cultural phenomena, this book focuses squarely on Sinophone queerness, providing fresh critical analyses of a range of topics from works by the famous director Tsai Ming-Liang to the history of same-sex soft-core pornography made by the renowned Shaw Brothers Studios. By instigating a dialogue between Sinophone studies and queer studies, this book will have broad appeal to students and scholars of modern and contemporary China studies, particularly to those interested in film, literature, media, and performance. It will also be of great interest to those interested in queer studies more broadly.

Tokyoscope - Patrick Macias 2001-11-05

Didja know that Samuel L. Jackson's Biblical speech in Pulp Fiction was borrowed from the brain-damaged Sonny Chiba karate flick The Bodyguard? Or that the design for the Smog Monster in Godzilla vs. the

Smog Monster was based on a bathroom sketch of female anatomy? TokyoScope: The Japanese Cult Film Companion is the first book of its kind: an elegantly designed, engagingly written introduction to the world of Japanese pop films covering Godzilla, karate, gangster, horror, Japan's infamous "pink" movies, and much more.

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.

The Forgotten Victims of Sexual Violence in Film, Television and New Media - Stephanie Patrick 2022-05-09

This edited collection provides an intersectional and transnational exploration of representations of sexual violence and rape within films, television shows, and digital media in the contemporary context of the #MeToo and #TimesUp movements. Drawing upon sociology, gender studies, cultural studies, media studies, and Black feminist studies, chapters focus on women and texts at the margins of mainstream culture's depictions of sexual violence. The editors and contributors examine the dominant narrative of the thin, cisgender, heterosexual white female victim, and the ways in which social and cultural conversations around race and gender impact and are impacted by depictions of sexual violence in media. This book will be of interest to scholars and students in sociology, gender studies, and media studies, particularly those interested in the intersectionality of race and gender. Chapter 1 is available open access under a Creative Commons Attribution 4.0 International License via link.springer.com.

Revisiting Minjung - Sunyoung Park 2019

Foremost scholars of 1980s Korea revisit the current perspectives on this pivotal period, expanding the horizons of Korean cultural studies by reassessing old conventions and adding new narratives

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.

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.

Global Art Cinema - Rosalind Galt 2010-04-14
"Art cinema" has for over fifty years defined how audiences and critics imagine film outside Hollywood, but surprisingly little scholarly attention has been paid to the concept since the 1970s. And yet in the last thirty

years art cinema has flourished worldwide. The emergence of East Asian and Latin American new waves, the reinvigoration of European film, the success of Iranian directors, and the rise of the film festival have transformed the landscape of world cinema. This book brings into focus art cinema's core internationalism, demonstrating its centrality to understanding film as a global phenomenon. The book reassesses the field of art cinema in light of recent scholarship on world film cultures. In addition to analysis of key regions and films, the essays cover topics including theories of the film image; industrial, aesthetic, and political histories; and art film's intersections with debates on genre, sexuality, new media forms, and postcolonial cultures. *Global Art Cinema* brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant, provocative, and, in fact, fundamental to contemporary film studies.

Japanese Cinema Between Frames - Laura Lee 2017-11-08

This book explores the rich complexity of Japan's film history by tracing how cinema has been continually reshaped through its dynamic engagement within a shifting media ecology. Focusing on techniques that draw attention to the interval between frames on the filmstrip, something that is generally obscured in narrative film, Lee uncovers a chief mechanism by which, from its earliest period, the medium has capitalized on its materiality to instantiate its contemporaneity. In doing so, cinema has bound itself tightly with adjacent visual forms such as anime and manga to redefine itself across its history of interaction with new media, including television, video, and digital formats. *Japanese Cinema Between Frames* is a bold examination of Japanese film aesthetics that reframes the nation's cinema history, illuminating processes that have both contributed to the unique texture of Japanese films and yoked the nation's cinema to the global sphere of film history.

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