

Beat Takeshi Vs Takeshi Kitano

Beat Takeshi Vs. Takeshi Kitano Beat Takeshi Vs. Takeshi Kitano Kitano Takeshi Reading a Japanese Film Japanese Cinema in the Digital Age Japanese Cinema Kitano Takeshi Asian Cinema The Toho Studios Story Sight and Sound 'Beat' Takeshi Kitano International Index to Film Periodicals Cinemaya 100 Road Movies The Rough Guide to Gangster Movies We Gotta Have It Elena Fanailova Bomb American Cinematographer Kashō Abe Aaron Gerow Keiko I. McDonald Mitsuyo Wada-Marciano Alastair Phillips Aaron Andrew Gerow Stuart Galbraith IV Brian Jacobs Jason Wood Lloyd Hughes Esther Iverem Elena Fanailova Beat Takeshi Vs. Takeshi Kitano Beat Takeshi Vs. Takeshi Kitano Kitano Takeshi Reading a Japanese Film Japanese Cinema in the Digital Age Japanese Cinema Kitano Takeshi Asian Cinema The Toho Studios Story Sight and Sound 'Beat' Takeshi Kitano International Index to Film Periodicals Cinemaya 100 Road Movies The Rough Guide to Gangster Movies We Gotta Have It Elena Fanailova Bomb American Cinematographer *Kashō Abe Aaron Gerow Keiko I. McDonald Mitsuyo Wada-Marciano Alastair Phillips Aaron Andrew Gerow Stuart Galbraith IV Brian Jacobs Jason Wood Lloyd Hughes Esther Iverem Elena Fanailova*

called the world's most original action auteur by the village voice world renowned japanese filmmaker takeshi kitano is an enormously popular figure in his own country not only for his films but for his legendary alter ego comedian beat takeshi the u.s. release this summer of his latest film kikujiro an official selection at cannes 1999 will add to the recognition he gained here with fireworks two years ago and expose an even larger audience to the stylish noir aesthetic previously lauded by such directors as martin scorcese and quentin tarantino kitano's films have won awards at the venice and cannes film festivals but despite his impact on contemporary cinema beat takeshi vs takeshi kitano is the first english language book to be published on his work this collection of essays by casio abe one of japan's preeminent cultural critics examines both kitano's films and his beat takeshi persona offering an incisive and revelatory critique of the japanese consumer culture which kitano's films and comedy both draw on and play against beat takeshi vs takeshi kitano is the first book in kaya's wicked radiance series which examines the work of the new wave of asian filmmakers who are reshaping contemporary cinema

combining a detailed account of the situation in japanese film and criticism with unique close analyses of kitano's films from violent cop to takeshi's the author relates the director to issues of contemporary cinema japanese national identity and globalism

reading a japanese film written by a pioneer of japanese film studies in the united states provides viewers new to japanese cinema with the necessary tools to construct a deeper understanding of some of the most critically acclaimed and thoroughly entertaining films ever made in her introduction keiko mcdonald presents a historical overview and outlines a unified approach to film analysis sixteen readings of films currently available on dvd with english subtitles put theory into practice as she considers a wide range of work from familiar classics by ozu and kurosawa to the films of a younger generation of directors

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

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

the award winning art film hana bi the stoic gangster elegy sonatine the surfer romance a scene at the sea the absurdist comedy getting any the entertainment samurai spectacle zatoichi very different films made under one name kitano takeshi who is this varied and sometimes elusive kitano takeshi what relationship does he have to beat takeshi the name he also uses as an actor and immensely popular media personality in japan is he an artistic auteur in the traditional sense offering a singular vision easily identifiable in all his work or a new kind of star who manages multiples identities strategically changing them from film to film and situation to situation this book will explore these issues of auteurship and stardom in the films of kitano takeshi especially as they relate to problems of personal and national identity in a japan confronting an age of globalization starting in his early days as one side of a stand up comedy duo kitano has used pairs throughout his films to deftly play out a liminal space between cinema and television traditional and modern japan and the world combining a detailed account of the situation in japanese film and criticism with unique close analyses of kitano's films from violent cop to takeshi's the author a renowned expert on japanese cinema who himself participated in the debates about kitano in japan relates the director to issues of contemporary cinema japanese national identity and globalism

since its inception in 1933 toho co ltd japan's most famous movie production company and distributor has produced and/or distributed some of the most notable films ever to come out of asia including seven samurai godzilla when a woman

ascends the stairs kwaidan woman in the dunes ran shall we dance ringu and spirited away while the western world often defines toho by its iconic classics which include the godzilla franchise and many of the greatest films of the legendary director akira kurosawa and actor toshiro mifune these pictures represent but a tiny fraction of toho's rich history the toho studios story a history and complete filmography provides a complete picture of every toho feature the japanese studio produced and released as well as foreign films that it distributed during its first 75 years presented chronologically each entry in the filmography includes where applicable the original japanese title a direct translation of that title the film's international u.s. release and alternate titles production credits including each film's producers director screenwriters cinematographers art directors and composers among others casts with character names production companies technical specs running times and release dates u.s. release data including distributor whether the film was released subtitled or dubbed and alternate versions domestic and international awards and plot synopses

the first biography to appear on the actor best known for his performances in merry christmas mr lawrence and johnny mnemonic it is through his own movies which he wrote directed and often acted in the main role that takeshi has built up a following in several western countries his films boiling point getting any and violent cop involving love violence humour and individuals trying to make sense of confusing situations have marked takeshi out as one of the key figures in contemporary cinema includes f.c. photographs

in 100 road movies each entry will offer an insightful critique in terms of aesthetics plot structure and defining formal and thematic features whilst also considering the title in the wider context and understanding of by what criteria a film may be considered a road movie full credits including year of production principal cast and technical crew and country of origin will also be included at the foot of each entry there will be a selection of illustrative stills approximately twenty five in total the scope is broad a consideration of the elements that gave rise to the road movie sub genre how this sub genre corresponds to other traditional genres the thriller the western etc and how various international countries have adopted the road movie to reflect their cultural social political and geographical identities

this guide describes the tales of organized crime from james cagney and his fellow 1930s mobsters right up to the hitmen of quentin tarantino and john woo

an essential look at the cultural dissemination of african american in film with an exclusive interview with spike lee

elena fanailova's poems take on topics ranging from the pleasures and disasters of daily life to political spectacle and aesthetic triumph they push to new limits a longstanding trend in russian poetry of introducing more conversational and colorful language into traditional verse her poems show that she knows a considerable amount about poetry's history and she puts that knowledge to work in poems that hold up to russia the mirror of its own past and present anyone who wants to know why poetry still matters or who wants to know about life in post soviet russia should read her work elena fanailova's most recent book is the russian version russkaia versiia 2006 which includes examples of her prose art reviews and interviews as well as much new poetry formerly a doctor and teacher of art and psychology in voronezh she is now a correspondent for radio liberty in moscow in 1999 fanailova received the andrei bely prize one of the most coveted of russia's literary awards stephanie sandleris ernest e monrad professor of slavic languages and literatures at harvard university her current work focuses on contemporary russian poetry including essays on individual poets and a book in progress breaking down the walls russian poetry since 1972 genya turovskayawas born in kiev ukraine in 1973 her original poetry and

translations from russian have appeared in such publications as chicago review conjunctions and aufgabe she lives in brooklyn where she is an editor of the eastern european poets series at ugly duckling presse

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