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Carol Ota's The Relay of Gazes is at once a study of contemporary Japan and Japanese culture, of media representations, and of the construction of places. Drawing upon a wide range of theorists, but especially John Urry, James Howard Kunstler, and Michel Foucault, she lays out the ways in which the gazes of the insider, the visitor, and the outsider, directed at Japan, tell us something important about each.

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The Relay of Gazes is a demonstration that analysis of a variety of films and television programs is the key to revealing how dramatically Japan's image has evolved in recent decades. The films and programs analyzed include anime of Hayao Miyazaki, travelogue films of German director Wim Wenders, Japanese-American latter-day musical films, and U.S. television coverage of the Kobe earthquake and the Nagano Olympic Winter Games.

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).

The author argues that lived religion in Japan functions as an integral part of daily life; any apparent lack of interest masks a fundamental commitment to participating regularly in diverse, though diffused, religious practices. The book uses case studies of religious sites at two representative but contrasting Tokyo neighborhoods as a basis for reflecting on this apparently contradictory quality.

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.

This is a collection of twenty-two essays by an eminent philosopher, critic, and theorist that appeared between 1971 and 1992. The book interrogates the theory and practice of representation as it is carried out by both linguistic and graphic signs, and thus the complex relation between language and image, between perception and conception.

This book investigates the crucial question of 'restitution' in the work of W. G. Sebald. Written by leading scholars from a range of disciplines, with

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a foreword by his English translator Anthea Bell, the essays collected in this volume place Sebald's oeuvre within the broader context of European culture in order to better understand his engagement with the ethics of aesthetics. Whilst opening up his work to a range of under-explored areas including dissident surrealism, Anglo-Irish relations, contemporary performance practices and the writings of H. G. Adler, the volume notably returns to the original German texts. The recurring themes identified in the essays - from Sebald's carefully calibrated syntax to his self-consciousness about 'genre', from his interest in liminal spaces to his literal and metaphorical preoccupation with blindness and vision - all suggest that the 'attempt at restitution' constitutes the very essence of Sebald's understanding of literature.

Although Pablo Picasso's name is virtually synonymous with modernity, his late graphics repeatedly turn back to the traditional theme of the artist and model. Had the aging artist turned reactionary, or is Picasso's treatment of the theme more subversive than anyone has suspected? In this innovative study, Karen L. Kleinfelder rejects the claim that Picasso's later work was a failure. The failing, she claims, lies more in the way we typically have read the images, treating them merely as reflections of an "old-age" style or of the artist's private life. Focusing on graphics dating from 1954 to 1970, Kleinfelder shows how Picasso plays with the artist-model theme to extend, subvert, and parody both the possibilities and limits of representation. For Kleinfelder, Picasso's graphic work both mystifies and demystifies the creative process, venerates and mocks the effects of aging and the artist's self-image as a living "old master," and acknowledges and denies his own fear of death. Using recent interpretive and literary theory, Kleinfelder probes the three-way relationship between artist, model, and canvas. The dynamics of this relationship provided Picasso with an open-ended textual framework for exploring the dichotomies of man/woman, self/other, and vitality/mortality. What unfolds is the artist's struggle not only with the impossibility of representing the model on canvas, but also with the inevitability of his own death. Kleinfelder explores how Picasso's means of pursuing these issues allows him to defer closure on a long, productive career. By focusing on the graphics rather than the paintings, Kleinfelder contradicts the primacy of the painted "masterpiece"; she steers the reader away from the assumption that the artist must work toward creating a final body of work that signifies the culmination of his search for a coherent identity. Picasso's search, she argues, realizes itself in the creative process. She interprets the late graphics not as a biographical statement but as a tool for investigating the possibilities of representation within the limits of Picasso's medium and his lifetime. Richly illustrated, Kleinfelder's book will open up new approaches to the late work of this complex artist.

In this unique study, Serena Ferrara examines the revolutionary impact of the Steadicam on filmmaking. The Steadicam has freed-up the camera operator to follow a film's movement, wherever it is happening. Serena Ferrara explains the principles by which the Steadicam is operated and the impact it has on filmmaking, including the effects it can produce on screen, on a film's narrative, on its audience, and on the director's creativity. Also featured are interviews with movie industry professionals, in which a variety of views of the Steadicam are presented in an open discussion. Interviewees include: Garrett Brown Giuseppe Rotunno John Carpenter Mario Orfini Larry McConkey Nicola Pecorini Haskell Wexler Ed DiGiulio Vittorio Storaro Caroline Goodall Anyone involved in, or fascinated by, the process of filmmaking will find this an enlightening and inspirational study.

With 43 illustrations of works by Louise Bourgeois, Frida Kahlo, Alice Neel, Cindy Sherman, and Jo Spence, among others, *The Art of Reflection* is the first sustained inquiry into the appropriation of self-portraiture by women painters, photographers, sculptors, and performance artists.

The first detailed Lacanian elaboration of this topic, *Gaze and Voice as Love Objects* examines the status of gaze, voice, and love in philosophy from Plato to Kant, in ideology from early Christianity to contemporary cynicism, in music from Hildegard of Bingen to Richard Wagner, in literature from Edith Wharton's *Age of Innocence* to Kazuo Ishiguro's *The Remains of the Day*, and in cinema from Michael Powell's *Peeping Tom* to Kieslowski's *A Short Film on Love*. Throughout, the contributors seek to show that the conflict between the sexes is the site of a larger battle over the destiny of modernity. Approaching its topic with utter disregard for predominant multiculturalist and deconstructionist commonplaces, and with insights into the underlying target of racist and sexist violence, this book offers surprising revelations into the nature of an ancient enigma - love.

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