

1. Record Nr.	UNINA9910153176203321
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Titolo	Deleuze, Japanese cinema, and the atom bomb : the spectre of impossibility // David Deamer
Pubbl/distr/stampa	New York : , : Bloomsbury, , 2014
ISBN	1-5013-1773-3 1-4411-4589-3 1-5013-0015-6 1-4411-4909-0
Descrizione fisica	1 online resource (343 p.)
Collana	Thinking cinema ; ; v. 1
Classificazione	PER004030PHI000000
Disciplina	791.430952/09045
Soggetti	Motion pictures - Philosophy Motion pictures - Japan - History - 20th century Nuclear warfare in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (pages 309-314) and index.
Nota di contenuto	List of tables -- List of images -- Acknowledgements -- Introduction: event, cinema, cineosis -- 1. Special images, contingent centres -- Movement-images: Bergson, sensory-motor process -- The Effects of the Atomic Bomb on Hiroshima and Nagasaki (Ito Suelo, 1946) -- Children of the Atom Bomb (Shindo Kaneto, 1952) -- Godzilla (Honda Ishiro, 1954) -- 2. Horizons of history -- Action-images: Nietzsche, history -- Terror of Mechagodzilla (Honda Ishiro, 1975) -- Lucky Dragon No. 5 (Shindo Kaneto, 1959) -- Barefoot Gen (Masaki Mori, 1983) -- Nausicaa of the Valley of the Wind (Hayao Miyazaki, 1984) -- Akira (Katsuhiro Otomo, 1988) -- 3. Traces: symptoms and figures -- Impulse-images; reflection-images: Peirce, semiosis -- The Naked Island (Shindo Kaneto, 1960) -- Dead or Alive (Takashi Miike, 1999) -- Ring (Nakata Hideo, 1998) -- Kwaidan (Kobayashi Masaki, 1964) -- The Face of Another (Teshigahara Hiroshi, 1966) -- Navel and A-bomb (Eikoh Hosoe, 1960) -- Tetsuo (Shinya Tsukamoto, 1989) -- Face of Jizo (Kuroki Kazuo, 2004) -- 4. Consummation (and crisis) -- Mental-images: Bergson, memory -- I Live in Fear (Kurosawa Akira, 1955) -- Rashomon (Kurosawa Akira, 1950) -- Dreams (Kurosawa Akira, 1990)

-- Rhapsody in August (Kurosawa Akira, 1991) -- 5. Impure anarchic multiplicities -- Time-images: Deleuze, syntheses of time -- Casshern (Kiriya Kazuaki, 2004) -- The Pacific War (Nagisa Oshima, 1968) -- A History of Postwar Japan as Told by a Bar Hostess (Imamura Shohei, 1970) -- Black Rain (Imamura Shohei, 1989) -- Hiroshima (Sekigawa Hideo, 1953) -- Conclusion: spectres of impossibility -- Notes -- Index -- Select bibliography -- Select filmography

Sommario/riassunto

"David Deamer establishes the first ever sustained encounter between Gilles Deleuze's Cinema books and post-war Japanese cinema, by exploring how Japanese films responded to and were transformed by the atomic bombings of Hiroshima and Nagasaki. From the early days of American occupation political censorship through to the social and cultural freedoms of the 1960s and beyond, the book examines how images of the event permeate post-war Japanese cinema. Each chapter begins by focusing upon one of three key themes: taxonomy, history or thought, before going on to explore a broad selection of films from 1945 to the present day, including respected masterpieces (Akira Kurosawa's Rashomon, 1951); popular and cult cinema (Godzilla, 1954; world renowned anime, Akira, 1988); the new wave (Nagisa Oshima's Night and Fog in Japan, 1960); and modern classics (Hideo Nakata's Ring, 1998). The author provides a series of monochrome diagrams to clarify and illustrate the concepts and conceptual components explored within the text, establishing a unique addition to Deleuze and cinema studies."--
