

1.	Record Nr.	UNINA9910412758803321
	Titolo	In treno con Teresio : i deportati del trasporto Bolzano-Flossenbürg (5-7 settembre 1944) / a cura di Maria Antonietta Arrigoni e Marco Savini
	Pubbl/distr/stampa	Milano, : Unicopli, 2019
	ISBN	978-88-400-2060-0
	Descrizione fisica	157 p. : ill. ; 30 cm
	Disciplina	940.5317
	Locazione	FSPBC
	Collocazione	XIV M 24
	Lingua di pubblicazione	Italiano
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Note generali	Catalogo della Mostra tenuta a Savona nel 2018
2.	Record Nr.	UNINA9910830315303321
	Titolo	A companion to Japanese cinema // edited by David Desser
	Pubbl/distr/stampa	Hoboken, New Jersey : , : John Wiley & Sons, Inc., , [2022] ©2022
	ISBN	1-118-95534-X 1-118-95535-8
	Descrizione fisica	1 online resource (763 pages)
	Collana	Wiley Blackwell Companions to National Cinemas
	Disciplina	791.430952
	Soggetti	Motion pictures - History - Japan
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Note generali	Includes index.
	Nota di bibliografia	Includes bibliographical references and index.
	Nota di contenuto	Kyoto : The "Hollywood of Japan" / Diane Lewis -- The pure film movement and modern Japanese film style / Laura Lee -- Shiraito

redux : text, body, desire from Kyoka to Mizoguchi / Ayaoko Saito --
 The adventures of Uchida Tomu / Daisuke Miyao -- Yoshimura
 Kozaburo and the working woman in the old capital / Alexander Jacoby
 -- Calico-world in rainbow colors : the aesthetics of gender in 1950s
 Toei Jidaigeki / Junko Yamazaki -- Silverscreen dreamboats and the
 polyvocal address / Earl Jackson -- Mad, bad and beautiful : revisiting
 Kurosawa's women / Dolores Martinez -- Biographies of loss : the
 cinematic melancholy of Kawase Naomi / Erin Schoneveld -- Shaping
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 the studio system / Laura Montero-Plata and Marie Pruvost-Delaspre
 -- Shapeshifting in anime : form and meaning / Richard J. Leskosky --
 Ainu in documentary films : promiscuous iconography and the absent
 image / Marcos P. Centeno-Martin -- Modernity in film exhibition : the
 rise of modern movie theaters in Tokyo, 1920s-1930s / Chie Niita --
 Female stardom and national identity in postwar Japan / Jennifer Coates
 -- Wild, sexy and funny : Toei does "pink" / Laura Treglia -- Behind the
 voice that brought peace : the emperor as hero in The Emperor in
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 between J-horror and Hibakusha cinema / Olga Solovieva -- Youth,
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 director' : discourses and practices in contemporary Japan / Alejandra
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 Japanese cinema / Kirsten Cather -- Before media mix : the electric
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 at the time of the talkie crisis in 1930s Japan / Lauri Kitsnik --
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 / Aaron Gerow -- 'Scope and the city : reframing a modern metropolis
 / Jasper Sharp -- Bodies in motion : Japanese film of the 1964 Tokyo
 Olympics era between mass culture, media, and memory / Ryan Cook
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 Jun's Tony Takitani / Mika Ko -- Blockbusters in Japan : hit film culture
 and the Rise of Fuji Television as commercial film studio / Rayna
 Denison -- Hani Susumu, nouvelle vague in Japan and processive
 cinema / Takuya Tsunoda -- The cultural turn in post-3.11
 documentary : Kamanaka Hitomi's accented documentary / Mitsuyo
 Wada-Marciano.

Sommario/riassunto

"Here is the cliché, the received wisdom: Kurosawa Akira's Rashomon was the surprise winner of the Golden Lion at the 1951 Venice Film Festival. That it won the festival's grand prize seems in retrospect to be a given: it is one of the finest and most important films ever made, its influence incalculable. So, what was surprising? It was, after all, accepted for the competitive category and therefore should have had as much chance as any other of the 29 films in competition. True, it was up against some stiff competition, with films by well-known directors like George Cukor, Jean Renoir, Billy Wilder, Fred Zinnemann, and up-and-coming filmmakers like Elia Kazan and Robert Bresson. One-third of the films were English-language, postwar European cinema still recovering from the devastation of the war. The beginning of the notion of "surprise" winner comes with reportage by film historian Tino Balio who notes that it "slipped into the festival unheralded" by the festival director to make "the representation as wide as possible. Members of the jury knew nothing about the picture or the director." (Balio 2010: 118) But this brings up another issue: the "surprise" extended not just to the festival-goers who knew nothing about the film or its director, but to the Japanese themselves"--
