

| | |
|-------------------------|--|
| 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 the anime industry : second generation pioneers and the emergence of 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 August* / Griseldis Kirsch -- Queer time in summer vacation 1999 / Nina Cornyetz -- Horror old and new : Nakata Hideo's *Ringu* (1998) between J-horror and Hibakusha cinema / Olga Solovieva -- Youth, trauma, and contemporary Japanese cinema / Jay McRoy -- 'Female director' : discourses and practices in contemporary Japan / Alejandra Armendariz-Hernandez and Irene Gonzalez-Lopez -- The dying art of Japanese cinema / Kirsten Cather -- Before media mix : the electric ecology / Zahlten, Alexander -- Gosho and the gagman : scriptwriting at the time of the talkie crisis in 1930s Japan / Lauri Kitsnik -- Inventing television through film : Japanese cinema and TV, 1953-1963 / 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 -- Adaptation as Cinematic Translation : Murakami Haruki and Ichikawa 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 / Takuuya Tsunoda -- The cultural turn in post-3.11 documentary : Kamanaka Hitomi's accented documentary / Mitsuyo Wada-Marciano.

Sommario/riassunto

"Here is the cliche, 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"--
