



Takeshi Kitano

**Brian Jacobs**



## **Takeshi Kitano:**

**Kitano Takeshi** Aaron Gerow, 2019-07-25 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      **Beat Takeshi Vs. Takeshi Kitano** , 2002-09-01 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 Scorsese 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      **The Cinema of Takeshi Kitano** Sean Redmond, 2013-03-12 *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      **'Beat' Takeshi Kitano** Brian Jacobs, 1999 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      **Beat Takeshi Vs. Takeshi Kitano** Kashō Abe, 2005 The first volume in Kaya's series examining the work of a new wave of Asian filmmakers who are reshaping contemporary cinema Called the world's most original action auteur by the Village Voice Takeshi Kitano is already legendary in Japan where he is known both for his inventive films and for his legendarily caustic alter ego comedian Beat Takeshi In the United States his stylishly noir aesthetic has both influenced and been admired by such directors as Martin Scorsese and Quentin Tarantino His emotionally intense yet lyrical films have won him worldwide acclaim and honors including the Grand

Prix for Hanabi Fireworks at the Venice Film Festival Now the long awaited Beat Takeshi vs Takeshi Kitano offers a collection of essays on the internationally acclaimed film director by Casio Abe Despite his impact on contemporary cinema very little critical work on Kitano s films exists in the United States Abe s book originally published in Japan combines a detailed look at Kitano s filmography with an incisive critique of the consumerist culture which Kitano s films play against It is also purportedly Kitano s favorite book on his own work This translation of Abe s writings on Kitano has been updated with articles that discuss Kitano s most recent releases up to and including Dolls 2002 as well as extensive appendices and footnotes Abe is one of Japan s preeminent cultural critics and his book gives a rare and insightful look into the workings of one of the largest media cultures in the world This will be the first book devoted exclusively to Kitano s work to be published in the United States Beat Takeshi vs Takeshi Kitano is the first volume in Kaya s Wicked Radiance series which examines the work of a new wave of Asian filmmakers who are reshaping contemporary cinema      Directory of World Cinema: Japan 3 John Berra,2015-01-01 Like its predecessors Directory of World Cinema Japan 3 endeavours to move scholarly criticism of Japanese film out of the academy and into the hands of cinephiles the world over This volume will be warmly welcomed by those with an interest in Japanese cinema that extends beyond its established names to equally remarkable filmmakers who have yet to receive such rigorous attention      **Kitano Takeshi** Aaron Andrew Gerow,2007 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 Takeshis 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      比呂/ビートルズ Bito Takeshi,2010 Mainly known as a TV personality and film producer this is Takeshi Bito s first art project His idea is that art does not need to be serious and that those coming to see his installations should relax enjoy them and become participants He sees art as an evolving process with no fixed ideas and likes to twist conventions      *Essential Cinema* Jonathan Rosenbaum,2004-04-27 In his astute and deeply informed film reviews and essays Jonathan Rosenbaum regularly provides new and brilliant insights into the cinema

as art entertainment and commerce Guided by a personal canon of great films Rosenbaum sees in the ongoing hostility toward the idea of a canon shared by many within the field of film studies a missed opportunity both to shape the discussion about cinema and to help inform and guide casual and serious filmgoers alike In *Essential Cinema* Rosenbaum forcefully argues that canons of great films are more necessary than ever given that film culture today is dominated by advertising executives sixty second film reviewers and other players in the Hollywood publicity machine who champion mediocre films at the expense of genuinely imaginative and challenging works He proposes specific definitions of excellence in film art through the creation a personal canon of both well known and obscure movies from around the world and suggests ways in which other canons might be similarly constructed *Essential Cinema* offers in depth assessments of an astonishing range of films established classics such as *Rear Window* *M* and *Greed* ambitious but flawed works like *The Thin Red Line* and *Breaking the Waves* eccentric masterpieces from around the world including *Irma Vep* and *Archangel* and recent films that have bitterly divided critics and viewers among them *Eyes Wide Shut* and *A I* He also explores the careers of such diverse filmmakers as Robert Altman Ra l Ruiz Frank Tashlin Elaine May Sam Fuller Terrence Davies Edward Yang Hou Hsiao hsien and Orson Welles In conclusion Rosenbaum offers his own film canon of 1 000 key works from the beginning of cinema to the present day A cogent and provocative argument about the art of film *Essential Cinema* is also a fiercely independent reference book of must see movies for film lovers everywhere

[Movies of the '90s](#) Riley Webster,2023-10-19 The 1990s was an amazing decade for movies witnessing the release of dozens of incredible films including *The Matrix* *The Shawshank Redemption* *Pulp Fiction* *Goodfellas* *Fargo* *Jurassic Park* and so many more Despite this embarrassment of riches author Riley Webster believes this decade has never received as much praise or as many kudos as it deserves until now Whether you re a serious cinephile a casual viewer or merely seeking a heavy dose of 1990s nostalgia this is the book for you

*Japanese Movie Posters* Chuck Stephens,Tetsuya Masuda,Kairakutei Black,2002 While high art Japanese cinema has been documented and analysed in the West the subject of popular and cult Japanese movies has remained largely unexplored The fantastic vintage posters that drew the masses to Kurosawa s samurai flicks *Godzilla* and sex laden Pink movies have also been locked away to Western audiences This collection of the best of the genre opens up this world of snarling gangsters fire breathing lizards and animated dreams for anyone with a sense of humour

**Directory of World Cinema: Japan** John Berra,2010-06-01 From the revered classics of Akira Kurosawa to the modern marvels of Takeshi Kitano the films that have emerged from Japan represent a national cinema that has gained worldwide admiration and appreciation *Directory of World Cinema Japan* provides an insight into the cinema of Japan through reviews of significant titles and case studies of leading directors alongside explorations of the cultural and industrial origins of key genres As the inaugural volume of an ambitious series from Intellect documenting world cinema the directory aims to play a part in moving intelligent scholarly criticism beyond the academy by building a forum for the study of film that relies on a disciplined theoretical base It takes the form of an A Z

collection of reviews longer essays and research resources accompanied by fifty full colour film stills highlighting significant films and players The cinematic lineage of samurai warriors yakuza enforcers and atomic monsters take their place alongside the politically charged works of the Japanese New Wave making this a truly comprehensive volume **The Paths of**

**Zatoichi** Jonathan Wroot,2021-10-01 The Paths of Zatoichi charts the history and influence of the Japanese film and television franchise about Zatoichi the blind swordsman The franchise is comprised of 29 films and 100 TV episodes starring the famous Shintaro Katsu who starred in 26 of the 29 feature films They all follow the adventures of a blind masseur in medieval Japan who wanders from village to village and often has to defend himself with his deadly sword skills The first film was released in 1962 and the most recent in 2010 These dates demonstrate how the franchise can be used as a means of charting Japanese cinema history via the shifts in production practices and audience preferences which affected the Zatoichi series and numerous other film and TV texts Zatoichi signifies a huge area of Japanese film history which has largely been ignored in much existing scholarly research and yet it can reveal much about the appeal of long running characters franchises and their constant adaptation and influence within global popular culture **Neo-noir** Douglas

Keeseey,2010-12-01 Directors discussed include the Coen Brothers David Lynch Michael Mann Christopher Nolan Steven Soderbergh and Quentin Tarantino A world weary detective a seductive femme fatale a mysterious murder these elements of classic film noir live again in more recent hardboiled detective films from Chinatown to Sin City But the themes and styles of noir have also spilled over into contemporary films about gangsters cops and serial killers such as Reservoir Dogs The Departed and Se7en New hybrid genres have been created including psycho noirs such as Memento techno noirs such as The Matrix and superhero noirs like The Dark Knight Beginning by showing how neo noirs have drawn upon contemporary social and historical events as well as the latest technological advances in filmmaking this book then discusses the landmark neo noirs the cult auteur figures of neo noir international films and the remakes that put a new spin on past noirs The main credits and a plot summary are given for each movies including Fargo Get Carter L A Confidential Mulholland Drive Oldboy and Pulp Fiction followed by an in depth analysis containing original insights into the film s meaning Also included are fascinating facts behind the scenes anecdotes and lively quotes from the cast and crew **Samurai Films** Roland

Thorne,2008-11-01 Samurai films are an intriguing combination of frenetic action sequences moving personal drama and philosophical observations on loyalty and violence all set against the spectacular backdrop of pre industrial Japan References to samurai films are quite common in film literature and many mainstream directors from Hollywood and elsewhere have been inspired and influenced by them Lucas by Akira Kurosawa s The Hidden Fortress and the genre of spaghetti westerns by Kurosawa s Yojimbo Want to see one of the major inspirations for Quentin Tarantino s Kill Bill films Look no further than Toshiya Fujita s Lady Snowblood The history of this unique Japanese genre including its influence on world cinema is covered as well as analysis of the key films that have defined the genre Classics such as Kurosawa s Seven Samurai and Hiroshi

Inagaki's Samurai Trilogy are included as well as more recent films such as *Shinobi Aragami* and *The Twilight Samurai*

*Geek in Japan* Héctor García, 2019-06-25 Created specifically for fans of Japanese cool culture *A Geek in Japan* is one of the most iconic hip and concise cultural guides available This new edition has been thoroughly revised and expanded with new chapters on Japanese video games architecture and a special section on visiting Kyoto Reinvented for the internet age it is packed with personal essays and hundreds of photographs presenting all the touchstones of both traditional and contemporary culture in an entirely new way The expansive range of topics include Bushido Geisha Samurai Shintoism and Buddhism Traditional arts and disciplines like Ukiyo e Ikebana Zen meditation calligraphy martial arts and the tea ceremony Insightful essays on code words and social mores dating and drinking rituals working and living conditions and symbols and practices that are peculiarly Japanese Japanese pop culture genres and their subcultures like otaku gals visual kei and cosplay For visitors the author includes a mini guide to his favorite neighborhoods in Tokyo as well as tips on special places of interest in other parts of Japan Garcia has written an irreverent insightful and highly informative guide for the growing ranks of Japanophiles around the world

*Japanese Film Festivals in the Asia-Pacific* Teck Fann Goh, 2024-10-26 This book represents the first in depth research dedicated to examining the historical and contemporary developments of Japanese film festivals as sites of cultural diplomacy It focuses on the proliferation network and operation of Japanese Film Festivals JFFs in the Asia Pacific from the late 1970s until 2020 Through case examples in Australia Malaysia and Thailand the book explores how the formation and recent developments of JFFs in the region reflect wider changes in the function of Japanese cultural diplomacy through films particularly with the intensification of economic cultural and diplomatic opportunities presented in this geopolitical space

*The Grace of Destruction* Elena del Rí o, 2017-11-30 For Elena del Rí o extreme cinema is not only qualitatively different from the representations of violence we encounter in popular mainstream cinema it also constitutes a critique of the socio moral system that produces in every sense of the word such violence Drawing inspiration from Deleuze's ethics of immanence Spinoza's ethology of passions and Nietzsche's typology of forces *The Grace of Destruction* examines the affective extremities common in much of global contemporary cinema from the affirmative perspective of vital forces and situations extremities such as moral religious oppression biopolitical violence the pain involved in gender relations the event of death and planetary extinction Her analysis diverges from the current literature on extreme cinema through its selection of films which include key international examples and through its foregrounding of relational affective politics over representations of sexuality and graphic violence Detailed formal and philosophical analyses of films like *The White Ribbon* *Dogville* *Code Unknown* *Battle in Heaven* *Sonatine* *Fireworks* *Dolls* *Takeshis Inland Empire* and *Melancholia* are meant to move us away from the moral appraisal of violence and destruction and to compose an ethological philosophy of cinema based on Deleuze's idea that when truth and judgment crumble there remain bodies which are nothing but forces

*Japanese Cinema in the Digital Age* Mitsuyo Wada-Marciano, 2012-05-31 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 Marciiano 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 Marciiano 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.

Pop Stars on Film Kirsty Fairclough, Jason Wood, 2023-02-23

Pop stars have provided audiences with performative moments that have become ingrained in popular consciousness. They are a lens through which deeper understandings about race, gender, politics, history, and the artistic process can be understood. When combined with the most affective of mediums, cinema, the combination can be both thrilling and alarming. From the relatively early days of cinema, figures from the world of popular music have made forays into acting and contributed cameo appearances. From Little Richard and Kylie Minogue to Nick Cave and Tom Waits.

Pop Stars On Film: Popular Culture in a Global Market offers a collection of essays on some of the most influential international performances from a diverse range of cultural icons. The book considers industry shifts, access, and diversity but also the notion of cultural appropriation, audience appeal, marketing, and demographics. Perhaps most importantly, the publication will look at what happens when cultures collide and coalesce.



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