

Behind The Pink Curtain The Complete History Of J

Eyal Ben-Ari, Heung-Wah Wong

Introduction to Film Nick Lacey, 2016-04-28 This core textbook offers a concise yet complete introduction to film, responding to shifts in the medium while addressing all of the main approaches that inform film studies. The rise of on demand internet-based video has transformed the way films are distributed and exhibited, with many previously unobtainable and obscure films becoming available for global audiences to view instantly. Interweaving historical and current theoretical approaches, Nick Lacey presents a tightly-focused and coherent overview of a discipline in transition, which can be read 'cover to cover' or in distinct chapters. With its original narrative line and student-oriented philosophy, the text greatly enriches student's appreciation of cinema, while equipping them with the essential skills and vocabulary to succeed in film studies. This is an ideal foundational text for all lecturers, undergraduate or A-level students of film and cinema studies, as well as enthusiasts of film and cinema looking for a comprehensive guide. New to this Edition: - Content reflecting the increasing importance of production contexts, in chapters focusing exclusively on the film business, distribution and exhibition - A more detailed chapter on representation and greater emphasis on audience - Updated content addressing the significance of transnational cinema, drawing on a more global, non-Hollywood range of film examples and case studies from Europe, Asia and Latin America - Text is broken up by a wider variety of film stills, representing world cinema from the classics to the latest in contemporary cinema

The Changing Face of Korean Cinema Brian Yecies, Aegyung Shim, 2015-12-22 The rapid development of Korean cinema during the decades of the 1960s and 2000s reveals a dynamic cinematic history which runs parallel to the nation's political, social, economic and cultural transformation during these formative periods. This book examines the ways in which South Korean cinema has undergone a transformation from an antiquated local industry in the 1960s into a thriving international cinema in the 21st century. It investigates the circumstances that allowed these two eras to emerge as creative watersheds, and demonstrates the forces behind Korea's positioning of itself as an important contributor to regional and global culture, and especially its interplay with Japan, Greater China, and the United States. Beginning with an explanation of the understudied operations of the film industry during its 1960s take-off, it then offers insight into the challenges that producers, directors, and policy makers faced in the 1970s and 1980s during the most volatile part of Park Chung-hee's authoritarian rule and the subsequent Chun Doo-hwan military government. It moves on to explore the film industry's

professionalization in the 1990s and subsequent international expansion in the 2000s. In doing so, it explores the nexus and tensions between film policy, producing, directing, genre, and the internationalization of Korean cinema over half a century. By highlighting the recent transnational turn in national cinemas, this book underscores the impact of developments pioneered by Korean cinema on the transformation of 'Planet Hallyuwood'. It will be of particular interest to students and scholars of Korean Studies and Film Studies.

Behind the Pink Curtain Jasper Sharp,2008 Takes the reader on a wild joy ride deep into the hinterlands of Japanese culture, society and radical politics by way of the weird and wonderful world of the country's distinctive sex film movements. Focusing on one of the most notorious secrets of Japanese filmmaking, the erotic Pink Film (or pinku eiga) genre, Behind the Pink Curtain features numerous interviews with leading figures in the field and offers an exhaustive, yet colourful, trawl through Japan's most vibrant and prolific film sector.

Cure Dominic Lash,2024-10-03 Kiyoshi Kurosawa's 1997 psychological horror, *Cure*, follows a detective (played by Koji Yakusho) as he investigates a string of gruesome murders in Tokyo, where each victim has an 'X' carved into their neck. Dominic Lash provides an in-depth analysis of *Cure*'s themes, generic conventions, cinematography, editing, mise-en-scène, sound, and legacy. In examining the film's aesthetics he highlights the unique way in which it balances meticulous precision with a persistent and purposeful ambiguity. Lash goes on to situate *Cure* within its various contexts; firstly, as Kurosawa's 'breakthrough' film following a decade of mostly straight-to-video work and then its position in relation to the J-Horror boom of the late 1990s and early 2000s. Through a close reading of *Cure*'s key scenes, particularly its final scene, Lash analyses the motivations behind Kurosawa's resistance to a definitive resolution. He argues that, just like its hypnotist antagonist, Mamiya, *Cure* unsettles some of our basic psychological assumptions. In doing so, he attempts to understand what it is about the film that lingers so disturbingly, long after the credits have rolled.

Queer Presences and Absences Yvette Taylor,Michelle Addison,2013-04-09 This book explores changes and continuations in lesbian, gay, bisexual, transgender and queer lives, identities and spatial practices in the 21st century from around the globe, using a range of methods to connect pasts, places and policies with contemporary times, linking individual and social presences (and absences) affectively and materially.

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.

Ghost in the Well Michael Crandol,2021-05-20 *Ghost in the Well* is the first study to provide a full history of the horror genre in Japanese cinema, from the silent era to Classical period movies such as Nakagawa Nobuo's *Tokaido Yotsuya kaidan*

(1959) to the contemporary global popularity of J-horror pictures like the Ring and Ju-on franchises. Michael Crandol draws on a wide range of Japanese language sources, including magazines, posters and interviews with directors such as Kurosawa Kiyoshi, to consider the development of kaiki eiga, the Japanese phrase meaning weird or bizarre films that most closely corresponds to Western understandings of horror. He traces the origins of kaika eiga in Japanese kabuki theatre and traditions of the monstrous feminine, showing how these traditional forms were combined with the style and conventions of Hollywood horror to produce an aesthetic that was both transnational and peculiarly Japanese. *Ghost in the Well* sheds new light on one of Japanese cinema's best-known genres, while also serving as a fascinating case study of how popular film genres are re-imagined across cultural divides.

Renegotiating Film Genres in East Asian Cinemas and Beyond Lin Feng, James Aston, 2020-11-16 This book brings together nine original chapters to examine genre agency in East Asian cinema within the transnational context. It addresses several urgent and pertinent issues such as the distribution and exhibition practices of East Asian genre films, intra-regional creative flow of screen culture, and genre's creative response to censorship. The volume expands the scholarly discussion of the rich heritage and fast-changing landscape of filmmaking in East Asian cinemas. Confronting the complex interaction between genres, filmic narrative and aesthetics, film history and politics, and cross-cultural translation, this book not only reevaluates genre's role in film production, distribution, and consumption, but also tackles several under-explored areas in film studies and transnational cinema, such as the history of East Asian commercial cinema, the East Asian film industry, and cross-media and cross-market film dissemination.

Theorizing Stupid Media Aaron Kerner, Julian Hoxter, 2019-11-05 This book explores the stupid as it manifests in media—the cinema, television and streamed content, and videogames. The stupid is theorized not as a pejorative term but to address media that “fails” to conform to established narrative conventions, often surfacing at evolutionary moments. The Transformers franchise is often dismissed as being stupid because its stylistic vernacular privileges kinetic qualities over conventional narration. Similarly, the stupid is often present in genre fails like *mother!*, or in instances of narrative dissonance—joyously in *Adventure Time*; more controversially in *Gone Home*— where a story “feels off” It also manifests in “ludonarrative dissonance” when gameplay and narrative seemingly run counter to one another in videogames like *Undertale* and *Bioshock*. This book is addressed to those interested in media that is quirky, spectacle-driven, or generally hard to place—stupid!

Cultural Intermediaries in East Asian Film Industries Eyal Ben-Ari, Heung-Wah Wong, 2021-12-20 This book explores the roles cultural intermediaries play in East Asian cinema. Based on extensive original research, and viewing cinema from the social science perspective which emphasizes the social processes entailed in the cultural production, circulation, and consumption of films and the social relations they involve, rather than studying films as texts, the book examines issues such

as the differences between individual and collective intermediaries, the diverse resources and services that they mediate, their social background and targeted audiences, and the political implications of their work. One important conclusion is that cultural intermediaries have been central to creating the whole idea of East Asian cinema.

The Forgotten Victims of Sexual Violence in Film, Television and New Media Stephanie Patrick, Mythili Rajiva, 2022-05-09 This edited collection provides an intersectional and transnational exploration of representations of sexual violence and rape within films, television shows, and digital media in the contemporary context of the #MeToo and #TimesUp movements. Drawing upon sociology, gender studies, cultural studies, media studies, and Black feminist studies, chapters focus on women and texts at the margins of mainstream culture's depictions of sexual violence. The editors and contributors examine the dominant narrative of the thin, cisgender, heterosexual white female victim, and the ways in which social and cultural conversations around race and gender impact and are impacted by depictions of sexual violence in media. This book will be of interest to scholars and students in sociology, gender studies, and media studies, particularly those interested in the intersectionality of race and gender. Chapter 1 is available open access under a Creative Commons Attribution 4.0 International License via link.springer.com.

Global Art Cinema Rosalind Galt, Karl Schoonover, 2010-04-14 Art cinema has for over fifty years defined how audiences and critics imagine film outside Hollywood, but surprisingly little scholarly attention has been paid to the concept since the 1970s. And yet in the last thirty years art cinema has flourished worldwide. The emergence of East Asian and Latin American new waves, the reinvigoration of European film, the success of Iranian directors, and the rise of the film festival have transformed the landscape of world cinema. This book brings into focus art cinema's core internationalism, demonstrating its centrality to understanding film as a global phenomenon. The book reassesses the field of art cinema in light of recent scholarship on world film cultures. In addition to analysis of key regions and films, the essays cover topics including theories of the film image; industrial, aesthetic, and political histories; and art film's intersections with debates on genre, sexuality, new media forms, and postcolonial cultures. Global Art Cinema brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant, provocative, and, in fact, fundamental to contemporary film studies.

Transnational Homosexuals in Communist Poland Lukasz Szulc, 2017-07-03 This book traces the fascinating history of the first Polish gay and lesbian magazines to explore the globalization of LGBT identities and politics in Central and Eastern Europe during the twilight years of the Cold War. It details the emergence of homosexual movement and charts cross-border flows of cultural products, identity paradigms and activism models in communist Poland. The work demonstrates that Polish homosexual activists were not locked behind the Iron Curtain, but actively participated in the transnational construction of homosexuality. Their magazines were largely influenced by Western magazines: used similar words, discussed similar topics

or simply translated Western texts and reproduced Western images. However, the imported ideas were not just copied but selectively adopted as well as strategically and creatively adapted in the Polish magazines so their authors could construct their own unique identities and build their own original politics.

Examining Aspects of Sexuality and the Self, 2020-05-06 This volume presents various points of view on historical, sociological, and linguistic approaches to sexuality and the self. This eBook is comprised of thirteen chapters and is a result of proceedings from the 6th Global Conference on Persons and Sexualities.

Bi Julia Shaw, 2022-06-02 Bisexuality is the largest sexual minority in the world, but also the least well understood. This book sets out to answer some of the questions that many people have about bisexuality. In Bi Julia Shaw explores how people have defined and measured bisexuality and its surprisingly long and important history. She introduces us to some famous bi activists and scholars whom everyone should know, looks at behavioural bisexuality in animals, and investigates whether there is a bi gene. She looks at research on bisexual kids, parents, and grandparents, and explores bisexual identities across the lifespan. She asks why so few bisexual people are out, and examines the mental and physical health consequences of this. We look at societal reactions to bisexuality (are bi people more promiscuous? No). We learn whether there is visual language of bisexuality, about bi visibility on screen, and explore the colourful world of bisexual communities. This book aims to demystify bisexuality and celebrate it. Today, most bisexual activists and researchers define bisexuality as attraction to more than one gender and this is a book for anyone whether they identify as bisexual, plurisexual, pansexual, omnisexual, polysexual, fluid, unlabelled, any related label, or who just wants to know more.

Queer Cities, Queer Cultures Jennifer V. Evans, Matt Cook, 2014-08-28 Queer Cities, Queer Cultures examines the formation and make-up of urban subcultures and situates them against the stories we typically tell about Europe and its watershed moments in the post 1945 period. The book considers the degree to which the iconic events of 1945, 1968 and 1989 influenced the social and sexual climate of the ensuing decades, raising questions about the form and structure of the 1960s sexual revolution, and forcing us to think about how we define sexual liberalization - and where, how and on whose terms it occurs. An international team of authors explores the role of America in shaping particular forms of subculture; the significance of changes in legal codes; differing modes of queer consumption and displays of community; the difficult fit of queer (as opposed to gay and lesbian) politics in liberal democracies; the importance of mobility and immigration in modulating queer urban life; the challenge of AIDS; and the arrival of the internet. By exploring the queer histories of cities from Istanbul to Helsinki and Moscow to Madrid, Queer Cities, Queer Cultures makes a significant contribution to our understanding of urban history, European history and the history of gender and sexuality.

The Greenwood Encyclopedia of LGBT Issues Worldwide [3 volumes] Chuck Stewart, 2009-12-18 This set has an ambitious scope with the goal of offering the most up-to-date international overview of key issues in the lives of lesbian, gay,

bisexual, and transgender individuals. HIV/AIDS has been a major media focus, but this set fosters a broader understanding of the status of LGBT individuals in their society. More than 70 countries are represented. The clear, accessible prose is appropriate for high school student research on up. The material is especially needed in a cultural climate that increasingly supports and requires information about LGBT populations. The content is useful for a paper on a hot topic, health classes, discussion groups, and gay-straight alliance groups.

LGBT-Parent Families Abbie E. Goldberg, Katherine R. Allen, 2012-10-11 *LGBT-Parent Families* is the first handbook to provide a comprehensive examination of this underserved area. Reflecting the nature of this issue, the volume is notably interdisciplinary, with contributions from scholars in psychology, sociology, human development, family studies, gender studies, sexuality studies, legal studies, social work, and anthropology. Additionally, scholarship from regions beyond the U.S. including England, Australia, Canada, and South Africa is presented. In addition to gender and sexuality, all contributors address issues of social class, race, and ethnicity in their chapters.

Introduction to Japanese Horror Film Colette Balmain, 2008-10-14 This book is a major historical and cultural overview of an increasingly popular genre. Starting with the cultural phenomenon of Godzilla, it explores the evolution of Japanese horror from the 1950s through to contemporary classics of Japanese horror cinema such as *Ringu* and *Ju-On: The Grudge*. Divided thematically, the book explores key motifs such as the vengeful virgin, the demonic child, the doomed lovers and the supernatural serial killer, situating them within traditional Japanese mythology and folk-tales. The book also considers the aesthetics of the Japanese horror film, and the mechanisms through which horror is expressed at a visceral level through the use of setting, lighting, music and mise-en-scene. It concludes by considering the impact of Japanese horror on contemporary American cinema by examining the remakes of *Ringu*, *Dark Water* and *Ju-On: The Grudge*. The emphasis is on accessibility, and whilst the book is primarily marketed towards film and media students, it will also be of interest to anyone interested in Japanese horror film, cultural mythology and folk-tales, cinematic aesthetics and film theory.

The Seeker Harry Wilson, 2024-04-03 *The Seeker* by Harry Leon Wilson is a captivating novel that follows the journey of a young man named Anthony, who embarks on a quest for meaning and purpose in a rapidly changing world. Set against the backdrop of early 20th-century America, the novel explores themes of identity, ambition, and the pursuit of happiness. As Anthony navigates the challenges of adulthood, he grapples with the expectations of society and the conflicting desires of his own heart. From the bustling streets of New York City to the tranquil beauty of the countryside, he encounters a diverse cast of characters who shape his understanding of himself and the world around him. At its core, *The Seeker* is a story of self-discovery and personal growth, as Anthony strives to find his place in a society undergoing profound transformation. Along the way, he learns valuable lessons about love, friendship, and the importance of staying true to oneself in the face of adversity.

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