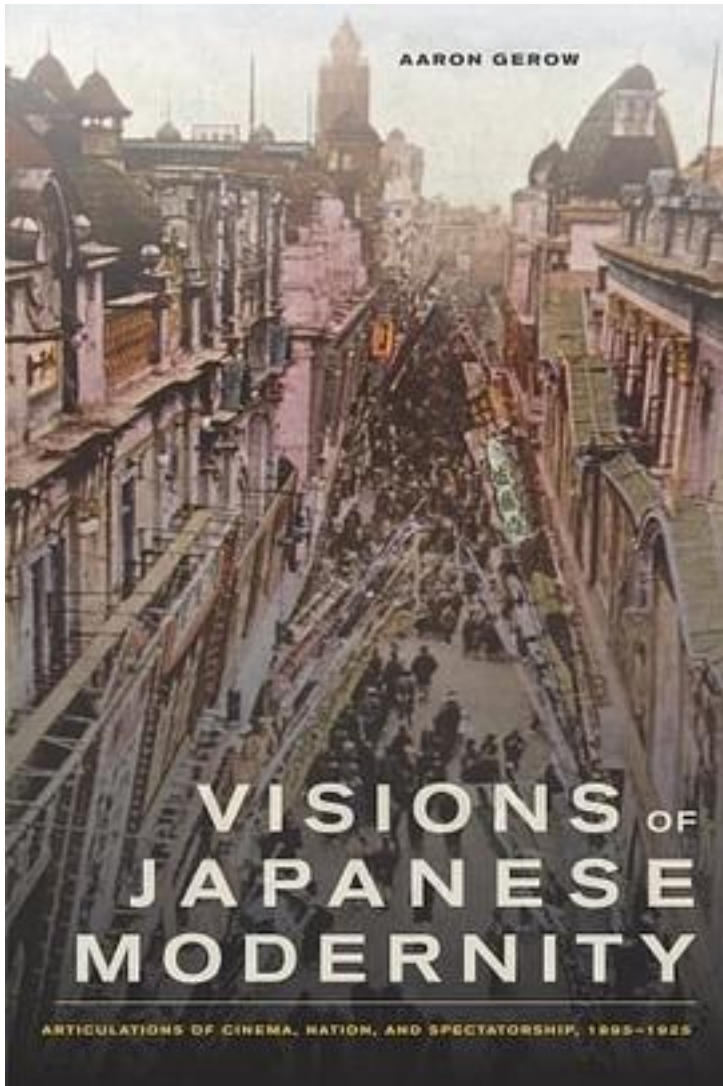# Visions of Japanese Modernity

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著者:Aaron Gerow

出版者:University of California Press

出版时间:2010-5-14

装帧:Paperback

isbn:9780520254565

Japan has done marvelous things with cinema, giving the world the likes of Kurosawa, Mizoguchi, and Ozu. But cinema did not arrive in Japan fully formed at the end of the nineteenth century, nor was it simply adopted into an ages-old culture. Aaron Gerow explores the processes by which film was defined, transformed, and adapted during its first three decades in Japan. He focuses in particular on how one trend in criticism, the 'Pure Film Movement', changed not only the way films were made, but also how they were conceived. Looking closely at the work of critics, theorists, intellectuals, benshi artists, educators, police, and censors, Gerow finds that this trend established a way of thinking about cinema that would reign in Japan for much of the twentieth century.

作者介绍:

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标签

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评论

早期日本电影史中最喜欢的一本，写得好，观点好，资料丰富，方法论上也有贡献。

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well-written preface concerning the general evaluation of early Japanese film as well as its relevant studies. Using discursive study as the method, the author arguably put that the cinema is not a preexisting subject, but rather a concept born and shaped within divers discours.

日本版《銀幕豔史》@@

关于日本早期电影的话语及现代性的研究，理论基于福柯和布尔迪厄，电影之艺术特殊地位与其被辨别成"问题"相互缠绕；审查法以管理内在性的方式形塑了现代主体；两种现代性的博弈；讨论电影审查的视角上蛮有启发的。

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书评

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