

Still Lifes Tokyo

This richly illustrated book provides an overview of all known Dutch and Flemish artists up to the nineteenth century, who painted or drew flower pieces, or else made prints of them.

Transfigured Stages: Major Practitioners and Theatre Aesthetics in Australia captures the excitement of a key period in the emergence of postdramatic theatre in Australia in the 1980s and 1990s. It is the first book to discuss work by The Sydney Front (1986 - 1993) and Open City (1987 -), and engages contemporary cultural and aesthetic theory to analyse performances by these artists, as well as theatre productions by Jenny Kemp and others. These performance practitioners are considered as part of an international paradigm attesting to forms of theatre that no longer operate according to the established principles of drama. This book also highlights the complexity of Indigenious theatre through its analysis of the Mudrooroo-Müller project staged in 1996."--Publisher.

With trips to New York, Paris, London, and Rome under their belts, Dodsworth and the duck head for Japan: "The plane glided over Mount Fuji. Tokyo sparkled in the distance. Dodsworth was a little nervous." Dodsworth has good reason to be nervous—the duck bumps into a rickshaw, falls into a koi pond (he can't swim), and knocks over a tray of wagashi! Readers will love the slapstick humor and the odd-couple friendship between Dodsworth and the duck. Four engaging chapters of short sentences, clean design, and gem-like little paintings of the Land of the Rising Sun make it easy for early readers to enjoy the journey.

Still-life in Japanese Painting

A Reader and Guide

A History

Ivan Ramen

The Grove Encyclopedia of American Art

Nobuyoshi Araki Polaeroid

An Annotated Bibliography of British Autobiographies Published or Written before 1951

Nakano has received very little attention in works in English on the relevant period, as his approaches to effective power were limited while his career also lacks the violent drama associated with movements resorting to terrorism. Even in Japan he has not been made the subject of much academic enquiry.

Though remaining a fairly well-known figure he is more generally consigned to the class of 'ultra-nationalists' who are blamed for the disaster of Japan's defeat. This book uses material from the few biographies available in conjunction with some short sketches of Nakano by others, biographies of associates and official publications covering his and related political activities. Primary sources include a representative range of Nakano's own writings, as well as speeches in the Diet. Interviews with Nakano's two surviving sons and other close associates also feature.

The Art of Persistence examines the relations between art and politics in transwar Japan, exploring these via a microhistory of the artist, memoirist, and activist Akamatsu Toshiko (also known as Maruki Toshi, 1912–2000). Scaling up from the details of Akamatsu's lived experience, the book addresses major events in modern Japanese history, including colonization and empire, war, the nuclear bombings, and the transwar proletarian movement. More

broadly, it outlines an ethical position known as persistence, which occupies the grey area between complicity and resistance: Like resilience, persistence signals a commitment to not disappearing—a fierce act of taking up space but often from a position of privilege, among the classes and people in power. Akamatsu grew up in a settler-colonial family in rural Hokkaido before attending arts college in Tokyo and becoming one of the first women to receive formal training as an oil painter in Japan. She later worked as a governess in the home of a Moscow diplomat and traveled to the Japanese Mandate in Micronesia before returning home to write and illustrate children's books set in the Pacific. She married the surrealist poet and painter Maruki Iri (1901–1995), and together in 1948—and in defiance of Occupation censorship—they began creating and exhibiting the Nuclear Series, some of the most influential and powerful artwork depicting the aftermath of the Hiroshima bombing. For the next forty or more years, the couple toured the world to protest war and nuclear proliferation and were nominated for the Nobel Peace Prize in 1995. With abundant excerpts and drawings from Akamatsu's journals and sketchbooks, *The Art of Persistence* offers a bridge between scholarship on imperial Japan and postwar memory cultures, arguing for the importance of each individual's historical agency. While uncovering the *longue durée* of Japan's visual cultures of war, it charts the development of the national(ist) "literature for little citizens" movement and Japan's postwar reorientation toward global multiculturalism. Finally, the work proposes ways to enlist artwork generally, and the museum specifically, as a site of ethical engagement.

Post-war Cinema and Modernity explores the relationship between film and modernity in the second half of the twentieth century. Its distinguishing feature is the focus on the close connections between history, theory and textual criticism. The first section, on Film Theory and Film Form, begins with a sustained group of theory readings. Bazin and Telotte critique new post-war forms of film narrative, while Metz and Birch respond to the filmic innovations of the 1960s and the question of modernism. Pasolini's landmark polemic on the cinema of poetry is a vital springboard for the later critiques by Deleuze and Tarkovsky of time and the image, and for Kawin and De Lauretis of subjectivities and their narrative transformation, while Jameson deals with the topical question of film and postmodernity. There follows a series of essays grouped around different aspects of film form. General discussion of changes in film technology and cinematic perception can be seen in the essays by Virilio, Wollen, Aumont and Bukatman, and is extended to a discussion of film documentary. Finally, there is a focus on cinematographers and their filmic collaboration, with a specially commissioned essay on post-war British cinematography, and readings featuring the work of Michael Chapman with Martin Scorsese and Nestor Almendros with Terrence Malick. The second section looks at International Cinema, placing filmmaking and filmmakers in a social and a national context, as well as taking up many aspects of film theory. It brings together landmark essays which contextualise feature films historically, yet also highlight their aesthetic power and their wider cultural importance. Filmmakers discussed include Ozu, Bresson, Hitchcock, Godard, Fassbinder and Zhang Yimou. There is a new translation of Kieslowski's essay on Bergman's *The Silence* and an essay specially commissioned for the volume on the work of Theo Angelopoulos. Features* Filmmaking and filmmakers are placed in social, nat

Dodsworth in Tokyo

Hiroshi Sugimoto

Still-life Paintings from the Netherlands, 1550-1720

Have We Gone Beyond St. Louis?

Still-life in Japanese painting

Historical Dictionary of Modern Japanese Literature and Theater

Cinema II

"There are over 350 new illustrations and 75 new artists featured in this new updated edition. The

result is a breathtaking look at the exciting and innovative work that is currently being done internationally in this field." "This substantially revised edition presents a wide diversity of porcelain objects which will both inspire and enthrall. A fascinating read not only for any potter working in porcelain but also for collectors and anyone interested in fine ceramics."--Jacket. Profiles the work and career of the esoteric photographer who throughout more than three decades has compiled an "autobiography" body of work that unrestrainedly reflects the fundamentals of his daily life and his observations of the city of Tokyo. Original.

Comprising more than two hundred photos taken over the course of three weeks, the third book in the Still Life series leaves the United States for the busy streets of Tokyo, resulting in a volume that is both of a piece with and dramatically different from Still Lives: California and Still Lives: USA. The roughly translated advertising blurb for the Tokyo hotel where Rudy VanderLans booked his stay promised 'a world of stillness and motion', and VanderLans used this as his creative prompt. Conspicuously devoid of human figures for such a populous city, these photos capture a Tokyo beneath the surface of the crowd, presenting a version of the city rarely seen in media of any kind.

Transfigured Stages

Dutch and Flemish Flower Pieces (2 vols)

The Story of Van Gogh's Masterpiece

Shijyo Tokyo: Marketplace of Emotions

Art of the Book in the Calouste Gulbenkian Collection

A Theory of Narration and Subjectivity in Classical Film

Love, Obsession, and Recipes from Tokyo's Most Unlikely Noodle Joint

This volume of The China Environment Yearbook is the second in a series of annual records written, commissioned, produced, and edited by Friends of Nature, China's premier environmental citizens' group. It is the signature annual research publication of China's non-governmental environmental sector.

Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access through recent technology engenders interaction with artists from around the world. The visual arts in the United States are bold and pulsating with new ideas.

Offers a fascinating analysis of the representation of time in film and the cinematic treatment of memory, thought and speech, and looks at the work of Godard, Hitchcock and Welles.

Still Life, [exhibition] Isetan Shinjuku, Tokyo, June 29-July 14, 1991

Tokyo Still Life

The China Environment Yearbook, Volume 2

The Araki Effect

A Biography of Nakano Seigo

Pierre Bonnard

March 5th - 29th, 1959, the National Museum of Modern Art, Tokyo

This stunning book presents the very best still lifes produced in the Netherlands at the height of the genre, from the early beginnings in the 16th century, with Pieter Aertsen and Joachim Beuckelaer, to the late highlights in the 18th century, with Rachel Ruysch and Jan van Huysum. Despite the popularity and abundance of flower paintings in modern collections, the book includes a wide range of subjects and styles, from the simple to the complex, the charmingly small to the opulent and extravagant, and from flowers to hunting still lifes or objects in the corner of a painter's studio, along with an occasional trompe l'oeil. The visual delights of still-life painting have a strong historical context. Collectors and connoisseurs purchased them because of their realism, visual appeal, and relevance to their own lives. Poets praised the wonders of still-life paintings and evoked the power of painting to transcend the seasons and the passing of time. Contemporary observers lauded the expensive and elaborate objects often on display. The book therefore considers the visual achievement of the Netherlandish still life painters in the context of contemporary reactions to pictures, art theory, and issues of patronage. Numerous artists were tempted to try their hand at still life, drawn by a new and enchanting genre that allowed an artist to create independent worlds of inanimate objects on the flat surface of a picture -- imaginary realms that had an exceptional following among connoisseurs of the time. These images continue to work their magic on present-day art lovers.

"... Colorful, almost hyperrealistic floral still lifes ... confronted here with black-and-white photos from older, age-worn film material: images of the everyday, of urban life and of sexuality."--Dust-jacket.

This small, special limited edition collector's item artist's book finds the infamous Japanese photographer Araki creating a sequence of Polaroid images which switch between the erotic pathos of sublimation and blooming flowers. Born in Tokyo in 1940, Nobuyoshi Araki is the best-known Japanese photographer at work today. His trademark nudes, while highly controversial, have been exhibited at major museums internationally. The architecture of Tokyo, still lifes, and flower studies are other recurring subjects of the prolific artist.

Changes and Struggles

□□□□□□

Ana Mercedes Hoyos

Point of View in the Cinema

Retrospective

Contemporary Photography from the Far East

Tokyo, National Museum of Modern Art, 5.3. - 29.3.1959

These essays by Philippine and U.S.-based scholars illustrate the dynamism and complexities of the

discursive field of Philippine studies as a critique of vestiges of "universalist" (Western/hegemonic) paradigms; as an affirmation of "traditional" and "emergent" cultural practices; as a site for new readings of "old" texts and "new" popular forms brought into the ambit of serious scholarship; and as a liberative space for new art and literary genres.

Laszlo traces the spectacular rise and spread of citrus across the globe, from southeast Asia in 4000 BC to modern Spain and Portugal, whose explorers introduced the fruit to the Americas. This book explores the numerous roles that citrus has played in agriculture, horticulture, cooking, nutrition, religion, and art.

Asian cinema is an area of increasing interest in Anglo-US film studies while Asian films are now widely distributed and popular with western audiences. The fascination with Asian cinema must be examined in the context of a complex and often problematic relationship between western scholars, students, viewers and Asian films. This book, therefore, examines a number of detailed case studies (such as the films of Ozu, Bruce Lee, Hong Kong and Turkish cinema, Hindi melodramas, Godzilla films, Taiwanese directors and Fifth Generation Chinese cinema) and uses them in order to investigate the limitations of Anglo-US theoretical models and critical paradigms. By engaging the readers with familiar areas of critical discourse (such as postcolonial criticism, 'national cinema', 'genre', 'authorship' and 'stardom') the book aims to introduce within such contexts the 'unfamiliar' case studies which will be explored in depth and detail. The advantage of such an approach is that it works with the dynamics of familiarity/unfamiliarity and resists the temptation to construct Asian cinemas as a gallery of exotic objects that might be particularly fascinating but remain deeply distant and foreign. Book jacket.

Post-war Cinema and Modernity

Paintings, Drawings and Prints up to the Nineteenth Century

To the Distant Observer

British Autobiographies

Akamatsu Toshiko and the Visual Cultures of Transwar Japan

Popular Photography - ND

March 5th-29th 1959

"The vibrant late paintings of Pierre Bonnard (1867-1947) are considered by many to be among his finest achievements. Working in a small converted bedroom of his villa in the south of France, Bonnard suffused his late canvases with radiant Mediterranean light and dazzling color. Although his subjects were close at hand-usually everyday scenes taken from his immediate surroundings, such as the dining room table being set for breakfast, or a jug of flowers perched on the mantelpiece - Bonnard rarely painted from life. Instead, he preferred to make pencil sketches in small diaries and

then rely on these, along with his memory, once in the studio." "This volume, which accompanies the first exhibition to focus on the interior and related still-life imagery from the last decades of Bonnard's long career, presents more than seventy-five paintings, drawings, and works on paper, many of them rarely seen in public and in some cases, little known. Although Bonnard's legacy may be removed from the succession of trends that today we consider the foundation of modernism, his contribution to French art in the early decades of the twentieth century is far more profound than history has generally acknowledged. In their insightful essays and catalogue entries the authors bring fresh critical perspectives to the ongoing reappraisal of Bonnard's reputation and to his place within the narrative of twentieth-century art."--Jacket

"It deals with a distinguished career which led the Colombian artist from her early stage of "windows" and "doors" to a series of "atmospheres"--In which she seems to leap through the frames of her earlier paintings to find herself before the light that is on the other side and was merely hinted at before. The white canvases of her "atmospheres" - luminous, sparkling and full of matter - in turn fulfill their cycle, opening the way for a further stage which is marked by the recuperation of the object and a new and fresh approach to nature.

Japanese photographer Nobuyoshi Araki is the most successful and renowned Japanese photographer of his generation, and his idiosyncratic blending of the erotic and the everyday has influenced much contemporary imagery. This limited, two-volume edition of his work consists of photos taken during a winter of 1997 visit to Vienna. While in that city to exhibit his works (at the commemoration of the Vienna secession), Araki took the series of pictures that are here shown for the first time.

Nobuyoshi Araki

A Film Reader

The Sunflowers Are Mine

Asian Cinemas

Asian Dub Photography

Citrus

Philippine Studies

Although only recently recognized by American and European audiences, the Japanese photographer Nobuyoshi Araki is a cult figure in his birthplace. His predominantly black-and-white images always revolve around Tokyo, the preferred stage for his photography, which explores life 'in the shadow of death'. In addition to his trademark nudes, "Tokyo Nouvelle" is a kaleidoscope of images that capture the spirit of Tokyo through still lifes, architecture, and everyday objects.

Branigan effectively criticizes the communication model of narration, a task long overdue in Anglo-American circles. The book brings out the extent to which mainstream mimetic theories have relied upon the elastic notion of an invisible, idealized observer, a convenient spook whom critics can summon up whenever they desire to "naturalize" style. The book also makes distinctions among types of subjectivity; after this, we will have much more precise ways of tracing the fluctuations among a character's vision, dreams, wishes, and so forth. Branigan also explains the necessity of distinguishing levels of narration. The definitive text on women in photography, now in an affordable paperback edition.

The Hasselblad Award 2001

Form and Meaning in the Japanese Cinema

From Paris to Tokyo

Major Practitioners and Theatre Aesthetics in Australia

The Late Still Lifes and Interiors

Araki Nobuyoshi

Araki

This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1955.

Historical Dictionary of Modern Japanese Literature and Theater, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 500 cross-referenced entries authors, literary and historical developments, trends, genres, and concepts.

The end-all-be-all guide to ramen as told by the iconoclastic New Yorker whose unlikely life story led him to open Tokyo's top ramen shop—featuring 44 recipes! “What Ivan Orkin does not know about noodles is not worth knowing.”—Anthony Bourdain While scores of people line up outside American ramen powerhouses like Momofuku Noodle Bar, chefs and food writers in the know revere Ivan Orkin's traditional Japanese take on ramen. Ivan Ramen chronicles Orkin's journey from dyed-in-the-wool New Yorker to the chef and owner of one of Japan's most-loved ramen restaurants, Ivan Ramen. His passion for ramen is contagious, his story fascinating, and his

recipes to-die-for, including the complete, detailed recipe for his signature Shio Ramen, master recipes for the fundamental types of ramen, and some of his most popular ramen variations. Likely the only chef in the world with the knowledge and access to convey such a candid look at Japanese cuisine to a Western audience, Orkin is perfectly positioned to author what will be the ultimate English-language overview on ramen and all of its components. Ivan Ramen will inspire you to forge your own path, give you insight into Japanese culture, and leave you with a deep appreciation for what goes into a seemingly simple bowl of noodles.

Still Lifes, Tokyo

A History of Women Photographers

Populist Nationalism in Pre-War Japan

The Art of Persistence

Contemporary Studio Porcelain

Elsa Rady

This is the story of one of the world's most iconic images. Martin Bailey explains why Van Gogh painted a series of sunflower still lifes in Provence. He then explores the subsequent adventures of the seven pictures, and their influence on modern art. Through the Sunflowers, we gain fresh insights into Van Gogh's life and his path to fame. Based on original research, the book is packed with discoveries – throwing new light on the legendary artist.

Araki's career in full, from the portraits of the early 1960s to city scenes and tender tributes to his wife Araki is known world over for his controversial erotic portraits of Japanese women, often bound using the kinbaku (Japanese bondage) technique. A unique figure in contemporary photography, he has always found creative inspiration in his daily existence without making any distinction between his personal life and public and professional practice. The Araki Effect offers a broad overview of his career: from the first series from 1963-65, Satchin and His Brother Mabo, to Subway of Love, a large collection of images taken in the Tokyo subway between 1963 and 1972, the year he also made Autumn in Tokyo, which recounts the autumn he spent wandering through the city in the twilight hours. These are followed by Sentimental Night in Kyoto, less known than the famous Sentimental Journey, both tributes to his wife, Yoko; Balcony of Love, Deception, Reality, Tokyo Diary from 2017, and one of his latest collections, Araki's Paradise from 2019. Born in Tokyo in 1940, Nobuyoshi Araki worked at an advertising agency in the 1960s, where he met his future wife, Yoko Araki, the subject of his now classic volume Sentimental Journey. Araki's oeuvre spans erotic portraits of women, still lifes, images of planned urban scenes of everyday life and architectural photography. He has published around 400 books, shown in many international exhibitions and his work is part of important collections worldwide. Araki lives and works in Tokyo.

Surveys the work of twenty-one forefront contemporary Asian artists in such fields as photography, video, and film, volume that is complemented by biographical information, artist statements, and critical essays by a chief curator at Yokohama Museum of Art.