

Imamura Taihei and the Problem of Japanese Film Theory

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Room 301, 3F, Building 10, Sophia University

Imamura Taihei has been called Japan's only real film theorist. Active from the 1930s to the 1960s, Imamura was known for a seemingly paradoxical advocacy of both documentary realism as the essence of the motion pictures, and the animated film as new form of cinema. In this talk, Gerow will unpack this apparent contradiction by locating Imamura in contemporary efforts to conceptualize the place of cinema in the everyday, as well as by situating his theoretical writings in the complex history of Japanese film theory, itself fractured by the contradictory place of prewar Japanese thought in the world system. Imamura is a good introduction to the problems of studying Japanese film theory, as well as an example of what Japanese film theory can tell about cinema and the concept of film theory.

Aaron Gerow is Professor of East Asian cinema and culture at Yale University and has published widely on variety of topics in Japanese film, media, and popular culture. His books include *Visions of Japanese Modernity: Articulations of Cinema, Nation, and Spectatorship, 1895-1925* (2010); *A Page of Madness: Cinema and Modernity in 1920s Japan* (2008); and *Kitano Takeshi* (2007).

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