

Kinema Club IX at Harvard University

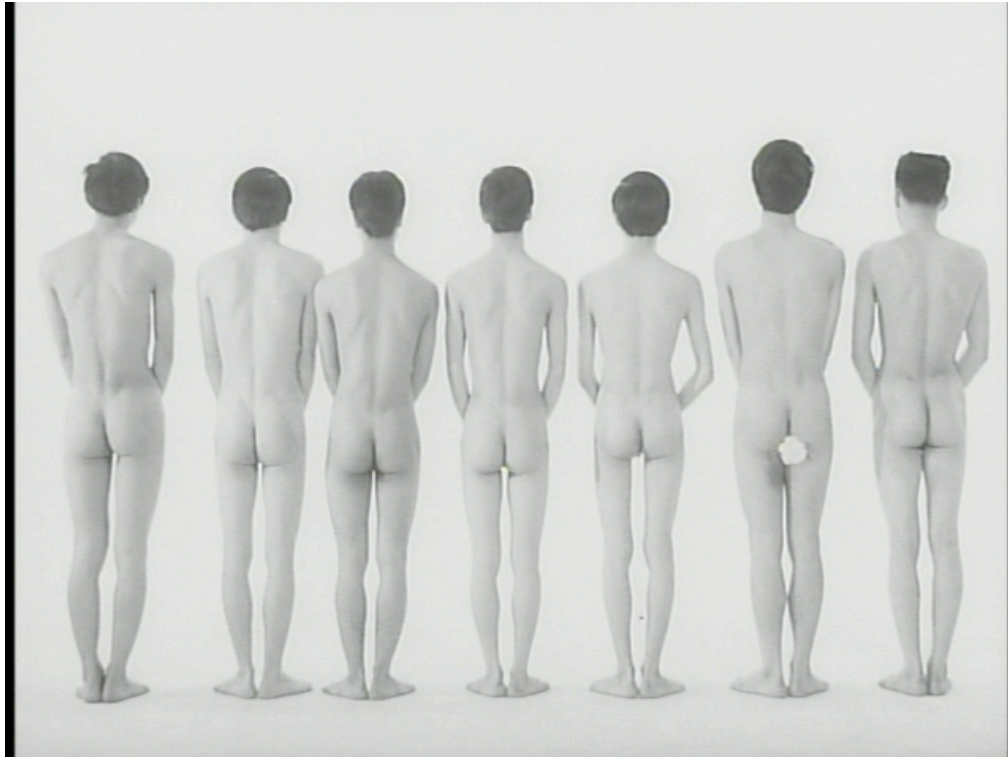
Organized by Dima Mironenko & Abé Mark Nornes

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I. Schedule

Friday, March 13

Venue #1: at Harvard Film Archive (24 Quincy St.
http://hcl.harvard.edu/hfa/general_info.html#directions)

11:00-1:00: Screening of *Funeral Parade of Roses* (1969)

1:00-2:30: Lunch at Le's (35 Dunster St. <http://lescambridge.com/>)—Dutch

3:00: Meet in front of CGIS South (1730 Cambridge St.) to get a ride to Edwin O. Reischauer Memorial House

Venue #2: Reischauer House (863 Concord Ave., Belmont)

3:30-5:00: **Michael Raine**, "Experiments in the Distant Viewing of Japanese Cinema" (University of Chicago)

5:00-10:00: Thai dinner & party

Whenever: Depart from Reischauer House for Harvard Square by taxi

Saturday, March 14

Venue: CGIS South, Concourse Level (1730 Cambridge St.)

Call Dima or Markus (numbers provided below) to get inside the building

9:00-10:00: Breakfast (provided)

10:00-11:30: **Daisuke Miyao**, "Shochiku vs. Henry Kotani: On Cinematic Lighting" (University of Oregon)— *Respondent:* Michael Raine

11:30-1:00: **Kirsten Cather**, "Dirt for Money's Sake: Nikkatsu Roman Poruno Trial (1972-1980)" (University of Texas at Austin) & **Jonathan E. Abel**, "Panchira: Packaging Postwar Desires in Film" (Pennsylvania State University/Harvard University)— *Respondent:* A. M. Nornes

1:00-2:00: Lunch (provided)

2:00-3:30: **Alexander Zahlten**, "Brand New Worlds - Confusio, Commixtio, and the New Paradigms of the Medium of History" (Germany)— *Respondent:* Jonathan E. Abel

3:30-5:00: **Anne McKnight**, "The Second Life of Nakagami Kenji" (University of Southern California)— *Respondent:* Jonathan E. Abel

5:00-8:00: Dinner at Bombay Club (57 JFK St., <http://www.bombayclub.com/>)
Dutch

Sunday, March 15

Venue: CGIS South, Concourse Level (1730 Cambridge St.)

Call Dima or Markus (numbers provided below) to get inside the building

9:00-10:00: Breakfast (provided)

10:00-11:30: **SangJoon Lee**, "The Emergence of the Asian Film Festival: Post War Asian Film Industry and Japan's Re-entrance to the Regional Market, 1954-1963" (New York University)— *Respondent:* A. M. Nornes

11:30-1:00: Wrap-up

Dima Mironenko: 617-308-2702

Markus Nornes: 734-272-9255

II. Venue Maps



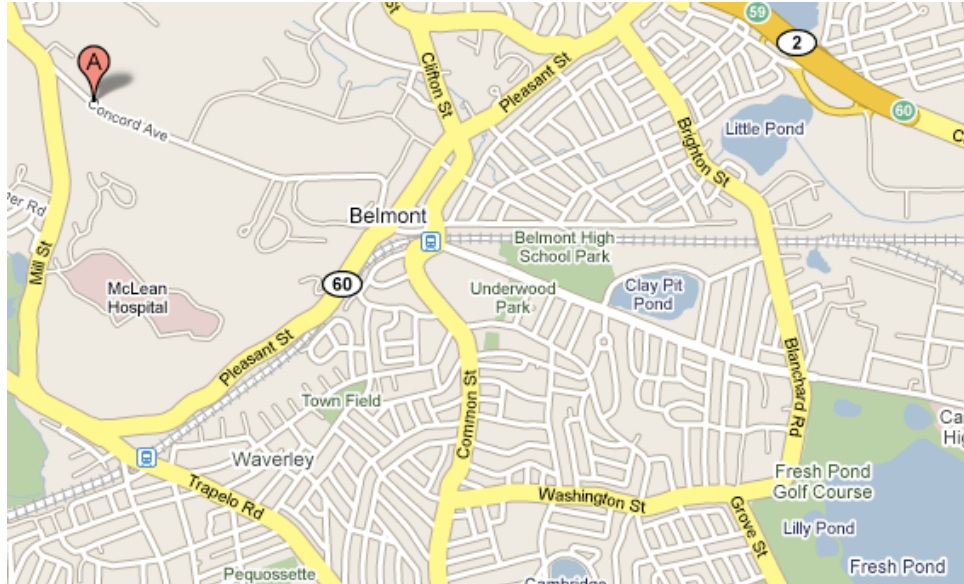
Venue #1: Harvard Film Archive (24 Quincy St.)
http://hcl.harvard.edu/hfa/general_info.html#directions



Click image to launch the Harvard Map Site
in a separate browser window

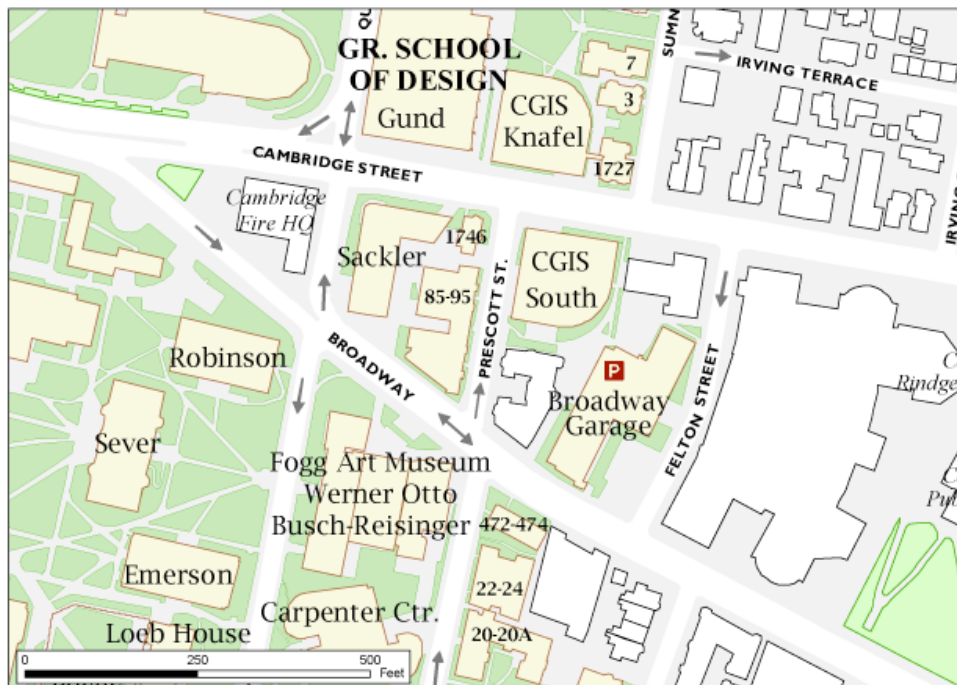
Venue #2: Reischauer House (863 Concord Ave., Belmont)

<http://maps.google.com/maps?f=q&hl=en&geocode=&q=863+concord,+belmont,+ma+02478&sl=42.381103,-71.189046&sspn=0.009478,0.013518&ie=UTF8&ll=42.401261,-71.192522&spn=0.009475,0.013518&z=16&iwloc=addr>



Venue #3: CGIS South, Concourse Level (1730 Cambridge St.)

Important: This building will be LOCKED all weekend. We will be at the doors before we start. After that, please call Dima or Markus (numbers provided below) to get inside the building. We will run and let you in.



III. Friday's Plan

We will gather by 11:00 and watch Matsumoto's *Funeral Parade of Roses* at the Harvard Film Archive. This is located in the lower level of Le Corbusier's Carpenter Center, just adjacent to Harvard Yard.

After the film, whoever is interested will move to Le's for lunch. You'll have to pay for yourself.

At 3:00, everyone must gather in front of the CGIS South building. This is the home of our sponsor, the Reischauer Institute for Japanese Studies. We will pay for your taxi rides to the Edwin O. Reischauer Memorial House in Belmont, a five-mile journey down the road to Concord. Do not be late. We leave at 3:00 sharp. If you miss us, either grab your own taxi OR proceed to Alewife Station at the end of the Red Line and then catch a taxi. A map and address is in the previous section.

At Reischauer House, Michael Raine will give an informal presentation on CineMetrics, and then we'll have a party.

We will call taxis for groups of people for the return to Cambridge, courtesy once again of Reischauer Institute for Japanese Studies.



IV. Abstracts

Michael Raine, University of Chicago"Experiments in the Distant Viewing of Japanese Cinema" Noël Burch invented the figure of the "distant observer" to register the radical otherness of Japanese cinema, one that enabled him to see clearly a way forward for the western avant-garde. But what about another kind of distant viewing, one that downplays the usual representational aspects of film in favor of other metrics? Franco Moretti has pioneered the study of titles and production figures over the semantic content of books in the history of European publishing. What image of Japanese cinema would emerge from a study of censorship records or other data on the totality of Japanese film production? What aspects of that production are available for representation and what would it mean? Barry Salt, Yuri Tsivian, and others in the CineMetrics project have pioneered another kind of non-symbolic viewing, of the syntactical properties of film (shot length, scale, transition, etc). Is it possible to identify robust distinctions at the level of syntax that can be integrated into a study of the "historical poetics" of Japanese film style? Or, in a less grandiose fantasy, could the very process of abstracting narrative cinema from its usual storytelling task at least allow us to ask fresh questions or notice patterns that deserve further attention? This presentation draws on production statistics and digital video analysis to offer some pictures of Japanese cinema and certain Japanese films, along with hypotheses that relate those images to (hopefully) meaningful statements about Japanese film history and Japanese film style.

Daisuke Miyao, University of Oregon"Shochiku vs. Henry Kotani: On Cinematic Lighting" Cinema is a medium of light. Inevitably, use of light and technologies of lighting has been at the center of discussions in filmmaking as a modern medium since the period of early adventurers like George Méliès. Japan has been no exception. "Ichi nuke, ni suji" (Clarity first, story second), the slogan

introduced by Makino Shôzô, "the father of Japanese cinema," clearly indicates the importance of light and lighting in the early period of filmmaking in Japan. Despite Makino's slogan that emphasizes brightness in filmmaking, however, Japanese art, including cinema, has often emphasized shadows rather than lights. Renowned novelist Tanizaki Jun'ichiro's well-known essay, *In Praise of Shadows* (Inei raisan, 1934-5), that has been very influential upon Japanese filmmakers, is a typical example. Given this background, the most immediate question would be: When and how did this preference for darkness emerge in Japanese cinema if "clarity first" was the initial slogan? Following this, a larger historical and cultural question would be: How was the emergence of the praise of shadows related to the historical formation of national and cultural identity in the history of modern Japan? These are the questions that I tackle with in my current book project, tentatively titled, *Revisions of Light: Lighting and Shadow Aesthetics in Japanese Cinema*, in which I examine how light has been conceived in the history of Japanese cinema. At Kinema Club IX, I would like to present a manuscript of Chapter 1 from this book project. In this chapter, my particular focus is on the work of cinematographer "Henry" Kotani Keiichi. Kotani worked in Hollywood in the 1910s under renowned filmmaker Cecil B. DeMille and his cinematographer Alvin Wyckoff (*The Cheat*), who was very conscious about how to use light for narrative purposes in motion pictures. Highly recommended by DeMille and eagerly pursued by the representatives of Shôchiku, Kotani returned to Japan in 1920 to join Shôchiku. Shôchiku's Kamata studio was established to reconfigure the practical methods of film production by following Hollywood studios, including their varied camerawork and artificial lighting techniques. Based on the words of contemporaneous filmmakers, it seems that Kotani's Hollywood-inspired techniques had a huge impact upon many filmmakers in Japan. In a pedagogical sense, the impact

that Kotani's work had could be regarded as a typical example of the "libratory impulses" of classical Hollywood cinema that Miriam Hansen suggests. However, I argue that the Hollywood-influenced lighting and camera techniques and technologies did not simply take over film production in Japan, no matter how big an impact Kotani had. In reality, Kotani left Shôchiku's Kamata studio as early as 1922. This abrupt departure of Kotani raises numerous questions. Why was Kotani thrown out of Shochiku so quickly if his cinematographic work was regarded as excellent and "cinematic"? Did Shochiku really intend to install the practices of Hollywood-style cinematography and lighting as a part of its filmmaking system? What practices did Kotani bring from Hollywood to Japan? Were there any differences of techniques and technologies that Kotani used in Hollywood and in Japan? If Shochiku did not simply imitate Hollywood-style cinematography, and if there were differences in Kotani's works, what were the reasons? The ill fate of Kotani, the man from Hollywood, at the Shochiku Kamata studio indicates the complexity of Japanese modernity of the 1920s.

Kirsten Cather, Department of Asian Studies, University of Texas at Austin "Dirt for Money's Sake: Nikkatsu Roman Porno Trial (1972-1980)" My paper discusses the sensational and prolonged obscenity trial of Nikkatsu Roman Porno in the 1970s, a trial that spanned eight years, eventually reaching the Tokyo High Court on appeal where all nine defendants were found not guilty. This paper is chapter five of my manuscript, *The Art of Censorship: Landmark Obscenity Trials of Literature, Film, and Manga in Postwar Japan (1950-2008)*, which spans the censorship trials of the translation of *Lady Chatterley's Lover* in the 1950s to those of film in the trials of Takechi Tetsuji's Kuroi yuki in the mid-1960s and of Nikkatsu in the 1970s, and finally to the trials of the hybrid media of Oshima's book version of his film *In the Realm of the Senses* in the late 1970s and of the manga *Misshitsu* in the first decade of the 21st century. While the trial of

Kuroi yuki had the distinction of being the first censorship trial of a film that had passed Eirin, the Nikkatsu trial was momentous because the Eirin film inspectors were indicted alongside the studio executives and directors. As such, the Nikkatsu trial revived a very public and fierce debate about the criminal culpability of Eirin not witnessed since the Taiyôzoku scandal of the mid-1950s. In this chapter, I analyze the films themselves, the legal trial records, censorship histories and memoirs written by Eirin employees, contemporaneous articles about the trial appearing in the mass media and legal and film journals, and studio histories to consider how the trial generated a debate not only about the films' ostensibly pornographic content, but also their context and form. I consider the competing arguments offered about the financial context for the emergence of such erotic films in the 1960s and 70s both domestically and internationally, as well as theoretical issues about filmic form, especially the question of the perceived specificity of the filmic medium as a "time art" and about authorship in the case of a generic and collaborative product like "Nikkatsu porn." In the verdicts, the judges' rulings on these issues, particularly their endorsement of Eirin as the ultimate arbiter for films, established a powerful legal precedent that bode well for the medium of film, which never again became the object of an obscenity trial, but had significantly less positive implications for the media of photography and literature.

Jonathan E. Abel, Department of Comparative Literature, Pennsylvania State University "Panchira: Packaging Postwar Desires in Film" Since at least Freud's interpretation of fetishized lingerie as a substitute in a moment of lack, underwear has rarely been seen as desirable in and of itself, but rather as a desire displaced, a substitute for a lack elsewhere. As highly valued and extremely overpriced commodities, skivvies may also represent Marx's commodity fetish par excellence. The underpants shown again and again in the studio porn of postwar Japan are the result of the interaction of

these economic and sexual desires. The place of underpants in postwar Japan, and more specifically in postwar Japanese film, provides the grounds for questioning the degree to which sexual fetishes can ever be said to transcend commodity fetishes and likewise to which market value can ever be said to exist outside of structures of desire and erotics. Rather than explaining them solely within the terms of Freud and Marx, the functions of underpants in Japanese studio porn film may best be understood through Lacanian critical language developed for revealing split subjectivities. Peeling off the historical, theoretical, and filmic layers of the production of underpants and their images in Japan reveals their function as neither a lack nor a substitution, but as the desired. Japanese underpants may be a fetish for a covering, packaging, or wrapping, but as such the covering has ceased to cover, the packaging has ceased to package, and the wrapping has ceased to wrap; in short, the panties do NOT need to be stripped away to reveal modes of desire, consumption, aesthetics, and politics—for they are as clear as the flowery patterns and bright colors of the undies consumed across the Japanese nation. Representing moments of filmic signification that can help us articulate new understandings of criticism, the flash of panties in roman porno are spaces of filmic paralepsis that name without naming the status of desire, that bind the subject with the object of heterosexual male desire, and that publicize otherwise private desire.

Alexander Zahlten, Germany" Brand New Worlds — *Confusio, Commixtio*, and the New Paradigms of the Medium of History" *Brand New Worlds* maps current and emerging conceptions of history and media, with an emphasis on recent developments in media practice and media theory in Japan. By looking at various popular and academic discourses, two dominant world models since the early 20th century are isolated and traced in their influence. One is the idea of a multiplicity of worlds, the other the idea of a liquid world; especially the latter has gained currency in recent concepts such as liquid modernity

(Zygmunt Bauman), liquid differentiation (Bryan Turner) or the space of flows (Manuel Castells). The article proceeds to describe new practices in the Japanese media industry that attempt to capitalize on the tension between the two world models by - for example - strategically loosening copyright restrictions. The anime series *The Melancholy of Suzumiya Haruhi* and the subgenre of *sekai-kei* are analyzed as examples that pose the question of identity (both personal and copyrighted), multiple worlds, and liquidity on the levels of both narrative and economics. Moving further into the connection between legal frameworks and ideas of identity, the legal concepts of *confusio* and *commixtio* are elaborated on in relation to multiple and liquid worlds. These terms from Roman law were used in property disputes, and found their way into German, American and Japanese civil law. The impact of these legal concepts on discourses of national identity in Japan is elaborated, drawing connections with current government policies regarding the "contents" business. Newer theories on the transforming role of narrative, media, and communication by Otsuka Eiji, Azuma Hiroki, Saito Tamaki and Ito Go are mapped in their relation to these policies and the specific model of history they put forth. It is proposed that here history is conceived as a medium of highly regulated renegotiation between world creation (*sekai-tzukuri*), world multiplication, and world liquification.

Anne McKnight, University of Southern California "The Second Life of Nakagami Kenji" This chapter is the "workshopping" of a book chapter. It examines the strange second life of a fiction-writer Nakagami Kenji in the visual world after his 1992 death. Nakagami was notorious for having a dim view of communications devices (phones, cars), and also for shunning techniques of descriptive realism that conventionally translate well into realistic filmic worlds. But oddly enough, he is the only old-school write of "pure fiction" that writers who draw their aesthetic paradigms from "new media" (e.i. new media writer/philosopher Azuma Hiroshi, film critic and fiction writer Abe Kazushige) cite as consistent with ideas

about how (visual) subculture works. Moreover, this newer cohort of writers dwells on Nakagami's literary works and story manga, not adaptations of those works into films such as *Himatsuri* (dir. Yanagimachi Mitsuo) or the roman porno classique *Akai kami no onna* (Woman with red hair, Dir. Kumashiro Tatsumi). One concrete link can be found in the work of Karatani Kojin, a close collaborator of Nakagami's for 20-plus years, whose 1978 essay "Fukey no hakken" (The discovery of landscape) remains something of a blockbuster in literary studies, and whose concerns about East-West geo-politics as materialized in cultural forms infuse the writings of Azuma and others. One could also make cynical arguments about literature's value as cultural capital. But I want to shift the focus to the kinds of narrative Nakagami employed, to the "flatness" that appeals to newer writers, and to this ideas on character. As a fiction-writer Nakagami was profoundly committed to re-shaping the literary canon by incorporating elements of "open source" history into his writings. As Nakagami himself becomes part of a new canon in visual studies (albeit playing a supplementary role), what are the terms of canonization? How does the nature of thinking about "open source" history change through the shift of media? Through this chapter I hope to convince skeptics of some ways that fiction-writing and visual culture remain intimately linked and co-dependent.

***SangJoon Lee, New York University*"The Emergence of the Asian Film Festival: Post War Asian Film Industry and Japan's Re-entrance to the Regional Market, 1954-1963"**The 3rd Annual Film Festival of Southeast Asia (aka. Southeast Asian Film Festival) was held in Hong Kong in June 1956. With Nagata Masaichi of Daiei being a president of FPA (Federation of Motion Picture Producers in Southeast Asia) and Loke Wan-tho of MP&GA a festival committee chair, six Southeast Asian countries, the Philippines, Indonesia, Singapore and Malay, Thailand, Hong Kong, Taiwan (Free China), and Japan participated in the event. South Korea, with the aid from the US-funded Asian Foundation, sent out

three representatives to the festival as observers. At the opening reception, the governor of Hong Kong, Alexander Graham, gave his welcome speech. He, interestingly enough, said, "it (the festival) teaches me some geography, for I had never realized before that Japan was part of Southeast Asia!" Whether or not Mr. Graham implied political undertones, the presence of Japan evokes myriad questions in the post war geo-political map and the colonial/postcolonial conditions of the region. As a film producers-only exclusive event, the Southeast Asian Film Festival, which was renamed as the Asian Film Festival after its fourth meeting in 1957, was by no means a political site where regional film executives met, competed, aligned, and traded with each other their own annual outputs. The films invited were received not as artistries but as representational products of the cultural and economic barometer of each country. Therefore, it is, in any standard, not applicable through the consensus definition and studies of present-day film festivals since it has indeed far more complicated political consequences. In this paper, therefore, it is my aim to scrutinize the festival in four critical and historical perspectives that are appropriate to examine the event. First, I argue that the festival, particularly in the first decade, was the cultural battlefield and the contact zone of each newly independent post-colonial nation where they saw their counterparts' cinema for the first time, and, as a mirror-image, reflected themselves through other cinemas. Second, the festival should be examined in line with other regional economic collaborative institutions and organizations of the time, ECAFE (Economic Commission for Asia and the Far East) and ADB (Asia Development Bank) which were established in 1947 and 1966 respectively. Along with these pan-regional organizations, FPA moved from city to city every year, and the festival was, to most newly-independent countries, regarded not as a mere cultural festival but a national event as a whole which displayed the degree of modernization, fostered the exports of national cinema products, and helped to acquire foreign currency, US dollar. Third, to

achieve the 'imagined' modernity, each of the participating film producers, was eager to learn from their counterparts, and Japan was the ultimate object of desire who had already acquired the modern technologies that were almost equivalent to the West. The participants all aspired to achieve the system, the Hollywood type of studio system by way of Japan's modified version of it as the region itself had experienced during the Japanese empire period through co-productions and technical collaborations. In that sense, the 1950s should be carefully read not as a disjuncture but a juncture, and continuity of the Japanese imperialism which formally ceased a decade earlier. Finally, as an adopted son of Washington, with the pressure from the US government, Japan normalized its trade with Southeast Asia in the early part of the decade, and as a regional economic leader, bereft of its military power, Japan began to restore, partially, the vertically-integrated economic

bloc under the supervision of US hegemony. The Asian Film Festival emerged in these circumstances, and should be examined under those critical and historical frames. In sum, throughout the paper, I will examine the first ten years of the film festival to see how the regional hegemony of the film industry had dramatically moved from Japan to Hong Kong through the close analysis of American cultural policy during the cold war period, political and economic collaborations between Asian countries, the China factor in the region, Japan's normalization of the trade with Southeast Asia, double-consciousness in post-colonial territories and arbitrariness of the border in the imaginary map of Asia. I hope that this project opens and inspires the discipline, which has remained a critical void and helps shed new light on the current discourse of the regional/local cinema production and reception in East Asia and the history of Asian cinema.

