

NOTES

1. Burch, *To the Distant Observer*, 81–85. See also Burch, “To the Distant Observer.”
2. Richie, *A Hundred Years of Japanese Film*. See also Richie, *The Japanese Movie*.
3. In his nuanced overview of these scholars’ work on Japanese cinema, Ben Singer has pointed out that Richie’s position came to be more in line with that of Burch over the course of his career. Singer, “Triangulating Japanese Film Style,” 55.
4. Bordwell, “Visual Style in Japanese Cinema, 1925–1945,” 16. See also Bordwell, *Ozu and the Poetics of Cinema*, 26–32; and Bordwell, “A Cinema of Flourishes,” 343–345.
5. Bordwell, “Visual Style in Japanese Cinema,” 17.
6. *ibid.*
7. *ibid.*
8. Bordwell, “A Cinema of Flourishes,” 245.
9. Bordwell, *Ozu and the Poetics of Cinema*, 30.
10. Bordwell, “Visual Style in Japanese Cinema,” 17.
11. He terms this Japan’s “decorative classicism.” For instance, he refers to the stylistic eclecticism of Tomotaka Tasaka’s *Ai no machi* (*Town of Love*, 1928), which implements fast camera movements, steep angles, hand-held camera, whip pans, split screen, moving intertitles, and rack focus, but does so within conventional framing and editing schemes. Bordwell, *Ozu and the Poetics of Cinema*, 21–22.
12. Bordwell, “Visual Style in Japanese Cinema,” 28.

13. There are significant exceptions to this generalization: European aesthetics has included the visibility of the device in addition to illusionism, and illusionism has been present in Japanese aesthetics.
14. Burch, *Life to Those Shadows*.
15. Burch, *To the Distant Observer*, 85.
16. Gunning, "The Cinema of Attractions."
17. Wada-Marciano, *Nippon Modern*, 89. Burch, *To the Distant Observer*, 159; Bordwell, *Ozu and the Poetics of Cinema*, 240.
18. Christian Metz, "'Trucage' and the Film," 671–672.
19. Drawing on the role of intervals in music theory, filmmakers such as Sergei Eisenstein and Maya Deren have employed "interval" as part of a musical analogy that emphasizes relations between images. Dziga Vertov's elaboration of a cinematic "theory of intervals" beginning in 1919 is especially intricate. For Vertov, the interval refers to the transitions or relational movements between frames, such that constructing a film based on intervals involves attending to the visual correlations of shots to one another, including proportions of light and shadow, shot distance, and recording speed. See "We: Variant of a Manifesto" and "From Kino-Eye to Radio-Eye," in Vertov, *Kino-Eye*. This book does not utilize the term in this same way, in association with a wide range of compositional features and to refer to the rhythmic sequence as structure; however the comparison is useful in that this project similarly implements the term to reference specific material elements in the image at the same time as it maintains a figurative function. More recently, Jacques Rancière and Trinh Minh-ha have also utilized the term interval, each in quite different ways. See Rancière, *The Intervals of Cinema*; and Trinh, "Beware of Wolf Intervals." See also Deleuze, *Cinema 1* and *Cinema 2*.
20. Tom Gunning has articulated the significance of this, and others have made similar points. Gunning, "An Aesthetic of Astonishment." See also Beckman and Ma, *Still Moving: Between Cinema and Photography*.
21. Andrew, *What Cinema Is!*, 34.
22. Yuri Tsvian has referred to early spectators who integrated aspects of the image itself into the cinematic spectacle as medium-sensitive. Robert Spadoni has also used this term when describing the impact of new sound technology, arguing that it returned viewers to sensitivity. John Belton's description of digital cinema's emergence as a "false revolution" is instructive for thinking about the impact of technological change on spectators, as innovations throughout cinema's history have provoked periods in which viewers' attention was focused on the filmic apparatus itself. Tsvian, *Early Cinema in Russia and its Cultural Reception*, 105–108 and 216–217; Spadoni, "The Uncanny Body of

- Early Sound Film;” and Belton, “Digital Cinema.” See also Dulac and Gaudreault, “Circularity and Repetition at the Heart of the Attraction.”
23. As Rick Altman has argued, the entire history of cinema—which at various points has been defined in terms of radio, vaudeville, photography, opera, and the like—belies the reassuring impression that its identity is fixed. Altman, “Deep-Focus Sound.” Paul Young has approached this same topic from a somewhat different perspective in Young, *The Cinema Dreams Its Rivals*. He emphasizes cinema’s close interaction with new media forms in different historical periods by interrogating how films’ references to new media shape both cinema and these other media.
 24. Media ecology, which has recently seen an uptick of interest within Japanese media studies and in media studies more generally, is a contested term because it encompasses several perspectives. In general it refers to an interdisciplinary approach to the study of media environments or systems that emphasizes the interdependency of media forms. A key figure is Matthew Fuller, whose ideas may be traced back through Felix Guattari and Gregory Bateson. Fuller, *Media Ecologies*. See also McLuhan, *Understanding Media*; and Postman, “The Reformed English Curriculum.” For a useful introduction to the topic, see Manghani, *Image Studies, Theory and Practice*, Chap. 2 in particular. For a helpful outline of the varied perspectives and interpretations that are associated with media ecology, see Heise, “Unnatural Ecologies.”
 25. Acland, “Introduction.” For additional studies on the relationship between old and new media, see, for example, Gitelman, *Always Already New*; and Marvin, *When Old Technologies Were New*.
 26. Chun, “Introduction,” 3. See Chun’s more elaborated treatment of media updating in Chun, *Updating to Remain the Same*.
 27. See, in particular, Livia Monnet’s article that approaches Henri Bergson’s discussion of cinematographic illusion in terms of animation, in effect rethinking cinematic time and movement as animation. Monnet, ““Such is the Contrivance of the Cinematograph.”” Marc Steinberg’s fascinating analyses of how the immobility of the anime image—its interruption of cinematic movement—has been critical to its transmedial connectivity represents another way in which motion and stillness has been utilized to approach the intermediality of anime. Steinberg, *Anime’s Media Mix*; and Steinberg, “Immobile Sections and Trans-Series Movement.” Sharalyn Orbaugh has similarly emphasized the importance of the interval in *kamishibai*, which she describes as simultaneously connecting *kamishibai* to the medium of film and

- marking *kamishibai*'s uniqueness. Orbaugh, "*Kamishibai* and the Art of the Interval."
28. Furuhashi, *Cinema of Actuality*, 3 and 50–51.
 29. Pertinent here is Catherine Russell's significant point that classical Japanese cinema did not rely on the shot-reverse shot structure that is prominent in classical Hollywood cinema; it was this structure that apparatus theorists focused on to develop ideas about narrative realism. Russell, *Classical Japanese Cinema Revisited*, 14.
 30. Thomas LaMarre has formed a different response to this problem of apparatus theory, using instead the term "machine" to refer to the material support of the animated image. LaMarre, *The Anime Machine*.
 31. Regarding international influence upon Japanese cinema, see Miyao, *The Aesthetics of Shadow*; and Wada-Marciano, *Nippon Modern*. Miyao's study in particular has underscored the connection between classical film aesthetics and the tactility of the medium in the context of modernity. Additionally, Ben Singer has made the important point that Japanese modernity's one-upmanship approach influenced the flourish of classical film, as the industry hoped to outdo the virtuosity of Hollywood cinema. Singer, "Triangulating Japanese Film Style," 53.
 32. Wada-Marciano has also analyzed contemporary Japanese film aesthetics in the context of digital technologies. Wada-Marciano, *Japanese Cinema in the Digital Age*.
 33. Swale, *Anime Aesthetics*, 39.
 34. For accounts of how anime builds relations to cinema through its layering of multiple media within the image, see Looser, "From Edogawa to Miyazaki;" and LaMarre, "The First Time as Farce: Digital Animation and the Repetition of Cinema." Additionally, LaMarre has proposed connections between anime and cinema centered on movement, both between celluloid layers within the animated frame and between adjacent frames. See LaMarre, *The Anime Machine*; and LaMarre, "From Animation to *Anime*." Livia Monnet has also contributed to this body of research on cinema and anime. See, in particular, her three-part essay on Hans Bellmer and Oshii Mamoru: Livia Monnet, "Anatomy of Permutational Desire," "Anatomy of Permutational Desire, Part II," and "Anatomy of Permutational Desire, Part III."
 35. LaMarre, "From Animation to *Anime*," 331; LaMarre, *The Anime Machine*. In *The Anime Machine*, LaMarre points to the bifurcation of moving images into cinematism, marked by camera movement, and animetism, marked by moving planes, both of which transverse cinema and animation. (36–37)
 36. See, in particular, Jonathan Clements, *Anime*. Clements' history of animation in Japan clearly situates anime within cinema history,

- highlighting their imbrication in both the prewar period and more recently, for instance in relation to video and digital technologies (Chaps. 8 and 10, respectively).
37. Chief early figures include Sergei Eisenstein and Imamura Taihei, followed by more recent work by Norman Klein, Tom Gunning, and Maureen Furniss, among others. Alan Cholodenko's work has been especially significant, including two publications that came out of The Illusion of Life conferences: Cholodenko, *The Illusion of Life* and *The Illusion of Life 2*. More recent significant contributions include Buchan, *Animated 'Worlds;'* Buchan, *Pervasive Animation*; and Beckman, *Animating Film Theory*. See also Crafton, *Émile Cohl, Caricature, and Film*; Brown, *Cinema Anime*; Wells, *Understanding Animation*; Leslie, *Hollywood Flatlands*; and Russett and Starr, *Experimental Animation*.
 38. Manovich, *The Language of New Media*, 302.
 39. It should be noted that Alan Cholodenko has made similar points. See, in particular, Cholodenko, "Introduction;" and Cholodenko, "Who Framed Roger Rabbit, or the Framing of Animation." See also Cholodenko, "First Principles' of Animation."
 40. Lev Manovich, "What is Digital Cinema?," 175.
 41. This transformation that Manovich outlines thereby has implications for both film and animation: animation is being valued for its approximation of photographic reproduction, and film has moved away from its indexical roots to be an expressive mode. Not only has animation been sent on a quest for a photorealism that is not photographic, but film has become an expressive graphism that pretends toward perceptual realism. For Manovich this historical situation has yielded a unique medial arrangement in which there is an increased burden at every turn to prove the cinematic image as the locus of the real, and the mere apprehension of photorealism has become the sufficient and necessary criterion of authentic representation in cinema.
 42. A useful response to this claim within Japanese media studies is LaMarre, "The First Time as Farce."
 43. They reach this conclusion on the grounds that montage enacts this same process of frame-by-frame control. In other words, by arguing both that a single frame can function as a shot and that, intervening frames notwithstanding, a filmmaker exercises frame-by-frame control in the editing process, they make an equivalence between animation and montage. Due to this equivalence between the operations of shooting and editing, any film that incorporates montage is, in this sense, animated. They elaborate to say that frame-by-frame shooting is essentially editing-in-camera, and that shooting on threes approaches conventional editing. Small and Levinson, "Toward a Theory of Animation," 70–72.

44. Salt, *Film Style and Technology*, 52.
45. Crafton, *Before Mickey*, 9.
46. Salt, *Film Style and Technology*, 51.
47. Nekes, "Whatever Happens Between the Pictures," 8. Prefiguring Kubelka's definition, Werner Nekes also defined film in this piece as the difference between two frames, what he refers to as "whatever happens between the pictures."
48. Koichi Iwabuchi notably works against this tendency to see the flow of culture as unidirectional by focusing on inter-Asian medial influence. Iwabuchi, *Recentring Globalization*.
49. In particular Jennifer M. Bean has recently described the importance of shifting the critical object of study in film studies away from the United States, arguing that exploring cinema's dispersed existence, its multiplicity across the globe, better helps us to understand it as an object. Bean, "Introduction."
50. Gerow, *Visions of Japanese Modernity*.
51. For recent work on the so-called classical period of Japanese cinema, see Russell, *Classical Japanese Cinema Revisited*.
52. Bernardi, *Writing in Light*; and Gerow, *Visions of Japanese Modernity*. For other examples of scholarship that emphasize the Pure Film Movement's contribution vis-à-vis film narrative, see Iijima, *Nihon eiga shi*; Tanaka, *Nihon eiga hattatsushi*; and Komatsu, "Japan."
53. For instance, dissolve, iris, close-up, and so forth.
54. *Kinema Record* (April 1917), 202.
55. See the Introduction to this volume for an overview of their positions on this topic.
56. Richie, *A Hundred Years of Japanese Film*, 40–41; and Richie, *The Japanese Movie*, 24–25.
57. Burch, *To the Distant Observer*, 106.
58. Richie, *A Hundred Years of Japanese Film*, 41.
59. For more detailed information about *Souls on the Road*, and the influence of foreign cinema upon the film, see Yamamoto, *Nihon eiga ni okeru gaikoku eiga no eikyō*. Focusing on the film's relation to D.W. Griffith's *Intolerance* (1916), Yamamoto describes both the extensiveness of foreign influence and the differences that were produced by the distinct context of Japanese modernity.
60. Also known as *katsuben*, *benshi* were lecturers who provided live narration and commentary alongside films.
61. The *benshi*'s role was contested by film reformers and their textual centrality declined in the 1920s; nevertheless, their star status was high throughout the decade and they retained institutional and cultural importance until the sound era. See Kinoshita, "Mise-en-scène of

- Desire,” 36–38. Aaron Gerow has also written on this subject: Gerow, *Visions of Japanese Modernity*, Chap. 4. See also Katō, *Eigakan to kankyaku no bunka shi*.
62. This idea of cinema as part of the national project is argued persuasively in Gerow, *Visions of Japanese Modernity*. For information on the Pure Film Movement’s interest in cinema as a tool for cultural progress and uplift, see Harootunian, “Introduction,” 17. For an example of a contemporary text addressing this topic, see *Katsudō shashinkai* 4 (Jan 1910): 2–3.
 63. Bernardi, *Writing in Light*; and Gerow, *Visions of Japanese Modernity*.
 64. *Kinema Record* 21 (March 1915): 10.
 65. Otani Takejiro, quoted in Miyao, *The Aesthetics of Shadow*, 16.
 66. For an extensive exploration of this topic, see Miyao, *Sessue Hayakawa*. See also Bernardi, *Writing in Light*, 130–138.
 67. See, for example, *Katsudō shashin zasshi* 5.5 (May 1919): 38–39.
 68. For more on this, see *Katsudō shashinkai* 12 (1910). See also Gerow, “Writing a Pure Cinema,” 104 and 306; and Miyao, *Sessue Hayakawa*, 242–245 in particular.
 69. Mori, *Katsudō shashin taikan*, vol. 1, 7. For detailed discussion of Mori, see Bernardi, *Writing in Light*, 109–139.
 70. For example, *Katsudō hyōron* 2.5 (May 1919): 10.
 71. *Kinema Record* (October 1915): 35.
 72. *Kinema Record* (January 1917): 17.
 73. This process was quickly refined with the development of the substitution splice, which made transitions more seamless by removing extraneous frames.
 74. See the Introduction to this book for additional context associated with this phenomenon.
 75. Donald Crafton, *Before Mickey*, 29–31.
 76. Tanaka, *Nihon eiga hattatsushi*, 138.
 77. *Kinema Record* (September 1914): 28–29.
 78. On the shift from a “cinema of attractions” to a narratively-driven cinema, see Tom Gunning, “The Cinema of Attractions.”
 79. Gunning, “Attractions, Detection, Disguise, *Zigomar*, Jasset, and the History of Film Genres,” 111–113 and 121.
 80. Aaron Gerow, “Swarming Ants and Elusive Villains;” and Gerow, *Visions of Japanese Modernity*, 52–72 and Chap. 5.
 81. See Gerow, “Swarming Ants and Elusive Villains;” and Gerow, *Visions of Japanese Modernity*, 52–65.
 82. Gerow, *Visions of Japanese Modernity*, 63 in particular.
 83. On this front Tanizaki’s two most relevant writings are: “Katsudō shashin no genzai to shōrai” (1917); and “Karigari hakase o miru.” Bernardi dedicates three chapters of her book on the Pure Film

Movement to Tanizaki's contribution, and Tanizaki's interest in the fantastical is a thread that runs throughout this section. Bernardi, *Writing in Light*. See also Bernardi, "Tanizaki Jun'ichirō's 'The Present and Future of Moving Pictures.'" LaMarre has also emphasized this dimension—in particular a focus on sensation, affect, and the sensorial—in his terrific book about the importance of cinema for thinking about Tanizaki's work. Situating Tanizaki's film work within his larger output, LaMarre's volume contains translations of and introductions to Tanizaki's writings on and related to cinema, both fiction and non-fiction, and offers valuable insights into how his ideas about the cinematic connect to his fiction and his conception of modernity. LaMarre, *Shadows on the Screen*.

84. Tanizaki, "Eiga zakkan" (1921).
85. Gerow, *Visions of Japanese Modernity*, 95, referencing Ogawa Mimei's article in the 1909 special issue of *Shumi*, in which intellectuals gave their impressions on cinema.
86. Gerow has elaborated on Tanizaki's interest in the "fantastical" aspects of the medium in "Celluloid Masks."
87. *Katsudō shashinkai* 19 (March–April, 1911): 15–16.
88. Tanizaki, "Katsudō shashin no genzai to shōrai" (1917), 16–17 in particular.
89. Also see Bernardi, *Writing in Light*, 203.
90. Tanizaki reaffirms just how ideally suited Kyōka's stories are for film in "Eiga zakkan." Note also that Tanizaki did eventually make a film adaptation of Kyōka's "The Sands of Katsushika" ("Katsushika sunago") in 1920.
91. "The Saint of Mt. Koya" ("Kōyahijiri") is an excellent example of this dimension in his work. Izumi, *The Saint of Mt. Koya and The Song of the Troubadour*.
92. He gives the examples of Poe's "The Black Cat," "William Wilson," and "The Masque of the Red Death." Poe, *Edgar Allan Poe: Complete Tales and Poems*.
93. See a description of the script, including its nonextant ending, in a review by Noda, "*Hina matsuri no yoru*," 22–23. Incidentally, the narrative is about the girl finding a way to make her relationship to her Western-style toys equitable to that she has with her traditional dolls.
94. There was one monograph of film before this, by Gonda Yasunosuke, but this was a sociological text rather than one that dealt with artistic aspects of the medium. See Gerow, *Visions of Japanese Modernity*, for further information about Gonda.
95. Kaeriyama, *Katsudō shashingeki no sōsaku to satsueihō*.
96. *Katsudō shashinkai* 19 (March–April, 1911): 15–16.

97. *Katsudō shashinkai* 26 (November 1911); and *Katsudō shashinkai* 19, 15–16.
98. *Kinema Record* (January 1915): 16.
99. Shibata, “Jun’eigageki to kōta eiga,” 9–10.
100. *Katsudō no sekai* (December 1918): 17.
101. Komatsu, “From Natural Colour to the Pure Motion Picture Drama,” 75. Interestingly, Komatsu’s position on tricks in early Japanese cinema is that they were integrated into the nation’s fundamentally theatrical, “purely” Japanese film practice in a manner that, by being consistent with a traditional theatrical aesthetic, was wholly separate from the use of such effects in other global cinemas. His argument is that they were thus “primitive” and did not reflect Western influence, in explicit contrast to reformers’ notions of a “pure” film. I disagree in general with Komatsu’s position that there was ever an untainted national cinema in this way—a position that, I might add, allies him with Burch in uncomfortable ways—but I believe moreover that the adaptation of tricks into a “native” film practice is precisely what reveals the similarity to, not difference from, global cinemas.
102. Indeed the importation of foreign films in the 1910s is closely connected to cinema reform. Screened in special theaters and targeting a highbrow audience, foreign films were praised by Pure Film advocates. American films did not have a significant presence until the last few years of the decade, but European films such as *Fantômas* (Louis Feuillade, 1913) and *Cabiria* (Giovanni Pastrone, 1914) were deeply influential throughout the 1910s.
103. *Kinema Record* (January 1915), 16. *Jiraiya* was an earlier screen adaptation of the same story brought to the screen by Makino Shōzō and Onoe Matsunosuke in 1921.
104. *Kinema Record* (November 1914): 28.
105. Bernardi, *Writing in Light*; and Gerow, *Visions of Japanese Modernity*.
106. Miyao, “Before *Anime*.”
107. Miyao, “Before *Anime*.” A key text on animation history that addresses this period is: Yamaguchi and Watanabe, *Nihon animation eiga shi*. More recently, Jonathan Clements has also written about the intersection between animation and the Pure Film Movement in Clements, *Anime*, Chap. 1.
108. Miyao, “Before *Anime*,” 197, 199 and 200, in particular.
109. Clements, *Anime*, 25–26 and 42, in particular. Clements has also pointed to Makino Shōzō’s role in aligning animation with education in order to circumvent the regulations that plagued entertainment films (31–32). It is noteworthy that Nikkatsu and Makino were key players in

- actualizing animation's connection to education, tradition, and international acclaim, in effect realizing reformers' goals.
110. Ōfuji Noburō is the most well-known Japanese animator from this period. He created an amalgamated form of animation that was tremendously successful internationally; his cut-out animation used traditional Japanese stories and Edo-period colored paper (*chiyogami*).
 111. Lindsay, *The Art of the Moving Picture*, 87–88, 179, 41, 42 and 53 in particular. More detailed exploration of the resonance between these foreign and Pure Film texts may be found in Lee, “Japan’s Cinema of Tricks: Optical Effects and Classical Film Style;” and Lee, “The Pure Film Movement and Modern Japanese Style.”
 112. Lindsay, *The Art of the Moving Picture*, 50–51.
 113. Miyao, *Sessue Hayakawa*, 53.
 114. In a similar fashion, Miyao made the significant point that Hayakawa’s acting inspired French intellectuals to generate the concept of *photogénie* (a term that in general refers to the unique aesthetic qualities that cinematography lends its subjects), which was to become the main theoretical basis of the impressionist film movement. Miyao, *Sessue Hayakawa*, 24 and 199–200. Thus, although the influence of French impressionist thought upon Japanese cinema in the mid-twenties introduced into Japan an intellectualized notion of the cinematic, the seeds of these ideas had origins in something akin to a Japanese aesthetic and had been circulated much earlier in the writings of Lindsay and Pure Film reformers.
 115. Münsterberg, *The Film*, 15; and Lescarbourea, *Behind the Motion-Picture Screen*, 90, 183–184 and 186 in particular.
 116. Noda, “*Hina matsuri no yoru*,” 22–23.
 117. Bernardi, *Writing in Light*, 223.
 118. For instance critics lauded the trick effects and other cinematic techniques in Nagao Shiroku’s *Ruigafuchi Abyss* (*Kasanegafuchi*) (1924); the double exposures in *The Unfortunate Person* (*Megumarenu Hito*) (1923) by Shimazu Yasujirō; the artistic achievement of Hirose Gorō’s *In the Depths of the Mountains* (*Miyama no Oyako*) (1924) for its handling of the relation between reality and fantasy in the dream and vision scenes; the overlap techniques in Takahashi Jukō’s *The Spell of the Sand Painting III* (*Sunae shibari kanketsuban*) (1927); and the decorative shots, such as the moon’s transformation into a stage decoration, in Zanmu Kako’s *The Lamb* (*Kohitsuji*) (1923). *Nihon musei eiga taizen/The Masterpieces of Silent Japanese Cinema*, 2000.
 119. Bordwell refers to his dynamic style as “calligraphic,” which is one of three principal ways that Japanese films of the period embellished or decorated the thrust of the narrative; he labels the other two tendencies

- “pictorialist” and “piecemeal.” Bordwell, “Visual Style in Japanese Cinema, 1925–1945,” 23.
120. This style originated in Japan with Sawada Shōjirō’s *Shinkokugeki* (New National Drama) theater, but was soon introduced into film by Bandō Tsumasaburō in 1923.
 121. Gerow, *A Page of Madness*, especially 11 and 68–71.
 122. Miyao, *The Aesthetics of Shadow*, 68–69.
 123. Mitsuhiro Yoshimoto has also pointed to industrial explanations for this rebellious tendency. *Kurosawa*, 222.
 124. Wada-Marciano cites Iwamoto Kenji on this point. Wada-Marciano, *Nippon Modern*, 112.
 125. In addition to Wada-Marciano, and Miyao, *The Aesthetics of Shadow*, see: Russell, *Classical Japanese Cinema Revisited*; Takinami, *Reflecting Hollywood*; and Kinoshita, “Mise-en-scène of Desire.” Although not about classical Japanese cinema, LaMarre utilizes a similar approach in his analysis of Tanizaki’s writing: LaMarre, *Shadows on the Screen*, 9, 80–84, 163, 247 in particular. Additionally, Gerow, Abé Mark Nornes, and Peter B. High are similarly interested in the interconnection between cinema, the nation, and modernism. Gerow, *Visions of Japanese Modernity*; Nornes, *Japanese Documentary Film*; High, *The Imperial Screen*. The primary text in which the concept of vernacular modernism is laid out is Hansen, “The Mass Production of the Senses.”
 126. Ticket sales hovered around one billion in 1958, and close to 550 films were produced in 1960, according to data from UniFilm Japan. See also Schilling, *Contemporary Japanese Film*, 14; and Richie *A Hundred Years of Japanese Film*, 177.
 127. Michael Raine has explored the *taiyōzoku* cycle extensively. See Raine, “Ishihara Yujiro;” and Raine, *Youth, Body and Subjectivity in the Japanese Cinema, 1955–1960*.
 128. Tōhō studio, for instance, set up the Art Theatre Guild in order to capitalize on this.
 129. Yuriko Furuhata, *Cinema of Actuality*.
 130. Especially notable examples are Misumi Kenji’s *Lone Wolf and Cub* series (*Kozure Ōkami*, 1972–1973), based on a 1970 manga by Koike Kazuo and Kojima Gōseki; Itō Shunya’s *Female Convict Scorpion* series (*Sasori*, 1972–1973), based on Shinohara Tōru’s 1970 manga; and Fujita Toshiya’s *Lady Snowblood* series (*Shurayukihime*, 1973 and 1974), based on a 1972 manga by Koike Kazuo and Kamimura Kazuo.
 131. See Masumura, “Kon Ichikawa’s Method” regarding manga-like compositions in Ichikawa’s films.
 132. Marc Steinberg, *Anime’s Media Mix*, 6 and 10.
 133. Dessler, *Eros Plus Massacre*.

134. Egly, “Rencontre avec Alain Resnais,” 16. Resnais was also an editorial board member of the first magazine dedicated to the comic strip, *Giff-Wiff*, which was the bulletin of the Club des Bandes Dessinées (beginning in 1962); this group became The Centre for the Study of the Literature of Graphic Expression in 1964, of which Resnais was a founder. See Lacassin, “Dick Tracy Meets Muriel,” 101.
135. Jean-Claude Forest introduced the *Barbarella* bande dessinée in 1962, which is generally thought to mark a shift in the medium from an exclusively children’s form to one fit for adult readers. See Gaumer and Moliterni, *Dictionnaire mondial de la bande dessinée*, 43. *Barbarella*’s singular importance aside, the period beginning in the early 1960s saw this demographic shift in tandem with the above-mentioned critical shift.
136. See Marker, “La pathétique et réelle aventure du manuscrit génial...;” and Marker, “Carte véritable des temps que nous voyons.”
137. Monaco, *Alain Resnais*, 15.
138. Yuriko Furuhashi has discussed this film in detail in *Cinema of Actuality*, 24–25 and 35 in particular.
139. Matsumoto, *Eizō no hakken*.
140. I am indebted to Michael Raine for introducing me both to Matsumoto’s writings about Resnais—in the section of *Eizō no hakken* titled “Zen’ei kiroku eiga-ron”—and to Oshima’s *Secret Martial Arts of the Ninja*, in a seminar in 2004. My thinking on both, and on the intermediality of Japanese film and art in this period, has been profoundly shaped by that initial encounter. Raine has subsequently written on the significance of Matsumoto’s text for filmmakers and critics. Raine, “Introduction to Matsumoto Toshio.” More recently, Yuriko Furuhashi has elaborated on these topics in her exceptional work on avant-garde filmmaking and the concept of actuality in the 1960s and 1970s. She provides a useful genealogy of the term *eizō* and an excellent account of Matsumoto’s influence, particularly in relation to Oshima’s *Secret Martial Arts of the Ninja*, contextualizing them in relation to avant-garde cinema’s dual response to television: namely, medium specificity and intermediality. Furuhashi, *Cinema of Actuality*, Chap. 1.
141. Yuriko Furuhashi has recently analyzed this film in a similar manner, though her emphasis is on the notion of remediation, as set forth by Bolter and Grusin: namely, that cinema remediates other image practices to reassert its specificity. Furuhashi’s chief interest is in the way the film highlights the conspicuousness of the original form, and thus the material difference between manga and cinema—at once breaking down boundaries between media and reaffirming cinema’s specificity. Furuhashi, *Cinema of Actuality*, 17–23 in particular. I largely agree with

this analysis of Oshima's film, however I prefer not to adopt Bolter and Grusin's terminology. On one hand, the concept of remediation is too broad and widely applicable, with too many variations of meaning to have specific descriptive value; as they put it, "all mediation is remediation" (55). On the other hand, a core dimension of remediation is the pun of "remedying" or "reforming" media; although I believe media constantly interact in myriad ways, I would not say that they necessarily engage in fixing one another's deficiencies or reversing damage (59). Bolter and Grusin, *Remediation*.

142. Maureen Turim and David Desser have both elaborated on Oshima's emblematic status vis-à-vis this period of filmmaking in Japan. Turim, *The Films of Oshima Nagisa*; and Desser, *Eros Plus Massacre*.
143. Furuhata has provided a wonderful outline of *eizō* discourse that I will not reproduce here. Furuhata, *Cinema of Actuality*, 37–52.
144. Raine, "Introduction to Matsumoto Toshio," 146.
145. The show was rebroadcast from 1962 to 1964 as *Otogi Manga Calendar* (*Otogi manga calendaa*).
146. Partner, *Assembled in Japan*, 140. Jayson Makoto Chun has charted the ownership of television sets; as an illustration of the shift during these 15 years, in 1956, 2.3% of households had a TV, rising to 64.8% in 1962 and 73.4% in 1963. Chun, "A Nation of a Hundred Million Idiots"?, 73–74.
147. Shōnen Magazine had the largest print run, with estimates ranging from 1.2–1.5 million by the end of the 1960s, making it the highest circulating magazine in Japan at the time. Holmberg, "An Introduction to Gekiga, 6970 A.D."
148. Steinberg, *Anime's Media Mix*, see Chap. 1, 10–11 in particular.
149. Clements, *Anime*, 125–126.
150. Chapter 4 of this volume discusses the relationship between budgetary constraints and the use of still images in animation.
151. *Terebi manga's* frequent static images were often likened to the *mie* pose from kabuki performances, whereby an actor highlights an emotionally powerful moment or draws attention to an escalation of feeling. Power, *God of Comics*, 133–134. *Kamishibai* paper dramas were another common reference point. Chun, "A Nation of a Hundred Million Idiots"?, 164. Steinberg in fact connects this episode of *Astroboy* directly to *kamishibai*, which he discusses at some length as an intertext for the animated series. Steinberg, *Anime's Media Mix*, 19–25. *Kamishibai* was a mobile, serialized, performance-based entertainment in which sequential illustrated images were slotted into a wooden, rectangular box. Its extreme seriality and disjuncture contributed to its unique timing structure, with rhythm and duration being the storyteller's key

tools for regulating emotional and narrative excitement. The entertainment was in sharp decline by 1955–1956, largely because it could not compete with television once sets started to become affordable. There are many texts about *kamishibai* in Japanese, though none compare to Sharalyn Orbaugh’s wonderful recent work on wartime propaganda, which includes an invaluable overview of *kamishibai*’s history. Orbaugh, *Propaganda Performed*, 37–59 in particular.

152. Marc Steinberg has provided an analysis of *Astroboy* in terms of the moving manga image. Marc Steinberg, “Immobile Sections and Trans-Series Movement;” and Steinberg, *Anime’s Media Mix*, Chap. 1 in particular.
153. Ichikawa’s use of still and stop-motion images is unique because it spans so much of his lengthy career. No doubt resulting from his background in animation, his first experiment with stop motion can be traced to his puppet film *Girl of Dojo Temple* (*Musume Dōjōji*, 1945). The interval has resurfaced in many of his films since, including the animated *Topo Gigio and the Missile War* (*Toppo jijo no botan senso*, 1966) and *Shinsengumi* (2000). Ichikawa also directed a live-action film of Tezuka’s manga *Phoenix* in 1978, which included animation inserts.
154. See Power, *God of Comics*, for a detailed discussion of *New Treasure Island* appearing decidedly uncinematic despite its reputation as an especially “cinematic” work. Power has effectively argued that Tezuka’s style became increasingly “cinematic” over the decades, and that his reputation for drawing such film-like manga is based on his reworking of earlier material, such as with *New Treasure Island*.
155. A discursive connection is visible between them in the first wave of manga criticism, which may have used associations with cinema to elevate the cultural status of manga. See Tsurumi, *Manga no sengo shiso*; and Satō, *Nihon no manga*. Similarly, Natsu Onoda Power has described manga discourse about this period in terms of the cultural centrality of specific cinematic features and a general “buzz” about cinema (59 and 146; see also 40). On the other hand, the fundamental distinctions between the two media have more recently been explored through detailed analyses of manga’s unique spatiotemporal conventions—in particular panel structure and arrangement—in an effort to redress oversights that have resulted from likening manga to cinema. Shifting frame configurations, use of inter-frame space, non-chronological flow, character movement across panels, and cross-readings of visual frames in manga, in addition to its spatial sequencing of discontinuous units, without question lend the medium a unique set of spatiotemporal conventions that find no equivalent in cinema. See Itō, *Tezuka Izu Deddo*; and Yomota, *Manga genron*. Similarly, Steinberg has elaborated the development of intraframe and interframe movement in his analysis of

Tezuka's development of manga form, where he distinguishes between "cinematic" and "a still image shot though with movement" (*Anime's Media Mix*, 28–33). This discussion about manga echoes scholarship on comics and early film. For example, refuting claims that film discovered its language in the comic strip, Donald Crafton has argued that the similarities across pictorial narrative forms should not be mistaken as transposed conventions. In short, Crafton agrees with Robert Harvey, who claimed in his seminal 1979 essay, "The Aesthetics of the Comic Strips," that there was not yet an articulated theory of comics, which would be necessary for serious critical discussion. For Crafton, the fact that there has been a well-established vocabulary for analyzing films compared to a smaller vocabulary related to comics has nurtured lines of inquiry—in particular by Francis Lacassin and Maurice Horn—that translate conventions across discrete art forms. Nevertheless, he points out that comics and early film had influences on one another because they were part of the same cultural milieu: for instance, heavy borders similar to the edges of a movie screen came to be found in comics and cartoons (251), and speech and dream balloons found their way into early films. See Crafton, *Émile Cohl, Caricature, and Film*, 221–232 in particular; and Robert Harvey, "The Aesthetics of the Comic Strips." A recent expanded version is printed in Harvey, *The Art of the Comic Book*. See also Lacassin, "The Comic Strip and Film Language;" and Horn, *Seventy-Five Years of the Comics*.

156. McCloud, *Understanding Comics*, 79.
157. Naming themselves the *Gekiga* Factory, these artists included Tatsumi Yoshihiro and Saitō Takao, as well as Shige Iwai, Takahashi Shinji, Tsuge Tadao, Tsuge Yoshiharu, and Yamamori Susumu.
158. Contemporary critics such as Tsurumi Shunsuke, as well as his colleagues, including film critic Satō Tadao, often focused on the significant political position of these works.
159. "Invitation to Gekiga Kōbō," cited in Tezuka, 1999, 65. It is also reproduced in English in Tatsumi, *A Drifting Life*, 730.
160. Satō, *Nihon no manga*, 100–101.
161. One of the guiding editorial principles for Shōnen Magazine beginning in 1965, when the new head editor Uchida Masaru brought in *gekiga* artists to reinvigorate the magazine, was to create "television on paper" (or "television in print media"). Ryan Holmberg discusses this in detail in Holmberg, "An Introduction to Gekiga, 6970 A.D."
162. Notable thematic analyses include Conrich, "Metal-Morphosis;" Brown, *Tokyo Cyberpunk*; and Mes, *Iron Man*.
163. A terrific text for thinking through the numerous practices that have followed the "personalization" of cinema within the home is Klinger,

- Beyond the Multiplex*. Additionally, Sheila Murphy has drawn attention to the early convergence of television and game and recording technologies, emphasizing television's entwinement in video game culture, and modes of interactivity that are embedded in our engagement with television through gaming systems and recording devices, among others. Murphy, *How Television Invented New Media*.
164. Okada, *Yuigon*, 210; Clements, *Anime*, 161–2.
 165. Pia is a weekly entertainment and culture magazine that in 1977 started holding an annual film festival; PIA Film Festival was the principal showcase for debut underground filmmakers in the 1980s.
 166. *Tetsuo: The Iron Man*; *Tetsuo II: The Body Hammer* (1992); and *Tetsuo III: The Bullet Man* (2009).
 167. Chapter 3 of this book describes in more detail television's impact on cinema in the 1960s. See also Domenig, *A Brief History of Independent Cinema in Japan and the Role of the Art Theatre Guild*; Richie, *A Hundred Years of Japanese Film*, 177; and Schilling, *Contemporary Japanese Film*, 14.
 168. For more on pink films, see Jasper Sharp's wonderful study of Japan's sex cinema. Sharp, *Behind the Pink Curtain*.
 169. One of the most popular genres of film and television entertainment since the 1950s, *tokusatsu* comprises *kaiju* giant monster films such as *Godzilla* (*Gojira*, Honda Ishirō, 1954), as well as mecha and superhero films, all of which use special effects. The genre is most famous for the use of *suitmation* rubber-suit costumes in conjunction with miniature sets, as popularized by Tsubaraya Eiji in *Godzilla*, and also commonly known worldwide from such programs as *Ultraman* (*Urutoraman*, 1966–1967 [original broadcast]).
 170. John Thornton Caldwell associates videographic extravagance with the medium's origins in electronic manipulation; with increased potential for embellishment, video lent itself to obsessive focus on effects. Caldwell, *Televisuality*, 13.
 171. Clements, *Anime*, 160.
 172. This has been described most famously by Okada Toshio. Okada, *Otakugaku nyūmon*. Also see *Otaku no video* (*Otaku no bideo*, Mori Takeshi, 1991) a hybrid anime-mockumentary, co-written by Okada, which in part details the chief role of home video recorders in the creation of anime fans.
 173. See, for instance, Clements and McCarthy, *The Anime Encyclopedia*, xiii and 232.
 174. *Kanzen Tetsuo*, 15 and 62–63. Similar comments may be found in Tsukamoto, *Basic Tsukamoto*; and Mes, *Iron Man*, 40. *Kanzen Tetsuo* also includes a *Tetsuo manga* drawn by Tsukamoto near the time the

- film was made, which is further suggestive of the extent to which he conceived of the film in this way. (86–87)
175. Disney's average is reportedly closer to eighteen drawings per second, as it consistently drew a full twenty-four frames-per-second when depicting faster movements in order to preserve the illusion of continuity.
 176. Additional techniques that characterize anime focus on minimizing redrawing, for instance by overlaying an animated sequence of cels featuring only a section of a figure, such as its hair, on a static cel of that figure underneath; looping repeated movements, like walking; and storing cels and cel sequences for frequent images and movements, like a magical character's "stock" transformation sequence, so that they may be reused. A primary text regarding the key strategies that set anime apart is Yamamoto, *Mushi Pro no kōbōki*.
 177. Movement in anime overwhelmingly occurs along a flat plane, typically horizontally and vertically. The relation between foreground and background layers makes movement into and out of depth difficult to achieve in cel animation.
 178. Chapter 3 provides discussion about the historical circumstances that paved the way for *Shuffle*'s play with the vibration between stillness and movement to connect cinema, anime, and manga. Furthermore, anime continues to reference manga in many ways, but most pertinent to this discussion, it often does so by utilizing manga panels at the beginnings of episodes.
 179. See Bukatman, *Terminal Identity*, regarding the televisual influence of the body and subjectivities newly constructed through technology.
 180. Looser, "From Edogawa to Miyazaki;" LaMarre, "From Animation to *Anime*;" LaMarre, "The First Time as Farce;" and LaMarre, *The Anime Machine*. See also Orbaugh, "*Kamishibai* and the Art of the Interval;" and Monnet, "Such is the Contrivance of the Cinematograph."
 181. Walter Benjamin is the most significant figure to have emphasized the paradoxical impression of direct, unmediated engagement that can result from technological mediation. In describing the unique capability of film to capture direct reality, he has written: "Thus, for the contemporary man the representation of reality by the film is incomparably more significant than that of the painter, since it offers, precisely because of the thoroughgoing permeation of reality with mechanical equipment, an aspect of reality which is free of all equipment." Benjamin, "The Work of Art in the Age of Mechanical Reproduction," 234.
 182. This is true in film theory as well as in filmmaking practice. Many scholars have written about the credibility of the analog image over the digital, and much has been said about how contemporary effects fetishize analog authenticity because it is perceived to be under threat. See, for

- example, Rodowick, *The Virtual Life of Film*; and Mulvey, *Death 24x a Second*.
183. The previous chapter includes additional discussion about anime aesthetics. Anime's industrial poverty is evident in more recent examples as well, and is particularly evident in the period when digital technologies started to become integrated into anime. *Malice@Doll* (Motonaga Keitarō, 2001), about a doll that comes to life, is a case in point. The narrative developed due to a tight budget that left its animators unable to create lifelike facial expressions or bodily movements. Bodily movements in early computer-animated films like *Malice@Doll* were often made more realistic by using motion capture with puppets—see, for example, *A.Li.Ce* (Maejima Kenichi, 1999)—yet the *Malice@Doll* production could afford only very unsophisticated and limited motion-capture technology. Likewise, budgetary and technological constraints rendered it difficult to achieve facial expressivity. Making a film about largely motionless, expressionless dolls compensated for these limitations, much in the same way that robots and other non-human entities became prominent characters in anime since narratives could contextualize their stilted movements and thus suppress awareness of the visual limitations of crude drawn movement.
 184. Bazin, "The Ontology of the Photographic Image," 8.
 185. Chika Kinoshita has also connected this sequence in *Loft* to Bazin's "ontology" essay in her exceptional article regarding Kurosawa's position vis-à-vis the Japanese horror genre (or movement, as she describes it). She has argued that Kurosawa in fact made the film with Bazin's essay in mind, though her point is that the sequence is utilized in the film to generate fear regarding the mummy's potential for movement, capitalizing on the terror associated with film's ability to manipulate time and duration. Kinoshita, "The Mummy Complex," 109.
 186. LaMarre, "From Animation to *Anime*." See also: LaMarre, "The Multiplanar Image;" and LaMarre, *The Anime Machine*.
 187. Looser, "From Edogawa to Miyazaki." See also Looser, "Superflat and the Layers of Image and History in 1990s Japan."
 188. Murakami and Azuma, *Superflat*.
 189. Murakami, "A Theory of Super Flat Japanese Art," 13.
 190. LaMarre has suggested that Murakami's notion of superflat is not particularly concerned with the succession of images. LaMarre, *The Anime Machine*, 112.
 191. Manovich, *The Language of New Media*.
 192. Murakami, "A Theory of Super Flat Japanese Art," 11.
 193. Murakami, "A Theory of Super Flat Japanese Art," 11.
 194. Murakami Takashi, "The Super Flat Manifesto," 5.
 195. Murakami, "A Theory of Super Flat Japanese Art," 15.

196. Murakami, *Shōkan suruka dōa o akeru ka, kaifukusuru ka zenmetsusuru ka*.
197. Clements, *Anime*, 153 and 162.
198. Murakami and Azuma, *Superflat*, 115.
199. For more on this topic, see Bordwell, *Planet Hong Kong*.
200. This interpretation is in keeping with Murakami's other comments about superflat temporal progression; he also refers to Aphex Twin's song [*Equation*], which has an erratic, warped sound, as having this same sort of timing structure. Murakami, "A Theory of Super Flat Japanese Art," 15.
201. Gatto, "Miike Takashi" (Interview), 2–3.
202. Jan Švankmajer's influence finds a presence in other ways in anime: in *Malice@Doll* puppets were combined with digital and cel animation to create the "look" of Švankmajer; and the televised series *Honey & Clover* (*Hachimitsu to Kurōbā*) used a Švankmajer-inspired stop-motion opening in which food items and body parts metamorphose on a dinner plate.
203. See Chapter 3 of this volume for additional discussion about early television's mixed mediality.
204. Examples in *Crayon shin-chan* include, for instance, *The Legend Called: Dance! Amigo!* (*Densetsu o Yobu: Odore! Amiigo!*, 2006), *The Storm Called: The Adult Empire Strikes Back* (*Arashi o Yobu: Mōretsu! Otona Teikoku no Gyakushū*, 2001), and *The Storm Called: Rumble in the Jungle* (*Arashi o Yobu: Janguru*, 2000). The use of stop-motion segments has become a trademark of Ufotable. Examples include *Ninja Nonsense: The Legend of Shinobu* (*Ninin ga Shinobuden*), *Futakoi Alternative* (*Futakoi Orutanatibu*), *Coyote Ragtime Show* (*Koyōte Ragutaimu Shō*), *Gakuen Utopia Manabi Straight* (*Gakuen Yūtopia Manabi Sutorēto!*), and *Tales of Symphonia* (*Teirusu obu Shinfonia: The Animation*). These ending sequences lend the programs a high production value in addition to a unique look, as most anime shows use stills in their closing credits. A movie series animated by Ufotable, *Boundary of Emptiness* (*Kara no Kyōkai*), similarly uses stop-motion animation sequences, but as commercial parodies before the opening credits.
205. Thomas Looser, "From Edogawa to Miyazaki."
206. See Chap. 3 for a discussion of the intermedial nature of manga, including Tezuka's specific contribution to this, and of anime's adoption of cinematographic conventions (such as panning over a still image) to offset the limitations of limited animation.
207. Looser introduced this term in "From Edogawa to Miyazaki," his contribution to a special issue of *Japan Forum*, "Between Cinema and

Anime.” Other articles in the same issue, and several subsequent writings, have adopted this term, following Looser. His interest in this term lies in tying these formal features of anime to something like the experience of postmodernity: conditions characteristic of an epistemic cultural shift, such as the dispersal of singular identities, which he claims have been made possible in part by the development of new media technologies. He claims that new media are but the material grounds for changes in our horizons of experience. He characterizes the present moment as an era in transition between analog and digital, where the former is associated with a conventional cinematic mode and the latter is linked to the texture of flatness seen in anime. In Looser’s argument analog images have origins in a pro-filmic reality and are perspectively grounded, thus connecting them to stable origins and identities, whereas digital images have no real-world origins and utilize unfixed, non-hierarchical modes of spatial organization, thereby tying them to unstable origins and emergent identities.

208. Similar arguments have been made by Thomas LaMarre and Livia Monnet. See Lamarre, “The First Time as Farce;” and Livia Monnet, “Anatomy of Permutational Desire.” See also LaMarre, “An Introduction to Otaku Movement.”
209. Thomas LaMarre, “The First Time as Farce.”
210. Murakami, “A Theory of Super Flat Japanese Art,” 9.
211. Gatto, “Miike Takashi” (Interview). “Sledgehammer” was directed by Stephen R. Johnson. Aardman Animations and the Brothers Quay contributed the special effects: the former helmed the plasticine chicken portions, and the latter worked on the parts involving Claymation and pixilation.
212. The unusual significance of media for contemporary Japanese horror films has been discussed by Mitsuyo Wada-Marciano and Chika Kinoshita, both of whom describe the genre in terms of anxiety surrounding the pervasiveness of media technologies in daily life. I agree with their assessments that J-horror may be defined by its use of technology as a medium for the horrific. Wada-Marciano, “J-horror;” Wada-Marciano, *Japanese Cinema in the Digital Age*, Chap. 1; and Kinoshita, “The Mummy Complex.”
213. Lev Manovich’s “Understanding Hybrid Media” provides a good example of discussions of hybrid media compositions that focus on non-popular cinematic experiments.
214. For a core text on this topic, see Okada, *Otakugaku nyūmon*.
215. Among others, see Jenkins, *Convergence Culture*. Marc Steinberg takes up many of these issues in the Japanese context, through an informative historical look at Japan’s “media mix” culture of convergence. Steinberg, *Anime’s Media Mix*.

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