

Beat Takeshi Vs Takeshi Kitano

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called the world's most original action auteur by the *village voice* world renowned Japanese filmmaker Takeshi Kitano is an enormously popular figure in his own country not only for his films but for his legendary alter ego comedian Beat Takeshi the U.S. release this summer of his latest film *Kikujiro* an official selection at Cannes 1999 will add to the recognition he gained here with fireworks two years ago and expose an even larger audience to the stylish noir aesthetic previously lauded by such directors as Martin Scorsese and Quentin Tarantino Kitano's films have won awards at the Venice and Cannes film festivals but despite his impact on contemporary cinema Beat Takeshi vs. Takeshi Kitano is the first English language book to be published on his work this collection of essays by Casio Abe one of Japan's preeminent cultural critics examines both Kitano's films and his Beat Takeshi persona offering an incisive and revelatory critique of the Japanese consumer culture which Kitano's films and comedy both draw on and play against Beat Takeshi vs. Takeshi Kitano is the first book in Kaya's Wicked Radiance series which examines the work of the new wave of Asian filmmakers who are reshaping contemporary cinema

the first volume in kaya's series examining the work of a new wave of asian filmmakers who are reshaping contemporary cinema called the world's most original action auteur by the village voice takeshi kitano is already legendary in japan where he is known both for his inventive films and for his legendarily caustic alter ego comedian beat takeshi in the united states his stylishly noir aesthetic has both influenced and been admired by such directors as martin scorsese and quentin tarantino his emotionally intense yet lyrical films have won him worldwide acclaim and honors including the grand prix for hanabi fireworks at the venice film festival now the long awaited beat takeshi vs takeshi kitano offers a collection of

essays on the internationally acclaimed film director by casio abe despite his impact on contemporary cinema very little critical work on kitano s films exists in the united states abe s book originally published in japan combines a detailed look at kitano s filmography with an incisive critique of the consumerist culture which kitano s films play against it is also purportedly kitano s favorite book on his own work this translation of abe s writings on kitano has been updated with articles that discuss kitano s most recent releases up to and including dolls 2002 as well as extensive appendices and footnotes abe is one of japan s preeminent cultural critics and his book gives a rare and insightful look into the workings of one of the largest media cultures in the world this will be the first book devoted exclusively to kitano s work to be published in the united states beat takeshi vs takeshi kitano is the first volume in kaya s wicked radiance series which examines the work of a new wave of asian filmmakers who are reshaping contemporary cinema

combining a detailed account of the situation in japanese film and criticism with unique close analyses of kitano s films from violent cop to takeshis the author relates the director to issues of contemporary cinema japanese national identity and globalism

this book deliberates on the role of the transnational in bringing to the mainstream what were formerly marginal japanese b movie genres

mainly known as a tv personality and film producer this is takeshi bito s first art project his idea is that art does not need to be serious and that those coming to see his installations should relax enjoy them and become participants he sees art as an evolving process with no fixed ideas and likes to twist conventions

the award winning art film hana bi the stoic gangster elegy sonatine the surfer romance a scene at the sea the absurdist comedy getting any the entertainment samurai spectacle zatoichi very different films made under one name kitano takeshi who is this varied and sometimes elusive kitano takeshi what relationship does he have to beat takeshi the name he also uses as an actor and immensely popular media personality in japan is he an artistic auteur in the traditional sense offering a singular vision easily identifiable in all his work or a new kind of star who manages multiples identities strategically changing them from film to film and situation to situation this book will explore these issues of auteurship and stardom in the films of kitano takeshi especially as they relate to problems of personal and national identity in a japan confronting an age of globalization starting in his early days as one side of a stand up comedy duo kitano has used pairs throughout his films to deftly play out a liminal space between cinema and television traditional and modern japan and the world combining a detailed account of the situation in japanese film and criticism with unique close analyses of kitano s films from violent cop to takeshis the author a renowned expert on japanese cinema who himself participated in the debates about kitano in japan relates the director to issues of contemporary cinema japanese national identity and globalism

didja know that samuel l jackson s biblical speech in pulp fiction was borrowed from the brain damaged sonny chiba karate flick the bodyguard or that the design for the smog monster in godzilla vs the smog monster was based on a bathroom sketch of female anatomy tokyoscope the japanese cult film companion is the first book of its kind an

elegantly designed engagingly written introduction to the world of japanese pop films covering godzilla karate gangster horror japan s infamous pink movies and much more

the year s releases in review with necrologies and brief articles

ebert s 2001 version of the movie lover s bible is guaranteed to please both those who have come to rely on his reviews and those just discovering him as not only a respected critic but a gifted and entertaining writer includes every review he wrote between january 1998 and mid june 2000 about 650 in all

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