

# The Anime Machine A Media Theory Of Animation

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*Watching Anime, Reading Manga* Fred Patten 2004-09-01 The first book-length collection by the most respected writer on anime and manga today

**The Poetics of Slumberland** Scott Bukatman 2012-03-26 "In The Poetics of Slumberland, Scott Bukatman celebrates play, plasmatic possibility, and the life of images in cartoons, comics, and cinema. Bukatman begins with Winsor McCay's Little Nemo in Slumberland to explore how and why the emerging media of comics and cartoons brilliantly captured a playful, rebellious energy. Slumberland is more than a marvelous world for Nemo and its other citizens; it is an aesthetic space defined by the artist's innovations. The book broadens to consider similar 'animated' behaviors in seemingly disparate media--films about Jackson Pollock, Pablo Picasso, and Vincent van Gogh; the musical My Fair Lady and the story of Frankenstein; the slapstick comedies of Jerry Lewis; and contemporary comic superheroes--drawing them all together as purveyors of embodied utopias of disorder."--Page 4 of cover.

Ambient Media Paul Roquet 2016-02-01 Ambient Media examines music, video art, film, and literature as tools of atmospheric design in contemporary Japan, and what it means to use media as a resource for personal mood regulation. Paul Roquet traces the emergence of ambient styles from the environmental music and Erik Satie boom of the 1960s and 1970s to the more recent therapeutic emphasis on healing and relaxation. Focusing on how an atmosphere works to reshape those dwelling within it, Roquet shows how ambient aesthetics can provide affordances for reflective drift, rhythmic attunement, embodied security, and urban coexistence. Musicians, video artists, filmmakers, and novelists in Japan have expanded on Brian Eno's notion of the ambient as a style generating "calm, and

a space to think,” exploring what it means to cultivate an ambivalent tranquility set against the uncertain horizons of an ever-shifting social landscape. Offering a new way of understanding the emphasis on “reading the air” in Japanese culture, Ambient Media documents both the adaptive and the alarming sides of the increasing deployment of mediated moods. Arguing against critiques of mood regulation that see it primarily as a form of social pacification, Roquet makes a case for understanding ambient media as a neoliberal response to older modes of collective attunement—one that enables the indirect shaping of social behavior while also allowing individuals to feel like they are the ones ultimately in control.

Stray Dog of Anime B. Ruh 2004-07-16 Upon its U.S. release in the mid 1990s *Ghost in the Shell*, directed by Mamoru Oshii, quickly became one of the most popular Japanese animated films, or anime, in the country. Despite these accolades, Oshii is known as a contrarian within anime, a self-proclaimed 'stray dog', avoiding the limelight in favour of his own personal cinematic vision. He cannot be pigeon-holed, working in both live-action film and animation, directing everything from absurdist comedy to thrillers to meditations on the nature of reality. *Stray Dog of Anime* is the first book to take an in-depth look at Oshii's major films, from his early days working on *Urusei Yatsura* to *Avalon*, his most recent feature. Ruh details Oshii's evolution as a director, paying special attention to his personal style and symbolism, resulting in a unique guide that will appeal to anime fans and cinestoes of all kinds.

Emerging Worlds of Anime and Manga Frenchy Lunning 2006 This inaugural volume on anime and manga engages the rise of Japanese popular culture through game design, fashion, graphic design, commercial packaging, character creation, and fan culture. Promoting dynamic ways of thinking, along with a wealth of images, this cutting-edge work opens new doors between academia and fandom.

**The Anime Machine** Thomas Lamarre 2013-11-30 Despite the longevity of animation and its significance within the history of cinema, film theorists have focused on live-action motion pictures and largely ignored hand-drawn and computer-generated movies. Thomas Lamarre contends that the history, techniques, and complex visual language of animation, particularly Japanese animation, demands serious and sustained engagement, and in *The Anime Machine* he lays the foundation for a new critical theory for reading Japanese animation, showing how anime fundamentally differs from other visual media. *The Anime Machine* defines the visual characteristics of anime and the meanings generated by those specifically “animetic” effects—the multiplanar image, the distributive field of vision, exploded projection, modulation, and other techniques of character animation—through close analysis of major films and television series, studios, animators, and directors, as well as Japanese theories of animation. Lamarre first addresses the technology of anime: the cells on which the images are drawn, the animation stand at which the animator works, the layers of drawings in a frame, the techniques of drawing and blurring lines, how characters are made to move. He then examines foundational works of anime, including the films

and television series of Miyazaki Hayao and Anno Hideaki, the multimedia art of Murakami Takashi, and CLAMP's manga and anime adaptations, to illuminate the profound connections between animators, characters, spectators, and technology. Working at the intersection of the philosophy of technology and the history of thought, Lamarre explores how anime and its related media entail material orientations and demonstrates concretely how the "animetic machine" encourages a specific approach to thinking about technology and opens new ways for understanding our place in the technologized world around us.

**The Soul of Anime** Ian Condry 2013-01-11 In *The Soul of Anime*, Ian Condry explores the emergence of anime, Japanese animated film and television, as a global cultural phenomenon. Drawing on ethnographic research, including interviews with artists at some of Tokyo's leading animation studios—such as Madhouse, Gonzo, Aniplex, and Studio Ghibli—Condry discusses how anime's fictional characters and worlds become platforms for collaborative creativity. He argues that the global success of Japanese animation has grown out of a collective social energy that operates across industries—including those that produce film, television, manga (comic books), and toys and other licensed merchandise—and connects fans to the creators of anime. For Condry, this collective social energy is the soul of anime.

Uncovering Heian Japan Thomas LaMarre 2000 Literary criticism of classical Japanese poetry, focusing on the emergence of "Kokinwakashu," an imperial anthology of waka poetry compiled in the 9th century.

**Fiery Cinema** Weihong Bao 2015-03-15 What was cinema in modern China? It was, this book tells us, a dynamic entity, not strictly tied to one media technology, one mode of operation, or one system of aesthetic code. It was, in Weihong Bao's term, an affective medium, a distinct notion of the medium as mediating environment with the power to stir passions, frame perception, and mold experience. In *Fiery Cinema*, Bao traces the permutations of this affective medium from the early through the mid-twentieth century, exploring its role in aesthetics, politics, and social institutions. Mapping the changing identity of cinema in China in relation to Republican-era print media, theatrical performance, radio broadcasting, television, and architecture, Bao has created an archaeology of Chinese media culture. Within this context, she grounds the question of spectatorial affect and media technology in China's experience of mechanized warfare, colonial modernity, and the shaping of the public into consumers, national citizens, and a revolutionary collective subject. Carrying on a close conversation with transnational media theory and history, she teases out the tension and affinity between vernacular, political modernist, and propagandistic articulations of mass culture in China's varied participation in modernity. *Fiery Cinema* advances a radical rethinking of affect and medium as a key insight into the relationship of cinema to the public sphere and the making of the masses. By centering media politics in her inquiry of the forgotten future of cinema, Bao makes a major intervention into the theory and history of media.

**Shadow of a Mouse** Donald Crafton 2012-11-05 "Donald Crafton, our lively guide, shows us around a Tooniverse populated by performers, not just images, who engage us in all the ways their flesh-and-blood counterparts do, and then some. Taking classical animation as his terrain, Crafton nevertheless pushes ongoing discussions of performance, liveness, and corporeality in the directions in which they need to go if they are to help us describe and navigate our increasingly virtual worlds." Philip Auslander, author of *Liveness: Performance in a Mediatized Culture* "Every once in a while a book comes along that marks a transformational point in its discipline. Such a book is Donald Crafton's *Shadow of a Mouse*. Crafton skillfully draws together theoretical sources, animation history, technological development, and social analysis, deftly weaving together thinkers from Disney to Deleuze and Sito to Stanislavsky. The result is a substantial rethinking of animation that will reshape traditional approaches to the medium. Crafton's magisterial grasp of theory and history is livened by a true fan's passion for the subject and a keen sense of humor. *Shadow of a Mouse* is a must-read for anyone with an interest in performance, embodiment, popular culture, race, or reception." Mark Langer, Associate Professor of Film Studies, Carleton University

**Shōjo Across Media** Jaqueline Berndt 2019-02-22 Since the 2000s, the Japanese word *shōjo* has gained global currency, accompanying the transcultural spread of other popular Japanese media such as manga and anime. The term refers to both a character type specifically, as well as commercial genres marketed to female audiences more generally. Through its diverse chapters this edited collection introduces the two main currents of *shōjo* research: on the one hand, historical investigations of Japan's modern girl culture and its representations, informed by Japanese-studies and gender-studies concerns; on the other hand, explorations of the transcultural performativity of *shōjo* as a crafted concept and affect-prone code, shaped by media studies, genre theory, and fan-culture research. While acknowledging that *shōjo* has mediated multiple discourses throughout the twentieth century—discourses on Japan and its modernity, consumption and consumerism, non-hegemonic gender, and also technology—this volume shifts the focus to *shōjo* mediations, stretching from media by and for actual girls, to *shōjo* as media. As a result, the Japan-derived concept, while still situated, begins to offer possibilities for broader conceptualizations of girlness within the contemporary global digital mediascape.

**Simultaneous Worlds** Jennifer L. Feeley 2015-10-01 Since the 1927 release of Fritz Lang's pioneer film *Metropolis*, science fiction cinema has largely been regarded a Western genre. In *Simultaneous Worlds*, Jennifer L. Feeley and Sarah Ann Wells showcase authors who challenge this notion by focusing on cinemas and cultures, from Cuba to North Korea, not traditionally associated with science fiction. This collection introduces films about a metal-eating monster who helps peasants overthrow an exploitative court, an inflatable sex doll who comes to life, a desert planet where matchsticks are more valuable than money, and more. *Simultaneous Worlds* is the first volume to bring a transnational, interdisciplinary lens to science fiction cinema. Encountering some of the best emerging and established voices in the field, readers will become immersed in

discussions of well-known works such as the Ghost in the Shell franchise and Neill Blomkamp's District 9 alongside lesser-known but equally fascinating works by African, Asian, European, and South American filmmakers. Divided into five parts that cover theoretical concerns such as new media economies, translation, the Global South, cyborgs, and socialist and postsocialist cinema, these essays trace cinema's role in imagining global communities and power struggles. Considering both individual films and the broader networks of production, distribution, and exhibition, *Simultaneous Worlds* illustrates how film industries across the globe take part in visualizing the perils of globalization and technological modernity. Ultimately, this book opens new ways of thinking about world cinema and our understanding of the world at large.

**The Metabolist Imagination** William O. Gardner 2020-04-14 Japan's postwar urban imagination through the Metabolism architecture movement and visionary science fiction authors The devastation of the Second World War gave rise to imaginations both utopian and apocalyptic. In Japan, a fascinating confluence of architects and science fiction writers took advantage of this space to begin remaking urban design. In *The Metabolist Imagination*, William O. Gardner explores the unique Metabolism movement, which allied with science fiction authors to foresee the global cities that would emerge in the postwar era. This first comparative study of postwar Japanese architecture and science fiction builds on the resurgence of interest in Metabolist architecture while establishing new directions for exploration. Gardner focuses on how these innovators created unique versions of shared concepts—including futurity, megastructures, capsules, and cybercities—making lasting contributions that resonate with contemporary conversations around cyberpunk, climate change, anime, and more. *The Metabolist Imagination* features original documentation of collaborations between giants of postwar Japanese art and architecture, such as the landmark 1970 Osaka Expo. It also provides the most sustained English-language discussion to date of the work of Komatsu Sakyō, considered one of the “big three” authors of postwar Japanese science fiction. These studies are underscored by Gardner's insightful approach—treating architecture as a form of speculative fiction while positioning science fiction as an intervention into urban design—making it a necessary read for today's visionaries.

*The Animatic Apparatus* Deborah Levitt 2018-05-25 Unprecedented kinds of experience, and new modes of life, are now produced by simulations, from the CGI of Hollywood blockbusters to animal cloning to increasingly sophisticated military training software, while animation has become an increasingly powerful pop-cultural form. Today, the extraordinary new practices and radical objects of simulation and animation are transforming our neoliberal-biopolitical “culture of life”. *The Animatic Apparatus* offers a genealogy for the animatic regime and imagines its alternative futures, countering the conservative-neoliberal notion of life's sacred inviolability with a new concept and ethics of animatic life.

**Shadows on the Screen** Thomas LaMarre 2005 Reevaluates representations of race, sex, nation, and modernity in the work of a celebrated early 20th-century

Japanese filmmaker and critic

Drive Daniel H. Pink 2011-04-05 The New York Times bestseller that gives readers a paradigm-shattering new way to think about motivation from the author of *When: The Scientific Secrets of Perfect Timing* Most people believe that the best way to motivate is with rewards like money—the carrot-and-stick approach. That's a mistake, says Daniel H. Pink (author of *To Sell Is Human: The Surprising Truth About Motivating Others*). In this provocative and persuasive new book, he asserts that the secret to high performance and satisfaction—at work, at school, and at home—is the deeply human need to direct our own lives, to learn and create new things, and to do better by ourselves and our world. Drawing on four decades of scientific research on human motivation, Pink exposes the mismatch between what science knows and what business does—and how that affects every aspect of life. He examines the three elements of true motivation—autonomy, mastery, and purpose—and offers smart and surprising techniques for putting these into action in a unique book that will change how we think and transform how we live.

**The End of Japanese Cinema** Alexander Zahlten 2017-09-15 In *The End of Japanese Cinema* Alexander Zahlten moves film theory beyond the confines of film itself, attending to the emergence of new kinds of aesthetics, politics, temporalities, and understandings of film and media. He traces the evolution of a new media ecology through deep historical analyses of the Japanese film industry from the 1960s to the 2000s. Zahlten focuses on three popular industrial genres: Pink Film (independently distributed softcore pornographic films), Kadokawa (big-budget productions as part of a transmedia strategy), and V-Cinema (direct-to-video films). He examines the conditions of these films' production to demonstrate how the media industry itself becomes part of the politics of the media text and to highlight the complex negotiation between media and politics, culture, and identity in Japan. Zahlten points to a different history of film, one in which a once-powerful film industry transformed into becoming only one component within a complex media-mix ecology. In so doing, Zahlten opens new paths for uncovering similar broad processes in other large media societies. A Study of the Weatherhead East Asian Institute, Columbia University

Beautiful Fighting Girl Sait Tamaki 2013-11-30 From Cutie Honey and Sailor Moon to Nausicaä of the Valley of the Wind, the worlds of Japanese anime and manga teem with prepubescent girls toting deadly weapons. Sometimes overtly sexual, always intensely cute, the beautiful fighting girl has been both hailed as a feminist icon and condemned as a symptom of the objectification of young women in Japanese society. In *Beautiful Fighting Girl*, Saitō Tamaki offers a far more sophisticated and convincing interpretation of this alluring and capable figure. For Saitō, the beautiful fighting girl is a complex sexual fantasy that paradoxically lends reality to the fictional spaces she inhabits. As an object of desire for male otaku (obsessive fans of anime and manga), she saturates these worlds with meaning even as her fictional status demands her ceaseless proliferation and reproduction. Rejecting simplistic moralizing, Saitō understands the otaku's ability to eroticize and even fall in love with the

beautiful fighting girl not as a sign of immaturity or maladaptation but as a result of a heightened sensitivity to the multiple layers of mediation and fictional context that constitute life in our hypermediated world—a logical outcome of the media they consume. Featuring extensive interviews with Japanese and American otaku, a comprehensive genealogy of the beautiful fighting girl, and an analysis of the American outsider artist Henry Darger, whose baroque imagination Saitō sees as an important antecedent of otaku culture, *Beautiful Fighting Girl* was hugely influential when first published in Japan, and it remains a key text in the study of manga, anime, and otaku culture. Now available in English for the first time, this book will spark new debates about the role played by desire in the production and consumption of popular culture.

*The Psychosocial Implications of Disney Movies* Lauren Dundes 2019-07-11 In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

**Anime** Rayna Denison 2015-10-22 *Anime: A Critical Introduction* maps the genres that have thrived within Japanese animation culture, and shows how a wide range of commentators have made sense of anime through discussions of its generic landscape. From the battling robots that define the mecha genre through to Studio Ghibli's dominant genre-brand of plucky shojo (young girl) characters, this book charts the rise of anime as a globally significant category of animation. It further thinks through the differences between anime's local and global genres: from the less-considered niches like nichijo-kei (everyday style anime) through to the global popularity of science fiction anime, this book tackles the tensions between the markets and audiences for anime texts. Anime is consequently understood in this book as a complex cultural phenomenon: not simply a "genre," but as an always shifting and changing set of texts. Its inherent changeability makes anime an ideal contender for global dissemination, as it can be easily re-edited, translated and then newly understood as it moves through the world's animation markets. As such, *Anime: A Critical Introduction* explores anime through a range of debates that have emerged around its key film texts, through discussions of animation and violence, through debates about the cyborg and through the differences between local and global understandings of anime products. *Anime: A Critical Introduction* uses these debates to frame a

different kind of understanding of anime, one rooted in contexts, rather than just texts. In this way, *Anime: A Critical Introduction* works to create a space in which we can rethink the meanings of anime as it travels around the world.

**The Anime Ecology** Thomas Lamarre 2018-03-13 A major work destined to change how scholars and students look at television and animation With the release of author Thomas Lamarre's field-defining study *The Anime Machine*, critics established Lamarre as a leading voice in the field of Japanese animation. He now returns with *The Anime Ecology*, broadening his insights to give a complete account of anime's relationship to television while placing it within important historical and global frameworks. Lamarre takes advantage of the overlaps between television, anime, and new media—from console games and video to iOS games and streaming—to show how animation helps us think through television in the contemporary moment. He offers remarkable close readings of individual anime while demonstrating how infrastructures and platforms have transformed anime into emergent media (such as social media and transmedia) and launched it worldwide. Thoughtful, thorough illustrations plus exhaustive research and an impressive scope make *The Anime Ecology* at once an essential reference book, a valuable resource for scholars, and a foundational textbook for students.

**Animating Film Theory** Karen Beckman 2014-03-07 *Animating Film Theory* provides an enriched understanding of the relationship between two of the most unwieldy and unstable organizing concepts in cinema and media studies: animation and film theory. For the most part, animation has been excluded from the purview of film theory. The contributors to this collection consider the reasons for this marginalization while also bringing attention to key historical contributions across a wide range of animation practices, geographic and linguistic terrains, and historical periods. They delve deep into questions of how animation might best be understood, as well as how it relates to concepts such as the still, the moving image, the frame, animism, and utopia. The contributors take on the kinds of theoretical questions that have remained underexplored because, as Karen Beckman argues, scholars of cinema and media studies have allowed themselves to be constrained by too narrow a sense of what cinema is. This collection reanimates and expands film studies by taking the concept of animation seriously. Contributors. Karen Beckman, Suzanne Buchan, Scott Bukatman, Alan Cholodenko, Yuriko Furuhashi, Alexander R. Galloway, Oliver Gaycken, Bishnupriya Ghosh, Tom Gunning, Andrew R. Johnston, Hervé Joubert-Laurencin, Gertrud Koch, Thomas LaMarre, Christopher P. Lehman, Esther Leslie, John MacKay, Mihaela Mihailova, Marc Steinberg, Tess Takahashi

**Visions of Japanese Modernity** Aaron Andrew Gerow 2010 In this study, Aaron Gerow focuses on the early period in which the institutional and narrational structure of Japanese cinema was in flux, arguing that the transnational intertext is less important than the power-laden operations by which the meaning of cinema itself was discursively defined. Both progressive critics of the 'pure film' movement and the more conservative Japanese cultural bureaucrats demanded a unitary text that suppressed the hybrid and unpredictable meanings attendant on early Japanese cinema's informal exhibition

contexts. Gerow points out the irony that the progressive and individualist pure film movement critics worked in concert with the Japanese state to undo the 'theft' of Japanese cinema, proposing to replace representations of Japan in Western films by exporting a Japanese cinema 'reformed' to emulate the international norm.

*Anime's Identity* Stevie Suan 2021-11-09 A formal approach to anime rethinks globalization and transnationality under neoliberalism. Anime has become synonymous with Japanese culture, but its global reach raises a perplexing question—what happens when anime is produced outside of Japan? Who actually makes anime, and how can this help us rethink notions of cultural production? In *Anime's Identity*, Stevie Suan examines how anime's recognizable media-form—no matter where it is produced—reflects the problematics of globalization. The result is an incisive look at not only anime but also the tensions of transnationality. Far from valorizing the individualistic "originality" so often touted in national creative industries, anime reveals an alternate type of creativity based in repetition and variation. In exploring this alternative creativity and its accompanying aesthetics, Suan examines anime from fresh angles, including considerations of how anime operates like a brand of media, the intricacies of anime production occurring across national borders, inquiries into the selfhood involved in anime's character acting, and analyses of various anime works that present differing modes of transnationality. *Anime's Identity* deftly merges theories from media studies and performance studies, introducing innovative formal concepts that connect anime to questions of dislocation on a global scale, creating a transformative new lens for analyzing popular media.

*Robot Ghosts and Wired Dreams* Christopher Bolton 2007 Since the end of the Second World War—and particularly over the last decade—Japanese science fiction has strongly influenced global popular culture. Unlike American and British science fiction, its most popular examples have been visual—from *Gojira* (Godzilla) and *Astro Boy* in the 1950s and 1960s to the anime masterpieces *Akira* and *Ghost in the Shell* in the 1980s and 1990s—while little attention has been paid to a vibrant tradition of prose science fiction in Japan. *Robot Ghosts and Wired Dreams* remedies this neglect with a rich exploration of the genre that connects prose science fiction to contemporary anime. Bringing together Western scholars and leading Japanese critics, this groundbreaking work traces the beginnings, evolution, and future direction of science fiction in Japan, its major schools and authors, cultural origins and relationship to its Western counterparts, the role of the genre in the formation of Japan's national and political identity, and its unique fan culture. Covering a remarkable range of texts—from the 1930s fantastic detective fiction of Yumeno Kyûsaku to the cross-culturally produced and marketed film and video game franchise *Final Fantasy*—this book firmly establishes Japanese science fiction as a vital and exciting genre. Contributors: Hiroki Azuma; Hiroko Chiba, DePauw U; Naoki Chiba; William O. Gardner, Swarthmore College; Mari Kotani; Livia Monnet, U of Montreal; Miri Nakamura, Stanford U; Susan Napier, Tufts U; Sharalyn Orbaugh, U of British Columbia; Tamaki Saitô; Thomas Schnellbacher, Berlin Free U.

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Christopher Bolton is assistant professor of Japanese at Williams College.  
Istvan Csicsery-Ronay Jr. is professor of English at DePauw University.  
Takayuki Tatsumi is professor of English at Keio University.

**Interpreting Anime** Christopher Bolton 2018-02-20 For students, fans, and scholars alike, this wide-ranging primer on anime employs a panoply of critical approaches Well-known through hit movies like *Spirited Away*, *Akira*, and *Ghost in the Shell*, anime has a long history spanning a wide range of directors, genres, and styles. Christopher Bolton's *Interpreting Anime* is a thoughtful, carefully organized introduction to Japanese animation for anyone eager to see why this genre has remained a vital, adaptable art form for decades. *Interpreting Anime* is easily accessible and structured around individual films and a broad array of critical approaches. Each chapter centers on a different feature-length anime film, juxtaposing it with a particular medium—like literary fiction, classical Japanese theater, and contemporary stage drama—to reveal what is unique about anime's way of representing the world. This analysis is abetted by a suite of questions provoked by each film, along with Bolton's incisive responses. Throughout, *Interpreting Anime* applies multiple frames, such as queer theory, psychoanalysis, and theories of postmodernism, giving readers a thorough understanding of both the cultural underpinnings and critical significance of each film. What emerges from the sweep of *Interpreting Anime* is Bolton's original, articulate case for what makes anime unique as a medium: how it at once engages profound social and political realities while also drawing attention to the very challenges of representing reality in animation's imaginative and compelling visual forms.

*Otaku* Hiroki Azuma 2009 Printbegrænsninger: Der kan printes 10 sider ad gangen og max. 40 sider pr. session

**Hybrid Child** Mariko Ōhara 2018-06-15 A classic of Japanese speculative fiction that blurs the line between consumption and creation when a cyborg assumes the form and spirit of a murdered child Until he escaped, he had been called "Sample B #3," but he had never liked this name. That would surprise them—that he could feel one way or another about it. He was designed to reshape himself based on whatever life forms he ingested; he was not made to think, and certainly not to assume the shape of a repair technician whose cells he had sampled and then simply walk out of the secure compound. Artificial Intelligence is all too real in this classic of Japanese science fiction by Mariko Ōhara. Jonah, a child murdered by her mother, has become the spirit of an AI-controlled house where the rogue cyborg once known as Sample B #3 takes refuge and, making a meal of the dead girl buried under the house, takes Jonah's form. On faraway Planet Caritas, an outpost of human civilization, the female AI system that governs society has become insane. Meanwhile, the threat of the Adiaptron Empire, the machine race that #3 was built to fight, remains. With the familiar strangeness of a fairy tale, Ōhara's novel traverses the mysterious distance between body and mind, between the mechanics of life and the ghost in the machine, between the infinitesimal and infinity. The child as mother, the mother as monster, the monster as hero: this shape-shifting story

of nourishment, nurture, and parturition is a rare feminist work of speculative fiction and received the prestigious Seiun (Nebula) Award in 1991. *Hybrid Child* is the first English translation of a major work of science fiction by a female Japanese author.

*The Anime Machine* Thomas LaMarre 2009 Despite the longevity of animation and its significance within the history of cinema, film theorists have focused on live-action motion pictures and largely ignored hand-drawn and computer-generated movies. Thomas Lamarre contends that the history, techniques, and complex visual language of animation, particularly Japanese animation, demands serious and sustained engagement, and in *The Anime Machine* he lays the foundation for a new critical theory for reading Japanese animation, showing how anime fundamentally differs from other visual media. *The Anime Machine* defines the visual characteristics of anime and the meanings generated by those specifically "animetic" effects—the multiplanar image, the distributive field of vision, exploded projection, modulation, and other techniques of character animation—through close analysis of major films and television series, studios, animators, and directors, as well as Japanese theories of animation. Lamarre first addresses the technology of anime: the cells on which the images are drawn, the animation stand at which the animator works, the layers of drawings in a frame, the techniques of drawing and blurring lines, how characters are made to move. He then examines foundational works of anime, including the films and television series of Miyazaki Hayao and Anno Hideaki, the multimedia art of Murakami Takashi, and CLAMP's manga and anime adaptations, to illuminate the profound connections between animators, characters, spectators, and technology. Working at the intersection of the philosophy of technology and the history of thought, Lamarre explores how anime and its related media entail material orientations and demonstrates concretely how the "animetic machine" encourages a specific approach to thinking about technology and opens new ways for understanding our place in the technologized world around us.

**Sensations of History** James J. Hodge 2019-10-01 A phenomenological investigation into new media artwork and its relationship to history What does it mean to live in an era of emerging digital technologies? Are computers really as antihistorical as they often seem? Drawing on phenomenology's investigation of time and history, *Sensations of History* uses encounters with new media art to inject more life into these questions, making profound contributions to our understanding of the digital age in the larger scope of history. *Sensations of History* combines close textual analysis of experimental new media artworks with in-depth discussions of key texts from the philosophical tradition of phenomenology. Through this inquiry, author James J. Hodge argues for the immense significance of new media art in examining just what historical experience means in a digital age. His beautiful, aphoristic style demystifies complex theories and ideas, making perplexing issues feel both graspable and intimate. Highlighting underappreciated, vibrant work in the fields of digital art and video, *Sensations of History* explores artists like Paul Chan, Phil Solomon, John F. Simon, and Barbara Lattanzi. Hodge's provocative interpretations, which bring these artists into dialogue with well-

known works, are perfect for scholars of cinema, media studies, art history, and literary studies. Ultimately, *Sensations of History* presents the compelling case that we are not witnessing the end of history—we are instead seeing its rejuvenation in a surprising variety of new media art.

**Pulses of Abstraction** Andrew R. Johnston 2021-01-12 Reshapes the history of abstract animation and its importance to computer imagery and cinema Animation and technology are always changing with one another. From hand-drawn flipbooks to stop-motion and computer-generated imagery (CGI), animation's identity is in flux. But many of these moving image technologies, like CGI, emerged from the world of animation. Indeed, animation has made essential contributions to not only computer imagery but also cinema, helping shape them into the fields and media forms we know today. In *Pulses of Abstraction*, Andrew R. Johnston presents both a revealing history of abstract animation and an investigation into the relationship between animation and cinema. Examining a rich array of techniques—including etching directly onto the filmstrip, immersive colored-light spectacles, rapid montage sequences, and digital programming—*Pulses of Abstraction* uncovers important epistemological shifts around film and related media. Just as animation's images pulse in projection, so too does its history of indexing technological and epistemic changes through experiments with form, material, and aesthetics. Focusing on a period of rapid media change from the 1950s to the 1970s, this book combines close readings of experimental animations with in-depth technological studies, revealing how animation helped image culture come to terms with the rise of information technologies.

Machine Thomas Pringle 2019-02-28 On the social consequences of machines Automation, animation, and ecosystems are terms of central media-philosophical concern in today's society of humans and machines. This volume describes the social consequences of machines as a mediating concept for the animation of life and automation of technology. Bernard Stiegler's *automatic society* illustrates how digital media networks establish a new proletariat of knowledge workers. Gertrud Koch offers the animation of the technical to account for the pathological relations that arise between people and their devices. And Thomas Pringle synthesizes how automation and animation explain the history of intellectual exchanges that led to the hybrid concept of the ecosystem, a term that blends computer and natural science. All three contributions analyse how categories of life and technology become mixed in governmental policies, economic exploitation and pathologies of everyday life thereby both curiously and critically advancing the term that underlies those new developments: 'machine.'

**Anime's Media Mix** Marc Steinberg 2012 Untangles the web of commodity, capitalism, and art that is anime

**Otaku and the Struggle for Imagination in Japan** Patrick W. Galbraith 2019-12-06 From computer games to figurines and maid cafes, men called "otaku" develop intense fan relationships with "cute girl" characters from manga, anime, and related media and material in contemporary Japan. While much of the Japanese

public considers the forms of character love associated with “otaku” to be weird and perverse, the Japanese government has endeavored to incorporate “otaku” culture into its branding of “Cool Japan.” In *Otaku and the Struggle for Imagination in Japan*, Patrick W. Galbraith explores the conflicting meanings of “otaku” culture and its significance to Japanese popular culture, masculinity, and the nation. Tracing the history of “otaku” and “cute girl” characters from their origins in the 1970s to his recent fieldwork in Akihabara, Tokyo (“the Holy Land of Otaku”), Galbraith contends that the discourse surrounding “otaku” reveals tensions around contested notions of gender, sexuality, and ways of imagining the nation that extend far beyond Japan. At the same time, in their relationships with characters and one another, “otaku” are imagining and creating alternative social worlds.

Fantasy/Animation Christopher Holliday 2018-04-27 This book examines the relationship that exists between fantasy cinema and the medium of animation. Animation has played a key role in defining our collective expectations and experiences of fantasy cinema, just as fantasy storytelling has often served as inspiration for our most popular animated film and television. Bringing together contributions from world-renowned film and media scholars, *Fantasy/Animation* considers the various historical, theoretical, and cultural ramifications of the animated fantasy film. This collection provides a range of chapters on subjects including Disney, Pixar, and Studio Ghibli, filmmakers such as Ralph Bakshi and James Cameron, and on film and television franchises such as Dreamworks’ *How To Train Your Dragon* (2010–) and HBO’s *Game of Thrones* (2011–).

Japanese Mythology in Film Yoshiko Okuyama 2015-04-09 A cyborg detective hunts for a malfunctioning sex doll that turns itself into a killing machine. A Heian-era Taoist slays evil spirits with magic spells from yin-yang philosophy. A young mortician carefully prepares bodies for their journey to the afterlife. A teenage girl drinks a cup of life-giving sake, not knowing its irreversible transformative power. These are scenes from the visually enticing, spiritually eclectic media of Japanese movies and anime. The narratives of courageous heroes and heroines and the myths and legends of deities and their abodes are not just recurring motifs of the cinematic fantasy world. They are pop culture’s representations of sacred subtexts in Japan. *Japanese Mythology in Film* takes a semiotic approach to uncovering such religious and folkloric tropes and subtexts embedded in popular Japanese movies and anime. Part I introduces film semiotics with plain definitions of terminology. Through familiar cinematic examples, it emphasizes the myth-making nature of modern-day film and argues that semiotics can be used as a theoretical tool for reading film. Part II presents case studies of eight popular Japanese films as models of semiotic analysis. While discussing each film’s use of common mythological motifs such as death and rebirth, its case study also unveils more covert cultural signifiers and folktale motifs, including jizo (a savior of sentient beings) and kori (bewitching foxes and raccoon dogs), hidden in the Japanese filmic text.

**Hikikomori** Tamaki Saitō 2013 This is the first English translation of a controversial Japanese best seller that made the public aware of the social problem of hikikomori, or “withdrawal”—a phenomenon estimated to involve approximately one million Japanese adolescents and young adults. Drawing on his own clinical experience with hikikomori patients, Saito Tamaki creates a working definition of social withdrawal and explains its development.

**The Street of Crocodiles** Bruno Schulz 1977 The Street of Crocodiles in the Polish city of Drohobych is a street of memories and dreams where recollections of Bruno Schulz's uncommon boyhood and of the eerie side of his merchant family's life are evoked in a startling blend of the real and the fantastic. Most memorable - and most chilling - is the portrait of the author's father, a maddened shopkeeper who imports rare birds' eggs to hatch in his attic, who believes tailors' dummies should be treated like people, and whose obsessive fear of cockroaches causes him to resemble one. Bruno Schulz, a Polish Jew killed by the Nazis in 1942, is considered by many to have been the leading Polish writer between the two world wars.

*Media Theory in Japan* Marc Steinberg 2017-02-24 Providing an overview of Japanese media theory from the 1910s to the present, this volume introduces English-language readers to Japan's rich body of theoretical and conceptual work on media for the first time. The essays address a wide range of topics, including the work of foundational Japanese thinkers; Japanese theories of mediation and the philosophy of media; the connections between early Japanese television and consumer culture; and architecture's intersection with communications theory. Tracing the theoretical frameworks and paradigms that stem from Japan's media ecology, the contributors decenter Eurocentric media theory and demonstrate the value of the Japanese context to reassessing the parameters and definition of media theory itself. Taken together, these interdisciplinary essays expand media theory to encompass philosophy, feminist critique, literary theory, marketing discourse, and art; provide a counterbalance to the persisting universalist impulse of media studies; and emphasize the need to consider media theory situationally. Contributors. Yuriko Furuhashi, Aaron Gerow, Mark Hansen, Marilyn Ivy, Takeshi Kadobayashi, Keisuke Kitano, Akihiro Kitada, Thomas Looser, Anne McKnight, Ryoko Misono, Akira Mizuta Lippit, Miryam Sas, Fabian Schäfer, Marc Steinberg, Tomiko Yoda, Alexander Zahlten

**The Anime Ecology** Thomas Lamarre 2018 Machine generated contents note: -- Contents -- Introduction: Television Animation and Infrastructure Ecology -- Part I. The Screen-Brain Apparatus -- 1. Population Seizure -- 2. Neurosciences and Television -- 3. This Stuff Called Blink -- 4. A Thousand Tiny Blackouts -- Part II. A Little Social Media History of Television -- 5. Media Genealogy and Transmedia Ecology -- 6. A Little History of Japanese Television -- 7. Television and New Media -- 8. Sociality or Something Like It -- 9. Platformivity and Ontopower -- Part III. Infrastructure Complexes -- 10. The Family Broadcast Complex -- 11. The Home Theater Complex -- 12. The Game Play Complex -- 13. The Portable Interface Complex -- Conclusion: Signalitic Animism

-- Notes -- Bibliography