

Kiyoteru

Yuriko Furuhata

An Empire of Schools Robert Cutts,2015-05-20 Based on in-depth analysis, extensive interviews, and a journalist's keen insight, *An Empire of Schools* provides a new framework to explore the misunderstandings that have arisen between Japan and the United States. The vital determining issue that complicates U.S.-Sino communications, Cutts says, is not the cultural incompatibilities of the people or economies but the fact that all Japanese leaders emerge from the same educational treadmill or cartels of the mind. This revered system, crowned by five national and private universities, and from which almost all Japanese leaders emerge, teaches its students that they are inherently incapable of sharing their values, civic or personal, with those of any other civilization. Describing an educational system that has been left fundamentally unchanged since the Meiji Empire, Cutts depicts the elites who graduate from the system, describes what ethical philosophy is imparted to those graduates, and warns of the dangers of nationalist elitism that arise from the system. Filled with personal anecdotes as well as critical interviews, *An Empire of Schools* traces the potential consequences to Japan and the Pacific Rim of an educational system that begins imparting an elitist doctrine in kindergarten that extends to the highest levels of Japanese government.

Avant-Garde Art and Non-Dominant Thought in Postwar Japan K. Yoshida,2020-11-15 This book offers a reassessment of how matter – in the context of art history, criticism, and architecture – pursued a radical definition of multiplicity, against the dominant and hierarchical tendencies underwriting post-fascist Japan. Through theoretical analysis of works by artists and critics such as Okamoto Taro, Hanada Kiyoteru, Kawara On, Isozaki Arata, Kawaguchi Tatsuo, and Nakahira Takuma, this highly illustrated text identifies formal oppositions frequently evoked in the Japanese avant-garde, between cognition and image, self and other, human and thing, and one and many, in mediums ranging from painting and photography, to sculpture and architecture. In addition to an aesthetics of separation which refuses the integrationist implications of the human, the author proposes the anthropofugal – meaning fleeing the human – as an original concept through which to understand matter in the epistemic universe of the postwar Japanese avant-garde. Chapters in this publication offer critical insights into how artists and critics grounded their work in active disengagement, to advance an ethics of nondominance. *Avant-Garde Art and Nondominant Thought in Postwar Japan* will appeal to students and scholars of Japanese studies, art history, and visual cultures more widely.

Dialectics without Synthesis Naoki Yamamoto,2020-08-25 *Dialectics without Synthesis* explores Japan's active but previously unrecognized participation in the global circulation of film theory during the first half of the twentieth century. Examining a variety of Japanese theorists working in the fields of film, literature, avant-garde art, Marxism, and philosophy, Naoki Yamamoto offers a new approach to cinematic realism as culturally conditioned articulations of the shifting relationship of film to the experience of modernity. In this study, long-held oppositions between realism and modernism, universalism and particularism, and most notably, the West and the non-West are challenged through a radical reconfiguration of the geopolitics of knowledge production and consumption.

Truth from a Lie Margaret Key,2011-05-05 This reassessment of some of the major fictional, dramatic, documentary, and critical texts in which Abe worked out his theory of realism in the 1950s and 1960s explores the ways in which the documentarian and the detective became important metaphors in Abe's realist project. It opens up new possibilities for exploring ideas that Abe investigates in virtually all of his significant works: how we 'see,' how we 'know,' and how we ethically engage with alterity.

A Companion to Documentary Film History Joshua Malitsky,2021-04-13 This volume offers a new and expanded history of the documentary form across a range of times and contexts, featuring original essays by leading historians in the field In a contemporary media culture suffused with competing truth claims, documentary media have become one of the most significant means through which we think in depth about the past. The most rigorous collection of essays on nonfiction film and media history and historiography currently available, *A Companion to Documentary Film History* offers an in-depth, global examination of central historical issues and approaches in documentary, and of documentary's engagement with historical and contemporary topics, debates, and themes. The Companion's twenty original essays by prominent nonfiction film and media historians challenge prevalent conceptions of what documentary is and was, and explore its growth, development, and function over time. The authors provide fresh insights on the mode's reception, geographies, authorship, multimedia contexts, and movements, and address documentary's many aesthetic, industrial, historiographical, and social dimensions. This authoritative volume: Offers both historical specificity and conceptual flexibility in approaching nonfiction and documentary media Explores documentary's multiple, complex geographic and geopolitical frameworks Covers a diversity of national and historical contexts, including Revolution-era Soviet Union, post-World War Two Canada and Europe, and contemporary China Establishes new connections and interpretive contexts for key individual films and film movements, using new primary sources Interrogates established assumptions about documentary authorship, audiences, and documentary's historical connection to other media practices. *A Companion to Documentary Film History* is an ideal text for undergraduate and graduate courses covering documentary or nonfiction film and media, an excellent supplement for courses on national or regional media histories, and an important new resource for all film and media studies scholars, particularly those in nonfiction media.

Japan, a Modern History James L. McClain,2002 *Japan: A Modern History* provides a comprehensive narrative that integrates the political, social, cultural, and economic history of modern Japan from the investiture of Tokugawa Ieyasu in 1603 to the present.

The Japanese High School Shoko Yoneyama,2012-10-02 For large numbers of school students in Japan school has become a battle field. Recent violent events in schools, together with increasing drop-out rates and bullying are undermining stereotypes about the effectiveness of the Japanese education system. This incisive and original book looks at Japanese high school from a student perspective and contextualises this educational turmoil within the broader picture of Japan's troubled economic and political life.

Cinema of Actuality Yuriko Furuhashi,2013-07-26 During the 1960s and early 1970s, Japanese avant-garde filmmakers intensely explored the shifting role of the image in political activism and media events. Known as the season of politics, the era was filled with widely covered dramatic events from hijackings and hostage crises to student protests. This season of politics was, Yuriko Furuhashi argues, the season of image politics. Well-known directors, including Oshima Nagisa, Matsumoto Toshio, Wakamatsu Kōji, and Adachi Masao, appropriated the sensationalized media coverage of current events, turning news stories into material for timely critique and intermedial experimentation. *Cinema of Actuality* analyzes Japanese avant-garde filmmakers' struggle to radicalize cinema in light of the intensifying politics of spectacle and a rapidly changing media environment, one that was increasingly dominated by television. Furuhashi demonstrates how avant-garde filmmaking intersected with media history, and how sophisticated debates about film theory emerged out of dialogues with photography, television, and other visual arts.

Global Human Rights and Ethnic Social Movements in the Contemporary World Kiyoteru Tsutsui,2002

Radicals and Realists in the Japanese Nonverbal Arts Thomas R. H. Havens,2006-07-31 *Radicals and Realists* is the first book in any language to discuss Japan's avant-garde artists, their work, and the historical environment in which they produced it during the two most creative decades of the twentieth century, the 1950s and 1960s. Many of the artists were radicals, rebelling against existing canons and established authority. Yet at the same time they were realists in choosing concrete materials, sounds, and themes from everyday life for their art and in gradually adopting tactics of protest or resistance through accommodation rather than confrontation. Whatever the means of expression, the production of art was never devoid of historical context or political implication. Focusing on the nonverbal genres of painting, sculpture, dance choreography, and music composition, this work shows that generational and political differences, not artistic doctrines, largely account for the divergent stances artists took vis-a-vis modernism, the international arts community, Japan's ties to the United States, and the alliance of corporate and bureaucratic interests that solidified in Japan during the 1960s. After surveying censorship and arts policy during the American occupation of Japan (1945-1952), the

narrative divides into two chronological sections dealing with the 1950s and 1960s, bisected by the rise of an artistic underground in Shinjuku and the security treaty crisis of May 1960. The first section treats Japanese artists who studied abroad as well as the vast and varied experiments in each of the nonverbal avant-garde arts that took place within Japan during the 1950s, after long years of artistic insularity and near-stasis throughout war and occupation. Chief among the intellectuals who stimulated experimentation were the art critic Takiguchi Shuzo, the painter Okamoto Taro, and the businessman-painter Yoshihara Jiro. The second section addresses the multifront assault on formalism (confusingly known as anti-art) led by visual artists nationwide. Likewise, composers of both Western-style and contemporary Japanese-style music increasingly chose everyday themes from folk music and the premodern musical repertoire for their new presentations. Avant-garde print makers, sculptors, and choreographers similarly moved beyond the modern—and modernism—in their work. A later chapter examines the artistic apex of the postwar period: Osaka's 1970 world exposition, where more avant-garde music, painting, sculpture, and dance were on display than at any other point in Japan's history, before or since. *Radicals and Realists* is based on extensive archival research; numerous concerts, performances, and exhibits; and exclusive interviews with more than fifty leading choreographers, composers, painters, sculptors, and critics active during those two innovative decades. Its accessible prose and lucid analysis recommend it to a wide readership, including those interested in modern Japanese art and culture as well as the history of the postwar years.

Rights Make Might Kiyoteru Tsutsui, 2018-08-07 Since the late 1970s, the three most salient minority groups in Japan - the politically dormant Ainu, the active but unsuccessful Koreans, and the former outcaste group of Burakumin - have all expanded their activism despite the unfavorable domestic political environment. In *Rights Make Might*, Kiyoteru Tsutsui examines why, and finds an answer in the galvanizing effects of global human rights on local social movements. Tsutsui chronicles the transformative impact of global human rights ideas and institutions on minority activists, which changed their understandings about their standing in Japanese society and propelled them to new international venues for political claim making. The global forces also changed the public perception and political calculus in Japan over time, catalyzing substantial gains for their movements. Having benefited from global human rights, all three groups repaid their debt by contributing to the consolidation and expansion of human rights principles and instruments outside of Japan. Drawing on interviews and archival data, *Rights Make Might* offers a rich historical comparative analysis of the relationship between international human rights and local politics that contributes to our understanding of international norms and institutions, social movements, human rights, ethnoracial politics, and Japanese society.

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Abe Kōbō , Literary Strategist Thomas Schnellbächer, 2004-09-01 Among the great authors of postwar Japan, Abe Kōbō (1924–1993) is the mechanic. Works such as *The Woman in the Dunes* (1962), which brought him worldwide renown, conduct a profound analysis of human existence, while revelling in technical detail. The early postwar years were not only formative for Abe as a writer and political activist, they were also formative years for Japanese literature, culture, and politics. While progressing, in his own words, from existentialism, to surrealism, and on to Communism, Abe published numerous treatises, tracts and other essays of various kinds concerning revolutionary aesthetics and the historic role of the arts, between artistic autonomy and social commitment. Abe's essays show the maturing of both his artistic and aesthetic agenda, and of his essay style. This process also involves political disillusionment, raising the question of what bearing Abe's earlier radical positions have on his more mature work. This study examines Abe Kōbō's programmatic essays written between his repatriation from Manchuria in 1947 and his expulsion from the Communist Party in 1962. The texts are placed in the context of the artistic and political groups in which he was active, and of the broader literary issues of the time, centring on the quest for a new beginning in literature.

Art and Engagement in Early Postwar Japan Justin Jesty, 2018-09-15 Highlighting the transformational nature of the early postwar, Jesty deftly contrasts it with the relative stasis, consolidation, and homogenization of the 1960s.

The Rhetoric of Photography in Modern Japanese Literature Atsuko Sakaki, 2015-10-20 Through close reading of photography-inspired texts by Tanizaki, Abe, Horie and Kanai, *The Rhetoric of Photography in Modern Japanese Literature* by Atsuko Sakaki examines the Japanese literary engagement with photography as a means of bringing forgotten subject-object dynamics to light.

Felix Guattari in the Age of Semiocapitalism Genosko Gary Genosko, 2019-07-30 The year 2012 marks the 20th anniversary of Felix Guattari's untimely passing in 1992 at the age of 62. This volume acknowledges the prescience of his insight into capital as a semiotic operator, which has been taken up by theorists of immaterial labour in the post-Autonomist movement, and invites his readers to meditate on the relevance of his thought for a critical diagnosis of present and future mutations of capitalism and labour in the turbulent global info-machinic ecologies of our time. Guattari tried to imagine a post-media era in which new subjectivities could blossom and experiments in controlled chaoticization would flourish. The essays assembled here answer why, and how, to read Guattari today.

Index of Japanese Swordsmiths A-M Markus Sesko, 2012 This index contains a comprehensive listing of more than 20,000 Japanese swordsmiths, from the early days right down to modern times, i.e. from kotō to shinsakutō. It is not simply a list of names, it also provides biographical information according to the extent of a smith's fame. Aim is to give the reader a coherent picture of a certain smith, that means his civilian name, how did he sign, in which style did he work, and who was his master or his school environment. Thereby, the most common theories on a smith are included and discrepancies in the transmissions are pointed out. This work is a revised and completely new recorded list of smiths by incorporating all relevant Japanese and non-Japanese sources. Incorrect entries and double listings were deleted and readings corrected. The smiths are listed in alphabetical order and sorted according to their used characters. A list of all characters used in the names of the smiths in this index is available, sorted by stroke order, so that the search of a smith with an unknown reading is also possible.--Back cover.

The History of Modern Astronomy in Japan Tomokazu Kogure, 2021-03-29 This book considers the history of modern astronomy and astrophysics in Japan by comparing with the development of astrophysics in western countries. Astrophysics essentially arose in three separate fields: astronomical spectroscopy, stellar structure, and survey of celestial objects. This book introduces readers to the state of astronomy back to the Tokugawa era (18th – 19th centuries), when the chief task of astronomers was limited to the calendar making. With the so-called Meiji revolution (1868), the situation drastically changed. The Meiji Government promoted the modernization of Japan by hiring numbers of foreign instructors in political, social, and cultural affairs, including Construction of Observatory and University. Then the foreign studies of Japanese researchers lasted for many years. After the Second World War, Japan experienced great social and economical growth allowing the constructions of large optical, radio, and space instruments. With this background astrophysics progressed and eventually flourished. The book ends by highlighting Japanese contributions to international collaboration up to the early 21st century. Readers of this book will understand how astrophysics has grown into one of the major sciences in Japan, and how the works of individual astronomers are contributing to the global advancement of knowledge of the universe.

Corporate Social Responsibility in a Globalizing World Kiyoteru Tsutsui,Alwyn Lim,2015-04-16 This book examines the rise and spread of corporate social responsibility across the globe and its impact on corporate reputation and behaviour.

Political Invisibility and Mobilization Selina Gallo-Cruz,2020-12-30 Political Invisibility and Mobilization explores the unseen opportunities available to those considered irrelevant and disregarded during periods of violent repression. In a comparative study of three women’s peace movements, in Argentina, the former Yugoslavia, and Liberia, the concept of political invisibility is developed to identify the unexpected beneficial effects of marginalization in the face of regime violence and civil war. Each chapter details the unique ways these movements avoided being targeted as threats to regime power and how they utilized free spaces to mobilize for peace. Their organizing efforts among international networks are described as a form of field-shifting that gained them the authority to expand their work at home to bring an end to war and rebuild society. The robust conceptual framework developed herein offers new ways to analyze the variations and nuances of how social status interacts with opportunities for effective activism. This book presents a sophisticated theory of political invisibility with historical detail from three remarkable stories of courage in the face of atrocity. With relevance for political sociology, social movement studies, women’s studies, and peace and conflict studies, it contributes to scholarly understanding of mobilization in repressive states while also offering strategic insight to movement practitioners. Winner of the ASA Peace, War and Social Conflict Section's 2021 Outstanding Book Award.

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Table of Contents Kiyoteru

1. Understanding the eBook Kiyoteru	◦ Participating in Virtual Book Clubs
◦ The Rise of Digital Reading Kiyoteru	◦ Following Authors and Publishers Kiyoteru
◦ Advantages of eBooks Over Traditional Books	9. Balancing eBooks and Physical Books Kiyoteru
2. Identifying Kiyoteru	◦ Benefits of a Digital Library
◦ Exploring Different Genres	◦ Creating a Diverse Reading Collection Kiyoteru
◦ Considering Fiction vs. Non-Fiction	10. Overcoming Reading Challenges
◦ Determining Your Reading Goals	◦ Dealing with Digital Eye Strain
3. Choosing the Right eBook Platform	◦ Minimizing Distractions
◦ Popular eBook Platforms	◦ Managing Screen Time
◦ Features to Look for in an Kiyoteru	11. Cultivating a Reading Routine Kiyoteru
◦ User-Friendly Interface	◦ Setting Reading Goals Kiyoteru
4. Exploring eBook Recommendations from Kiyoteru	◦ Carving Out Dedicated Reading Time
◦ Personalized Recommendations	12. Sourcing Reliable Information of Kiyoteru
◦ Kiyoteru User Reviews and Ratings	◦ Fact-Checking eBook Content of Kiyoteru
◦ Kiyoteru and Bestseller Lists	◦ Distinguishing Credible Sources
5. Accessing Kiyoteru Free and Paid eBooks	13. Promoting Lifelong Learning
◦ Kiyoteru Public Domain eBooks	◦ Utilizing eBooks for Skill Development
◦ Kiyoteru eBook Subscription Services	◦ Exploring Educational eBooks
◦ Kiyoteru Budget-Friendly Options	14. Embracing eBook Trends
6. Navigating Kiyoteru eBook Formats	◦ Integration of Multimedia Elements
◦ ePub, PDF, MOBI, and More	◦ Interactive and Gamified eBooks
◦ Kiyoteru Compatibility with Devices	
◦ Kiyoteru Enhanced eBook Features	
7. Enhancing Your Reading Experience	
◦ Adjustable Fonts and Text Sizes of Kiyoteru	
◦ Highlighting and Note-Taking Kiyoteru	
◦ Interactive Elements Kiyoteru	
8. Staying Engaged with Kiyoteru	
◦ Joining Online Reading Communities	

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