

Mitsuyo Wada-Marciano

Japanese Filmmakers in the Wake of Fukushima

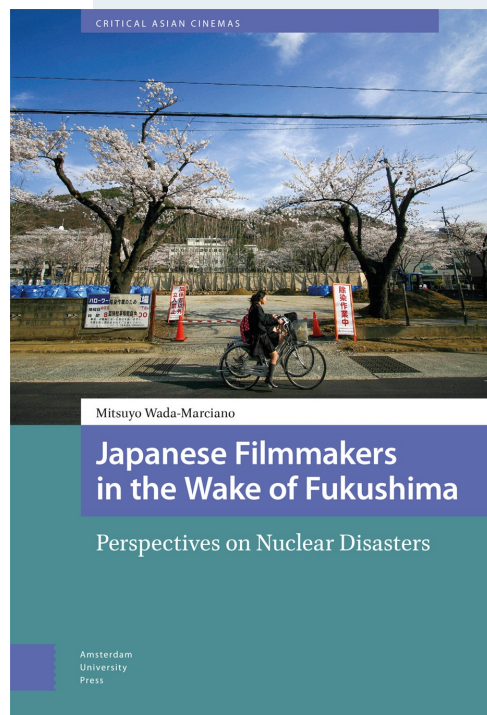
Perspectives on Nuclear Disasters

In the ongoing aftermath of the nuclear accident in 2011, filmmakers have continued to issue warnings about the state of Japanese society and politics, which remain mired in refusal to change. Nearly a decade in the making, *Japanese Filmmakers in the Wake of Fukushima* is based on in-person interviews with countless filmmakers, as well as continuous dialogue with them and their work. Author Wada-Marciano has expanded these dialogues to include students, audiences at screenings, critics, and researchers, and her observations are based on down-to-earth-exchange of ideas engaged in over a long period of time.

Filmmakers and artists are in the vanguard of those who grapple with what should be done regarding the struggle against fear of the invisible blight—radiation exposure. Rather than blindly following the mass media and public opinion, they have chosen to think and act independently. While repeatedly viewing and reviewing the film works from the post-Fukushima period, Wada-Marciano felt the unwavering message that emanates from them: “There must be no more nuclear weapons.” “There must be no more nuclear power generation.” The book is dedicated to convincing readers of the clarity of their message.

BIOGRAPHY

Mitsuyo Wada-Marciano is Professor of Cinema and Media Studies, and Director of Joint Degree Transcultural Studies (JDS) Graduate Program in Kyoto University, Graduate Studies of Letters. She is the author of *Nippon Modern: Japanese Cinema of the 1920s and 1930s* (2008), *Japanese Cinema in the Digital Age* (2012), *No Nukes: Power of Cinema and Contemporary Art in Post Fukushima Japan* (in Japanese, 2021).



Critical Asian Cinemas

June 2023

256 pages, 24 Illustrations, black & white
Hardback

156.0 x 234.0 mm

€117.00 / £107.00 / \$131.00

ISBN 978 94 6372 828 7

e-ISBN 978 90 485 5688 5

BISAC ART057000 / HIS021000 / SOC052000

BIC APFR / JFD

KEYWORDS

Japanese documentary films, atomic cinema, the nuclear disaster in Fukushima, contemporary Japanese arts, nuclear power

To pre-order this book visit www.aup.nl

Distribution ROW via Wiley | Orders currently via email, for trade customers: trade@wiley.com For individuals: amsterdam.csd@wiley.com
Distribution North America via Baker & Taylor Publisher Services | www.btpubservices.com

Amsterdam University Press
Nieuwe Prinsengracht 89
1018 VR Amsterdam

T +31 (0)20 420 00 50
info@aup.nl
marketing@aup.nl

www.aup.nl
facebook.com/AUPAcademic
twitter.com/AmsterdamUPress



Amsterdam
University
Press

TABLE OF CONTENTS

Acknowledgements

List of Figures: Captions for the Illustrations

Introduction

Chapter 1: No Nukes before Fukushima: Postwar Atomic Cinema and the History of the “Safety Myth”

Chapter 2: Striding over 3.11: The Political Power of *Ashes to Honey*

Chapter 3: Resistance against the Nuclear Village

Chapter 4: The Power of Interviews

Chapter 5: Learning about Fukushima from the Margins

Chapter 6: The Power of Art after 3.11

Appendix: Interview from “Film Workshop with Director Hamaguchi Ryusuke”

Bibliography

To pre-order this book visit www.aup.nl

Distribution ROW via Wiley | Orders currently via email, for trade customers: trade@wiley.com For individuals: amsterdam.csd@wiley.com
Distribution North America via Baker & Taylor Publisher Services | www.btpubservices.com

Amsterdam University Press
Nieuwe Prinsengracht 89
1018 VR Amsterdam

T +31 (0)20 420 00 50
info@aup.nl
marketing@aup.nl

www.aup.nl
facebook.com/AUPAcademic
twitter.com/AmsterdamUPress