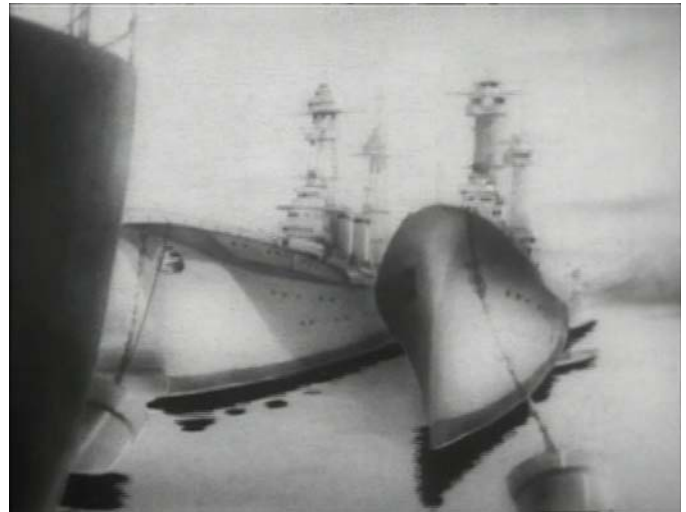


# MEDIA, MATERIALITY AND GEOPOLITICS IN JAPANESE CINEMA

The FYAP enabled me to investigate the development of Japan's so-called classical cinema of the 1930s in terms of the optical regimes gaining force in conjunction with the nation's militarization efforts.

This research is part of a larger project that approaches the history of Japanese film style as an articulation of Japan's complex global interactions at various historical moments. In this project I analyze specific material displays of mediality as artifacts of the interplay between the nation and the global horizon of film culture.

In addition to an article and a book chapter, the research I conducted with the assistance of a FYAP has resulted in a Japan Foundation Research Fellowship in 2014.



Close attention to realism in drawing style and animation technique in the Navy-sponsored film *Momotaro's Sea Eagle* (dir. Seo Mitsuyo, 1942) was intended to compete with the latest developments in Disney's productions. The association between sophisticated filmmaking technique and sophisticated war technology exemplify one way in which the cinematic medium has been harnessed to support Japan's international position.