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The Netherlands

Landscape theory: post-68 revolutionary cinema in Japan

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Citation

Hirasawa, G. (2021, September 28). *Landscape theory: post-68 revolutionary cinema in Japan*. Retrieved from <https://hdl.handle.net/1887/3243318>

Version: Publisher's Version

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Propositions

1. The landscape theory that Matsuda Masao, Adachi Masao and others proposed is best understood on the basis of the production of the film *A.K.A. Serial Killer*.
2. A critical analysis of the history of theories of landscape reveals the political character of Matsuda's landscape theory.
3. Revolutionary movements in Japan from the early 1960s can be understood as the backbone of Matsuda's landscape theory.
4. The new, post-1968 theory of revolution as developed by Matsuda and others discussed in this dissertation is best understood in relation to the visual arts, especially recorded media such as cinema, visual images, and photography.
5. Japanese cinema of the 1960s to the 1970s must be understood in comparison with revolutionary and political cinema in Europe and South America from the same period.
6. The time is ripe for a reinterpretation of the history of Japanese cinema, film theory, media theory and theory of reportage during the period of the 1960s to the 1970s.
7. Any history of Japanese avant-garde arts after the Second World War must be undertaken as a holistic enterprise, traversing different fields of the arts and culture.
8. Theories of power and state from the 1970s onwards can be redefined through the mediation of/mediated by cinema-visual images.
9. Cinema as a medium of artistic expression still carries the latent possibility of being revolutionary.