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Forward to Issue 6.1

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Foreword: An Introduction to Kino 6.1

Another year passes, and with it comes another collection of some of the best essays put forth by the undergraduate Film Studies students of Western University. From interrogating generic conventions to exploring the representation of time in film to elaborating the powerful use of cinematic techniques to create mental states in character and audience alike, the papers contained in this journal offer insightful critiques and explorations of the ways in which cinema is used to comment upon nation, society, and itself.

Thomas Boyer's exploration of the techniques of Yasujiro Ozu takes readers below an often stated surface-level understanding of Ozu as Zen. Boyer offers an insightful analysis of the concepts of the time-image and movement-image, and applies his understanding to Ozu's style to argue the importance of elements beyond his famed "still life" images, from his use of death as an overarching theme, to the use of camera movement to create a flow between significant scenes.

Alissa Chater's three-part analysis of a selection of episodes of Netflix original animated series *Bojack Horseman* deftly applies academic criticism beyond the canon of great cinema into the new era of distributor-produced content and the not-as-new era of adult-oriented animated television. Chater explores the ways in which the series interrogates the sitcom genre through the incorporation of its "show-within-a-show," *Horsin' Around*, a relic of the past that seeps into the present stylistically through the series' use of camera movement and editing, among other elements.

Rachel Gunn also interrogates genre, focusing on the horror genre and the differences between the monolithic Hollywood version of the genre and its Anglophone Canadian adaptations, analysing this generic adaptation through John Fawcett's *Ginger Snaps* (2000) and David Cronenberg's *Dead Ringers* (1988). Gunn explores the relationship not only of nation to genre, but also of gender to genre, as she elaborates on the inversion of the historically male-oriented horror genre that the Canadian films undertake as they interrogate the role of women in the narrative structures of the horror genre.

Alyssa Logie explores the use of camera movement, framing, editing, and the use of non-diegetic elements to create the deterioration of a mental state in her breakdown of the "Comfortably Numb" sequence from Alan Parker's *Pink Floyd – The Wall* (1982). Her detailed analysis and explanation illustrates the power of cinema and the ways in which these techniques in coordination can create immersive experiences of feelings ranging from freedom to isolation, sometimes in subtler ways than filmgoers realize.

Finally, Samuel McGuinness also examines the work of Yasujiro Ozu, comparing his films *I Was Born, But* (1932) and *Good Morning* (1959) and the ways in which both films use similar devices of humor, parent-child relationships, and the point-of-view of children to tackle the differing societal conflicts Japan faced in the thirty years separating the films, from increasing militarism in the 1930s, to encroaching Westernization in the 1950s.

Through these papers you can see that works of cinema (or indeed, television) are never simply discrete objects in space and time, but are deeply connected to cultural contexts that the scholars and students of our Film Studies department do the great work of interrogating. We thank both the faculty and staff of the Department of Film Studies for their support and dedication to the cause of cinematic

exploration. We also thank all of the members of the Western Undergraduate Film Society and the students who submitted their work to this journal, for without them this collection would not exist. We hope that reading these papers inspires you to always look a little deeper, to explore themes and histories and all of the complexities that have made the motion picture such a powerful tool from its inception. Remember – it is always more than “just a movie.”

Your colleagues in interrogating the image,

Samantha Roach and Joey Simpson