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Briefly Noted

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James L. Limbacher. *Sexuality in World Cinema*. Metuchen, N.J.: The Scarecrow Press, 1983. 2 vols., 1,535 pp. \$72.50.

An unkind reader might think this work represented an obsession. After all, it classifies and briefly characterizes the sexual content of 13,000 film shorts and features released between 1896 and 1982. Beginning with a glossary of 1,200 sexual terms (and of media terms, some of which might be confused by a careless reader with the former list: e.g., "butt splice," "clapboard," or "angel hair"), we proceed to a set of 26 "subject categories" with appropriate films listed under cutesy titles (e.g., "Enough Is Enough, or, The Heartbreak of Satyriasis"), and finally arrive at the alphabetically listed annotations (from ABC OF LOVE to ZOZOS, LES). Got the idea?

Ikko Tanaka and Koike Kazuko. *Japan Color*. San Francisco: Chronicle Books, 1984. 132 pp., 118 color ills. \$25.00 (cloth), \$12.95 (paper).

This is not only a collection of lovely and striking color photographs, it is also a worthy effort at illustrating and conveying the meanings associated with colors in Japanese culture. The introductory and concluding essays are informative and subtle, stressing semiotic codes of association and combination. "Japanese, in contrast with Westerners, grasp colors on an intuitively horizontal plane, and pay little heed to the influences of light. Colors, whether intense or soft, are identified not so much on the basis of reflected light or shadow, but in terms of the meaning or feeling associated with them." The book concludes with detailed notes and comments on each of the photographs.

Barbara Abrash and Janet Sternburg, eds. *Historians and Filmmakers: Toward Collaboration*. The Institute for Research in History, 432 Park Ave So., New York, NY 10016. 50 pp. \$4.00 (postpaid).

This small booklet contains an edited transcript of a day-long meeting of 33 filmmakers and historians discussing issues that are involved in rendering history on film. The text includes general comments about the differing as well as the shared concerns of filmmakers and historians. The longest and most interesting sections of the booklet contain a discussion by Natalie Zemon Davis on her experiences and reflections on the making of *The Return of Martin Guerre*, and Davis's response to questions from other participants. The booklet concludes with suggestions for new ways to educate filmmakers and historians as collaborators.