

TSUTAYA

PRESIDENT   

📖 **THE UPSIDE** ADRIAN J. SLYWOTZKY, KARL WEBER, 2007-05-15 Today, when your fortunes can literally change overnight, the new strategic imperative is making your moment of maximum risk your moment of maximum opportunity. In *The Upside*, Adrian Slywotzky provides bold and original ideas for growth breakthroughs as well as the practical tools to use Monday morning, such as •How to change the odds for your next major initiative and create potential industry breakthroughs, as Toyota did with its expanding universe of Prius vehicles. •Shape and exploit risk, don't be shaped by it. Become a knowledge-intensive business and continually increase the knowledge gap between yourself and rivals, as Coach and Tsutaya of Japan have convincingly done. •A category killer can't kill what's not in its category. When basketball legend Bill Russell faced a taller, stronger Wilt Chamberlain, he led the Celtics to victory by inventing a different game. The same thinking lets Target prosper in a Wal-Mart world—and can help you outcompete the “unbeatable” rival in your own industry. •When you come to a fork in the road—take it! Only a fraction of companies survive when industries experience technological or strategic transitions. To be a survivor, learn the secret that enabled Microsoft to weather the advent of the Internet—the art of the double bet. •Stuck in a business box? Find the bigger box—and then the biggest. When growth stagnates, capture more of your customer's dollars through demand innovation and big-box thinking, as companies from Continental AG and Ikea to Procter & Gamble have done. •Your competitors can also be your greatest enablers of profit. Stop competing yourself to death! The key is knowing when to compete and when to collaborate, as Apple has shown with its revolutionary approach to the music business. In the 1980s conventional wisdom was that you could have high quality or low cost, but not both—until Japanese makers of cars and electronics showed otherwise. Now, high quality and low cost are required just to enter the marketplace. Today, we face a similar paradox when it comes to risk and reward. Rather than shrink from the high risk so integral to the tumultuous global economy, Adrian Slywotzky shows how it can be your greatest source of growth and future reward.

📖 **THE ARTIST AS PROFESSIONAL IN JAPAN** MELINDA TAKEUCHI, 2004 The book also addresses issues of canon formation: by what complex process are some artists and objects singled out to communicate rhetorical or aesthetic meaning while others lapse into the background.--BOOK JACKET.

📖 **CRAFTING WITH CAT HAIR** KAORI TSUTAYA, 2013-05-21 Got fur balls? Are your favorite sweaters covered with cat hair? Do you love to make quirky and one-of-a-kind crafting projects? If so, then it's time to throw away your lint roller and curl up with your kitty! *Crafting with Cat Hair* shows readers how to transform stray clumps of fur into soft and adorable handicrafts. From kitty tote bags and finger puppets to fluffy cat toys, picture frames, and more, these projects are cat-friendly, eco-friendly, and require no special equipment or training. You can make most of these projects in under an hour—with a little help, of course, from your feline friends!

📖 **THE CASE OF THE SHARAKU MURDERS** KATSUHIKO TAKAHASHI, 2013-09 When the body of Saga Atsushi, Japan's preeminent connoisseur of ukiyo-e (woodblock prints), is pulled from the ocean off the coast of Tohoku, having apparently committed suicide, the shocked Japanese art world turns out to mourn his death. Among them is Ryohei, an up-and-coming young ukiyo-e scholar and research assistant to Saga's colleague-turned-rival, Professor Nishijima. But a chance encounter with an old friend makes Ryohei wonder if there might be more to Saga's death than meets the eye...

📖 **PARTNERS IN PRINT** JULIE NELSON DAVIS, 2014-12-31 This compelling account of collaboration in the genre of ukiyo-e (pictures of the floating world) offers a new approach to understanding the production and reception of print culture in early modern Japan. It provides a corrective to the perception that the ukiyo-e tradition was the product of the creative talents of individual artists, revealing instead the many identities that made and disseminated printed work. Julie Nelson Davis demonstrates by way of examples from the later eighteenth century that this popular genre was the result of an exchange among publishers, designers, writers, carvers, printers, patrons, buyers, and readers. By recasting these works as examples of a network of commercial and artistic cooperation, she offers a nuanced view of the complexity of this tradition and expands our understanding of the dynamic processes of production, reception, and intention in floating world print culture. Four case studies give evidence of what constituted modes of collaboration among artistic producers in the period. In each case Davis explores a different configuration of collaboration: that between a teacher and a student, two painters and their publishers, a designer and a publisher, and a writer and an illustrator. Each investigates a mode of partnership through a single work: a specially commissioned print, a lavishly illustrated album, a printed handscroll, and an inexpensive illustrated novel. These case studies explore the diversity of printed things in the period ranging from expensive works made for a select circle of connoisseurs to those meant to be sold at a modest price to a large audience. They take up familiar subjects from the floating world—connoisseurship, beauty, sex, and humor—and explore multiple dimensions of inquiry vital to that dynamic culture: the status of art, the evaluation of beauty, the representation of sexuality, and the tension between mind and body. Where earlier studies of woodblock prints have tended to focus on the individual artist, *Partners in Print* takes the subject a major step

FORWARD TO A RICHER PICTURE OF THE CREATIVE PROCESS. PLACING THESE WORKS IN THEIR PERIOD CONTEXT NOT ONLY REVEALS AN AESTHETIC NETWORK RESPONSIVE TO AND SHAPED BY THE DESIRES OF CONSUMERS IN A SPECIFIC PLACE AND TIME, BUT ALSO CONTRIBUTES TO A LARGER DISCUSSION ABOUT THE ROLE OF ART AND THE PLACE OF THE MATERIAL TEXT IN THE EARLY MODERN WORLD.

2 **THE BOOK IN JAPAN** PETER FRANCIS KORNICKI, 1998 THIS STUDY OF THE HISTORY OF THE BOOK IN JAPAN IS AN ESSENTIAL REFERENCE WORK COVERING ALL ASPECTS OF BOOK PRODUCTION AND THE CIRCULATION OF TEXTS IN PRE-MODERN JAPAN, INCLUDING LIBRARIES, CENSORSHIP AND READERSHIP.

PICTURING THE FLOATING WORLD JULIE NELSON DAVIS, 2021-08-31 Today we think of ukiyo-e—"the pictures of the floating world"—as masterpieces of Japanese art, highly prized throughout the world. Yet it is often said that ukiyo-e were little appreciated in their own time and were even used as packing material for ceramics. In *Picturing the Floating World*, Julie Nelson Davis debunks this myth and demonstrates that ukiyo-e was thoroughly appreciated as a field of artistic production, worthy of connoisseurship and canonization by its contemporaries. Putting these images back into their dynamic context, she shows how consumers, critics, and makers produced and sold, appraised and collected, and described and recorded ukiyo-e. She recovers this multilayered world of pictures in which some were made for a commercial market, backed by savvy entrepreneurs looking for new ways to make a profit, while others were produced for private coteries and high-ranking connoisseurs seeking to enrich their cultural capital. The book opens with an analysis of period documents to establish the terms of appraisal brought to ukiyo-e in late eighteenth-century Japan, mapping the evolution of the genre from a century earlier and the development of its typologies and the creation of a canon of makers—both of which have defined the field ever since. Organized around divisions of major technological and aesthetic developments, the book reveals how artistic practice and commercial enterprise were intertwined throughout ukiyo-e's history, from its earliest imagery through the twentieth century. The depiction of particular subjects in and for the floating world of urban Edo and the process of negotiating this within the larger field of publishing are examined to further ground ukiyo-e as material culture, as commodities in a mercantile economy. *Picturing the Floating World* offers a new approach: a critical yet accessible analysis of the genre as it was developed in its social, cultural, and political milieu. The book introduces students, collectors, and enthusiasts to ukiyo-e as a genre under construction in its own time while contributing to our understanding of early modern visual production.

Q **A CATS DISAPPEARED FROM THE WORLD** GENKI KAWAMURA, 2019-03-12 THE INTERNATIONAL PHENOMENON THAT HAS SOLD MORE THAN TWO MILLION COPIES, IF CATS DISAPPEARED FROM THE WORLD--NOW A JAPANESE FILM--IS A HEARTWARMING, FUNNY, AND PROFOUND MEDITATION ON THE MEANING OF LIFE. THIS TIMELESS TALE FROM GENKI KAWAMURA (PRODUCER OF THE JAPANESE BLOCKBUSTER ANIMATED MOVIE YOUR NAME) IS A MOVING STORY OF LOSS AND RECONCILIATION, AND OF ONE MAN'S JOURNEY TO DISCOVER WHAT REALLY MATTERS MOST IN LIFE. THE YOUNG POSTMAN'S DAYS ARE NUMBERED. ESTRANGED FROM HIS FAMILY AND LIVING ALONE WITH ONLY HIS CAT, CABBAGE, TO KEEP HIM COMPANY, HE WAS UNPREPARED FOR THE DOCTOR'S DIAGNOSIS THAT HE HAS ONLY MONTHS TO LIVE. BUT BEFORE HE CAN TACKLE HIS BUCKET LIST, THE DEVIL SHOWS UP TO MAKE HIM AN OFFER: IN EXCHANGE FOR MAKING ONE THING IN THE WORLD DISAPPEAR, THE POSTMAN WILL BE GRANTED ONE EXTRA DAY OF LIFE. AND SO BEGINS A VERY STRANGE WEEK THAT BRINGS THE YOUNG POSTMAN AND HIS BELOVED CAT TO THE BRINK OF EXISTENCE. WITH EACH OBJECT THAT DISAPPEARS, THE POSTMAN REFLECTS ON THE LIFE HE'S LIVED, HIS JOYS AND REGRETS, AND THE PEOPLE HE'S LOVED AND LOST.

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