S
everal years ago, documentary filmmaker Kazuo Hara and I reunited over beers at a favorite spot in Tokyo. This was shortly after I saw Hara's new film, Emperor's Naked Army Marches On, at the Kennedy Center in Washington. We were both greatly impressed by what we had seen. My earlier fascination with Hara's work had been reawakened, and I was attracted to the work of Kazuo Hara. Both filmmakers have been fascinated with the ways in which film can be used to express political and social ideas.


Hara's work has been both provocative and politically tinged. It is often presented in a way that is both informative and entertaining, and it is regularly screened at film festivals around the world. Hara's films are characterized by their use of cinéma vérité techniques, as well as by his willingness to challenge authority and to speak truth to power.

Hara's work has had a significant impact on the world of documentary film, and it has helped to redefine the genre. His films have been praised for their ability to provoke thought and to challenge the status quo.

In this sense, both filmmakers have created a personal documentary style that is firmly anchored in the subjectivity of the artist and the filmmaker. They have used film to explore the inner workings of the human mind and to probe the nature of reality.

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