

The Function of the Semi-Private Sphere in Home Moviemaking and Exhibition

Tables and Figures

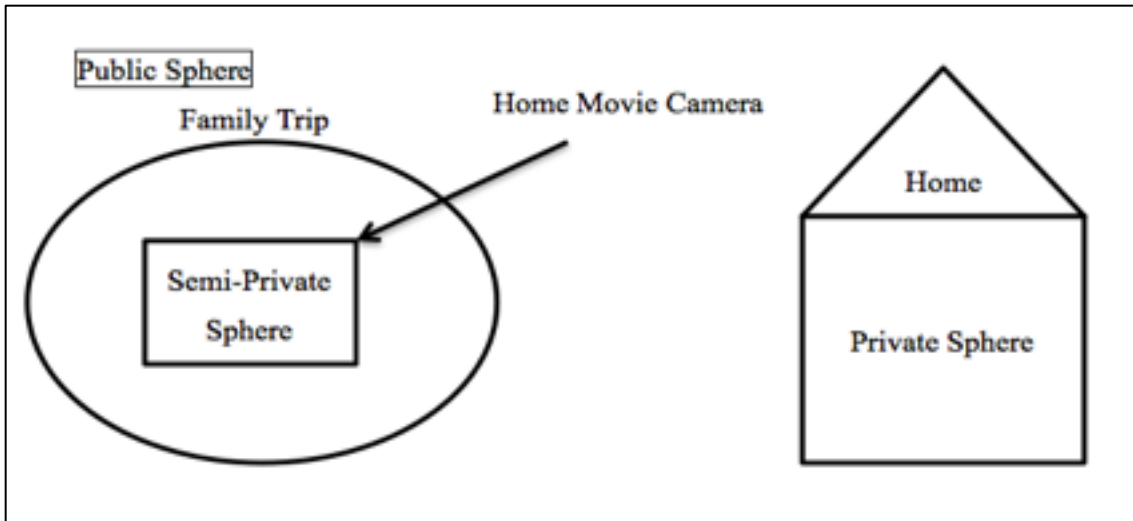


Table 1: The distinction of the private, public, and semi-private spheres

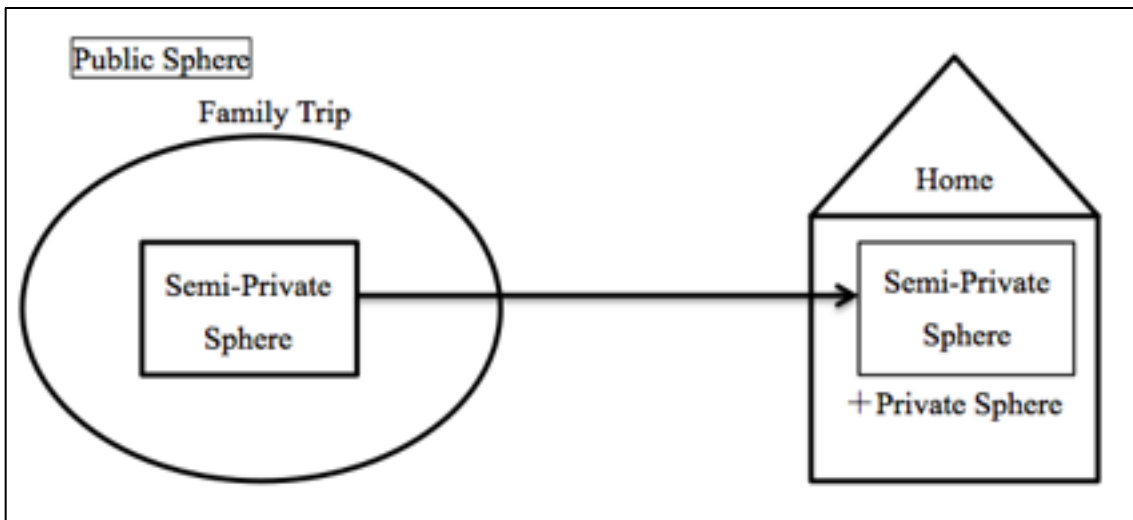


Table 2: The Process of the Merging of the Semi-Private Sphere with the Private Sphere



Figure 1: An advertisement of the Pathé Baby camera, *Asahi Newspaper*, November 22, 1924.

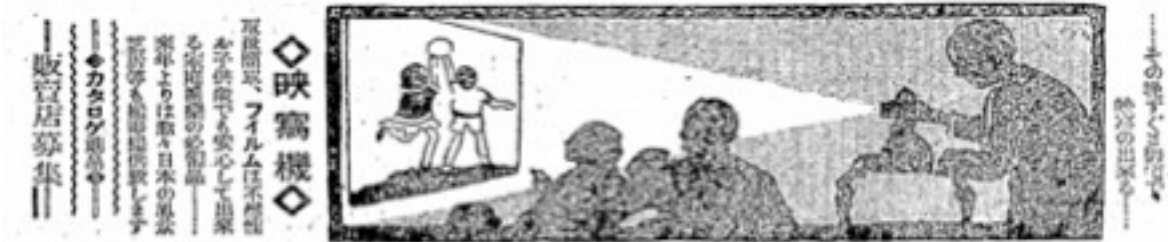


Figure 2: An advertisement of the *Pathé Baby* projector, *Asahi Newspaper*, November 22, 1924.



Figure 3: The long shot in Kitamura Tatsuhiko's *Osaka banpaku to kazoku*. Tokyo: FPS, 2011. DVD.



Figure 4: The gaze and smile in *Osaka banpaku to kazoku*.



Figure 5: The gaze and waving a hand—affection for a family in *Osaka banpaku to kazoku*.



Figure 6: Protection in *Osaka banpaku to kazoku*.



Figure 7: Affection for a child in *Osaka banpaku to kazoku*.



Figure 8: The mother and the daughter *Osaka banpaku to kazoku*.



Figure 9: The kiss in *Osaka banpaku to kazoku*.



Figure 10: The glance of love in *Osaka banpaku to kazoku*.