

## MARKUS NORNES

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### **EDUCATION**

- May 1996 Ph.D, Division of Critical Studies, School of Cinema/Television, University of Southern California.  
Dissertation: *Forest of Pressure – Japanese Documentary Film to 1946*. Committee: Michael Renov (chair), Marsha Kinder, Gordon Berger.
- May 1990 Master of Arts, Division of Critical Studies, School of Cinema/Television, University of Southern California.
- May 1986 Bachelor of Arts, Cinema Studies, Paracollege, St. Olaf College, Northfield, MN.

### **WORK EXPERIENCE**

#### **TEACHING**

- 1996-present Professor of Asian Cinema. Department of Film, Television and Media Studies, Department of Asian Languages and Cultures, School of Art & Design; University of Michigan, Ann Arbor, MI. Graduate seminars: Chinese and Japanese Cinema; Film and TV Historiography; Narration and Discipline in Asian Studies (team-taught); Documentary; Japanese Film Theory and Criticism. Undergraduate courses: International Film History; Film Theory; Asian Cinema; Japanese Cinema; Documentary; Dialogue of Violence: Cinema in WWII's Pacific Theater; Documentary in Theory and Practice (team-taught); Modern Empire in Pacific-Asia (team-taught); Fascist Cinema (team-taught); Anime; Cinema Babel: Subtitling & Dubbing Practicum.
- 2017-2018 Visiting Professor. Waseda University, Tokyo.
- 2015 Visiting Professor. Josai University, Tokyo: two courses, East Asian film style and documentary.
- 2014-2015 Visiting Professor, Tokyo University (via Fulbright Fellowship).
- 2009-2014 Chair, Department of Screen Arts and Cultures.
- 2011 Visiting Professor, State Institute for Innovations in the Studies of Journalism, Communication and Mediated Society, Fudan University, Shanghai.
- 2008-2009 Edwin O. Reischauer Visiting Professor of Japanese Studies, Harvard University.
- 2004-2005 Visiting Professor, Waseda University (via Japan Foundation Fellowship).
- 2002-2004 Asian Languages and Cultures Associate Chair, University of Michigan
- 1999-2000 Visiting Professor, Meiji Gakuin University (via Fulbright Scholars Fellowship).
- 1996 Lecturer, History of International Cinema Course – Post WWII: Vanderbilt University, TN (Spring semester).
- 1995 Lecturer, History of Japanese Cinema Course: Colby College, Waterville, ME.
- 1993 Teaching Assistant, Introduction to Cinema Course: University of Southern California, Los Angeles, CA.
- 1989-1990, 1992 Head Teaching Assistant, International Cinema Course: University of Southern California, Los Angeles, CA.

#### **CURATORIAL/EXHIBITION:**

- 1990-1996, 2002-2005, 20012-2013 Coordinator, Yamagata International Documentary Film Festival, Tokyo, Japan.  
(Participate in overall design and realization of this international film festival; consultant from 1996-2002.)
- 1988 Research Intern, Hawai'i International Film Festival: East-West Center, Honolulu, HI. (Conducted research and assisted director.)
- 1981-82 Assistant Manager: Mann National Theater, Westwood, Los Angeles, CA and also Fort Collins, CO.

#### **CURRENT RESEARCH:**

- A History of Contemporary Japanese Documentary.
- Japanese Film Theory and Criticism Reader (co-edited with A. A. Gerow and Iwamoto Kenji).
- Calligraphy in East Asian Cinema.
- Biography of Donald Richie.

**FILMS:**

- *The Big House* (documentary, co-directed, co-produced with Soda Kazuhiro and Terri Sarris, et al.; 119 min., 2018); Berlin Critics' Week (2018), Ann Arbor Film Festival (24 March 2018), Freep Film Festival (April 2018), Cinetopia (June 2018), Montreal Film Festival (November 2018); nationwide theatrical distribution in Japan (starting summer 2018).
- *The Player Played* (5-screen video installation, 7 min., 2017); UM Bicentennial (May 2017).
- *Winger—47° 32'9"N 95° 59'14"W* (documentary, 75 min., 2010).
- *911* (experimental film, 43 min., 2001). <https://youtu.be/4iD4IN7H2js>

**PUBLICATIONS:**

**BOOKS (AS AUTHOR):**

- *Brushed in Light: Calligraphy in East Asian Cinema* (under peer review at the University of Michigan Press; includes an online corpus of 2,500 images).
- *Staging Memories: Hou Hsiao-hsien's City of Sadness*, with Yeh Yueh-yu (Ann Arbor: UM Maize Publishing, 2015—paper version, web version and iBooks enhanced, interactive version; <http://www.publishing.umich.edu/publications/maize-books/staging-memories/>).
- *A Research Guide to Japanese Film Studies*, with A. A. Gerow (Ann Arbor, MI: UM Center for Japanese Studies Publications Program, 2009); thoroughly updated version in Japanese translation: *Nihon Eiga Kenkyu e no Gaidobukku* (Tokyo: Yumani, 2016).
- *Cinema Babel: Translating Global Cinema* (Minneapolis: University of Minnesota Press, 2007).
- *Forest of Pressure: Ogawa Shinsuke and Postwar Japanese Documentary* (Minneapolis: University of Minnesota Press, 2007); currently being translated into Chinese by Fudan University Press; Chapter 1 being translated for a Polish book.
- *Japanese Documentary Film: The Meiji Era Through Hiroshima* (Minneapolis: University of Minnesota Press, 2003).

**BOOKS/EXHIBITION CATALOGS/REPRINTS (AS EDITOR AND/OR CO-EDITOR):**

- *Nihon Senzen Eiga-ronshu—Eiga Riron no Saihakken* [Rediscovering Classical Japanese Film Theory—An Anthology], (Tokyo: Yumani Shobo, 800-page reader forthcoming in Fall 2018). As co-editor with Iwamoto Kenji and Aaron Gerow.
- Digital reprint of “Suzuki Seijun Problem Collection,” with a critical introduction by Michael Arnold (Ann Arbor: Center for Japanese Studies Electronic Publications, forthcoming). As editor.
- Film Section of the *Amerika Bunka Jiten* [Dictionary of American Culture] (Tokyo: Maruzen Shobo, 2018). As co-editor with Ikui Eiko.
- *Hallyu 2.0: The Korean Wave in the Age of Social Media* (Ann Arbor, MI: University of Michigan Press, 2015). As co-editor with Sangjoon Lee.
- *The Pink Book: The Japanese Eroduction and its Contexts* (New Haven: Kinema Club, 2014). As editor. <http://hdl.handle.net/2027.42/107423>
- Digital reprint of David Bordwell, *Ozu and the Poetics of Cinema* (1988), with a new introduction by the author, color, and new scans of all images (Ann Arbor: Center for Japanese Studies Electronic Publications, 2007). As editor.

- Digital reprint of Noël Burch, *To the Distant Observer* (1979), with a new introduction by Harry Harootunian (Ann Arbor: Center for Japanese Studies Electronic Publications, 2004). As editor.
- Digital reprint of “Prewar Proletarian Film Movements Collection” (Ann Arbor: Center for Japanese Studies Electronic Publications, 2004). As co-editor and co-author of detailed annotations with Makino Mamoru. Contents include: monographs: *Eiga to Shihonshugi*, *Puroretaria Eiga no Chishiki*, *Puroretaria Eiga Undô no Tenbô*, *Puroretaria Eiga Nyûmon*, *Puroretaria Eiga no Tame ni*, *Puroretaria Eiga Undô Riron*; journals (near complete runs): *Eiga no Eiga*, *Eiga Kaihō*, *Eiga Kōjō*, *Puroretaria Eiga*, *Shinkō Eiga*, *Puroretaria Eiga*, *Purokino*, *Eiga Kurabu*, *Eiga Dōkōkai*, *Eiga Totsugekitai*, *Eichō*; films (in quicktime): *Yamamoto Senji kokubetsushiki*, *Yamasen Watamasa rô-nô-sô*, *Tochi*, *Dai junikai Tokyo Mē Dē*, *Zensen*, *Supōtsu*; and posters, newsletters and leaflets from the censors’ office.
- Digital reprint of Donald Richie, *Japanese Cinema: Film Style and National Character* (1971), with a new introduction by the author (Ann Arbor: Center for Japanese Studies Electronic Publications, 2004). As editor.
- Digital reprint of “Production Materials from *The Effects of the Atomic Bomb on Hiroshima and Nagasaki* (Ann Arbor: Center for Japanese Studies Electronic Publications, 2004). As editor and author of detailed annotations for original script, memorandum, letters and financial records.
- *In Praise of Film Studies: Essays in Honor of Makino Mamoru* (Victoria: Trafford / Kinema Club, 2001). As co-editor with Aaron Gerow and contributor.
- *Den’ei Nanahenge: Seven Transfigurations in Electric Shadows* (Tokyo: Cinematrix, 1995). As co-editor, co-writer of catalog for Yamagata Film Festival program on the centenary of cinema.
- *The Japan/America Film Wars: World War II Propaganda and Its Cultural Contexts* (New York: Harwood Academic Publishers, 1994). English book version of *Media Wars: Then & Now*.
- *In Our Own Eyes* (Tokyo: Cinematrix, 1993). As co-editor of six bilingual catalogs and a Japanese language poster/pamphlet.
- *Nichibei Eigasen [Japan/America Film War]*, (Tokyo: Seikyūsha, 1992). Japanese-language book version of *Media Wars: Then & Now*.
- *Media Wars: Then & Now* (Tokyo: Cinematrix, 1991). Co-edited, co-wrote, and laid out bilingual catalog for the Yamagata International Documentary Film Festival.

#### **ARTICLES (BOOK CHAPTERS AND CATALOG ARTICLES):**

- “Repatriation: A Very Personal Division,” in *Rediscovering Korean Cinema*, ed. Sangjoon Lee (Ann Arbor: University of Michigan Press, forthcoming).
- “Atogaki—Shisen ni taishite no Shisen” [Afterword: A View on a View], in Soda Kazuhiro, *The Big House: Amerika o Toru* [The Big House: Shooting America], (Tokyo: Iwanami, 2018), 237-245.
- “The Hand that Wrote *Everything Visible is Empty*: The Traces Left by Matsumoto Toshio,” *Sputnik* (October 2017), 28-30.
- “Ranyôteki Jimaku no Tame ni’ Saikō” [Afterthoughts on “For an Abusive Subtitling], *Honyaku Tsuyaku Kenkyū no Chihei* (Tokyo: Kōyō Shobo, 2017), 2-48.
- “Teaching Audio Visual Translation,” in *Teaching Translation: Programs, Courses, Pedagogies*, ed. Lawrence Venuti (London: Routledge, 2016), 102-109.
- “Marking the Body: The Axiographics of the Visible Hidden Camera,” in *DV Made China: Digital Subjects and Social Transformations*, ed. Zhang Zhen and Angela Zito (Honolulu: University of Hawai’i Press, 2015), 29-56.
- “Hou Hsiao-hsien and Narrative Space,” *Hou Hsiao-hsien*, ed. Richard Suchenski (Vienna: Österreichisches Filmmuseum and New York: Columbia University Press, 2014), 154-168.
- “Eastwards,” ed. Brian Winston, *The Documentary Film Book* (London: BFI, 2013), 209-216.

- “Yamagata—Asia—Europe: The International Film Festival Short-Circuit,” ed. Daisuke Miyao, *Oxford Handbook of Japanese Cinema* (Oxford: Oxford University Press, 2013), 251-268.  
○ Currently being translated into Italian.
- “Misshitsu no Hikari Kagayaku Me” [The Twinkling Eyes of the Secret Room], trans. Matsumoto Junichirō, in *Wakamatsu Koji: Tatakai Tsuzuketa Kisai*, ed. Hirasawa Go (Tokyo: Kawade Mu Mukku Bessatsu Geijutsu, 2013), 184-187.
- “Asian Film Festivals, Translation, and the International Film Festival Short Circuit,” in *Film Festival Yearbook 3: Film Festivals and East Asia*, ed. Dina Iordanova with Ruby Cheung (St. Andrews: St. Andrews Film Studies, 2011), 42-45.  
○ Reprinted in *The Film Festival Reader* (St. Andrews: St. Andrews Film Studies 2013), 151-153.
- “Ogawa Puro, Sono Undo to Shite no Eiga ni Okeru Ongakusei” [Ogawa Pro and the Musicality of Movement Cinema], trans. Mizuno Sachiko, in *Nihon Eiga wa Ikiteiru*, vol. 7, ed. Ishizaka Kenji (Tokyo, 2010: Iwanami Shoten), 1-34.
- “The International Migration of *Kinema Junpō*: Page-by-Page, Issue-by-Issue, Year-by-Year,” in reprint of 1930s era *Kinema Junpō* (Tokyo: Bunsei Shoin, 2009).
- “The Obtrusive and Bewildering Cinema of Hara Kazuo,” in *Camera Obtrusa: The Action Documentaries of Hara Kazuo* (Berkeley: Kaya Press, 2009), xi-xvi.
- “Nichibei Eigasen: Then as Now,” *Festival Report Special Edition: Supplement* (Tokyo: Yamagata International Documentary Film Festival, 2008), 15-16.
- “The Riddle of the Vase: Ozu Yasujirō’s *Late Spring*,” in *Japanese Cinema: Texts and Contexts*, ed. Julian Stringer and Alastair Phillips (New York: Routledge, 2007), 78-89.
- “Ogawa Purodakushon ga Egaku Sengo Chizu” [The Postwar Mapping of Ogawa Productions], in *Ogawa Shinsuke Eiga no Karekata e* (Tokyo: Musashino University, 2007), 48-53.
- “Nihon Dokyumentarii no Reimei: Kamei Fumio—Purokino kara no Keishō” [The Dawn of Japanese Documentary: Kamei Fumio—In the Steps of Prokino] in *Dokyumentarii Eiga wa Kataru: Sakka Intabyū no Kiseki* (Tokyo: Miraisha, 2006): 10-15.
- “*Jigoma no Ukairo*” [The Detours of *Zigomar*] in reprint of Kuwano Tōka, *Tantei Shōsetsu Jigoma* (1922), trans. Shibazaki Akinori (Tokyo: Yumani, 2006), 349-362.
- “Eiga Seisaku Shūdan to shite no Ogawa Purodakushon,” *Tsuchi, Kūshi, Kūkō* (Narita: Rekishi Denshō Inkai, 2006), 40-42.
- “Tane o Shinjita Urashima Saburō” [Urashima Saburō, Who had Faith in a Seed] in reprint of Urashima Saburō, *Katsudō Shashin no Tane Akashi* (1922), trans. Shibazaki Akinori (Tokyo: Yumani, 2006), 1-11.
- “Newsreels Under Pressure,” Yamagata International Film Festival Catalog (Yamagata: YIDFF, 2003): 83-84.
- “Private Reality,” in *Identity Replays: Realism and Cinema*, ed. Ivonne Margulies (Duke University Press, 2003), 145-163.
- “The Typical Genius of Kamei Fumio,” in *Kamei Fumio 1908-1987* (Yamagata: YIDFF, 2001): 43-51.
- “Fukuda Katsuhiko no Eigazukuri to Ogawa-puro e no Michi” [Fukuda Katsuhiko and the Way to Ogawa Productions], *Eigazukuri to Mura e no Michi: Fukuda Katsuhiko no Shigoto*, ed. Hatano Katsue, (Tokyo: Fukuda Katsuhiko Film Library, 2000), 8-11; in English: 12-13.
- “The Body at the Center: *The Effects of the Atomic Bomb on Hiroshima and Nagasaki*,” in *Hibakusha Cinema: Hiroshima, Nagasaki and the Nuclear Image in Japanese Film*, ed. Mick Broderick (London: KPI, 1996), 121-160.  
○ Reprinted in Japanese language as “Chūshin ni aru katamari—*Hiroshima, Nagasaki ni okeru genshibakudan no kōka*,” trans. Shibazaki Akinori, *Hibakusha Shinema* (Tokyo: Gendai Shokan, 1999), 111-144, 244-235.

- “L'honneur national sauvé? L'exposition du cinquantenaire” [Tainting National Space – The Enola Gay and What is Missing], in *Hiroshima 50 ans: Japon-Amérique, mémoires au nucléaire* ed. by Maya Todeschini (Paris: Éditions Autrement, 1995), 171-183.  
○ Reprinted in Japanese language as “Sumisusonian no Zassetsu” [The Breakdown of the Smithsonian Institution], *Kakujidai ni Ikiru Watashitachi—Hiroshima, Nagasaki kara Gojūnen* [We Who Live in the Nuclear Era—Fifty Years Since Hiroshima and Nagasaki], (Tokyo: Jiji Press, 1995), 279-303.
- “Nippon . . . Philippines . . . Peace” [‘Nippon . . . Firippin . . . heiwa’] in *Herarudo de Reon kantoku o megutte* [On Geraldo de Leon], (Tokyo: ASEAN Bunka Center, 1995), 61-79. [in English and Japanese]
- “Cherry Blossoms and Corpses: Representations of Violence from WWII,” *Media Wars: Then & Now* (Tokyo: YIDFF, 1991): 115-128.  
○ Reprinted in *Nichibei eigasen* [Japan/America Film War], (Tokyo: Seikyūsha, 1992), 176-196.  
○ Reprinted in *The Japan/America Film Wars: World War II Propaganda and Its Cultural Contexts* (New York: Harwood Academic Publishers, 1994), 147-161.

### ARTICLES (PERIODICALS):

- “Dui ‘Huyu yexing zimu’ yiwen de sikao huo yingshi fanyi zhong kuiqian de duo mo tai” [Afterthoughts on “For an Abusive Subtitling], *Translogopoeia: A Fudan Journal of Translation Studies* 1 (September 2017): 464-504.
- “Collective Wisdom,” *Sight & Sound* 26.12 (December 2016): 50-51.
- “Wages of Resistance and the Spiritual Problem of Sanrizuka,” *Senses of Cinema* 76 (September 2015): <http://sensesofcinema.com/2015/documentary-in-asia/wages-of-resistance-documentary/>
- Voter, “Sight & Sound Top 10 Documentaries of All Time Poll,” *Sight & Sound* (2014): <http://www.bfi.org.uk/sight-sound-magazine/greatest-docs-full-poll/#/?poll=combined&voter=cefec2>.
- “Sonzai Shienai Ginintachi no Rentai: Yamagata de no Ogawa Shinsuke” (“The Impossible Solidarity of the Righteous: Ogawa in Yamagata”), trans. Keino Yutarō, *Neo-Neo* 1.2 (2013): 70. (Extended version online: <http://webneo.org/archives/10227>)
- “The Crux,” response to special issue on Asia-Pacific Documentary, *Concentric: Literary and Cultural Studies: Literary and Cultural Studies* (Taipei) 39.1 (March 2013): 189-202.
- “The Creation and Construction of Asian Cinema Redux,” *Film History*, 25.1-2 (2013): 175-187.
- Voter, “Sight & Sound Top 10 Films of All Time Poll,” *Sight & Sound* (2012): <http://explore.bfi.org.uk/sightandsoundpolls/2012/voter/846>.
- “Bulldozers, Bibles, and Very Sharp Knives: The Chinese Independent Documentary Scene,” *Film Quarterly* 63.1 (Fall 2009): 50-55.  
○ Reprinted in *Film Festival Yearbook 3: Film Festivals and East Asia*, ed. Iordanova, Dina with Ruby Cheung (St. Andrews: St. Andrews Film Studies, 2011), 120-131.
- “Sanrizuka no Kowakuteki Kūkan ni te Jikan o Shikakuka Suru” [Visualizing Time in the Enchanted Space of Sanrizuka], trans. Yamamoto Naoki *Gendai Shisō* 35.13 (2007): 92.
- “Zu Mimesis und musikalischem Element in Ogawa Shinsukes Dokumentarfilmen” [Mimesis and Musicality in the Documentary of Ogawa Shinsuke], *Nachrichten* (Hamburg) 181-182 (2007): 115-129.
- “X-Treme Private Documentary: Michael Moore and Kazuo Hara,” *The Journal of the International Institute* 15.1 (Fall 2007): 9.
- “Obituary: Satō Makoto,” *Documentary Box* 28 (October 2007): 34-35.

- “‘Why Not?’ / ‘Yarisugi’: The Yamagata Way,” *Documentary Box* 28 (October 2007): 12-15.
- “Nippon Connection’s Anti-Canon,” *Midnight Eye* (September 13, 2006), ([www.midnighteye.com/features/nippon-connections-anti-canon.shtml](http://www.midnighteye.com/features/nippon-connections-anti-canon.shtml))
- “ATG in a Forest of Pressure,” *Minikomi: Against the Grain—Changes in Japanese Cinema of the Early 1960s & 1970s*, 70 (October 2003): 41-48.
- “Adachi Roman to Jidenteki Kyôtei” [Adachi Romanticism and the Autobiographical Pact], trans. Yamamoto Naoki, *Jōkyō* 4.6 (June 2003): 174-177.
- “The Postwar Documentary Trace: Groping in the Dark,” in *Open to the Public: Studies in Japan’s Recent Past*, ed. Leslie Pincus, a special issue of *Positions* 10.1 (Spring 2002): 39-78.
  - Translated into Spanish as: “El Rastro del Cine Documental Japonés de Posguerra: A Tientas en la Oscuridad,” *El Cine de los Mil Años: Una aproximación Histórica y Estética al Cine Documental Japonés (1945-2005)* (Pamplona: Punto de Vista, 2006), 56-88.
  - Excerpted as “Ogawa Shinsuke’s Narita Stories,” in *The 29<sup>th</sup> Hong Kong Film Festival* catalog (2015), 245-247.
  - Reprinted in *The Documentary Film Reader: History, Theory, Criticism*, ed. Jonathan Kahana (London: Oxford University Press, 2016).
- Nornes, A. M. and Mitsuhiro Yoshimoto. “Where is Japanese Cinema Studies?” *Asian Studies Newsletter* 44.4 (Fall 1999): 12-13.
- “*Pôru Rûta* and the Politics of Translation,” *Cinema Journal* 38.3 (Spring 1999): 91-108.
  - Reprinted in *Screening the Past* 7 (July 1999) (<http://www.latrobe.edu.au/www/screeningthepast/firstrelease/fr0799/MNfr7c.htm>).
  - Reprinted in *Breaking Boundaries—From Grierson to Docu-Soap*, ed. John Izod and Richard Kilborn, with Matthew Hibberd (Luton: University of Luton Press, 2000), 59-69.
  - Reprinted in *Critical Readings in Translation Studies*, ed. Mona Baker (London: Routledge, 2010).
  - Reprinted in *Translation Studies: Critical Concepts in Linguistics*, Vol. 1, ed. Mona Baker (London: Routledge, 2009).
  - Reprinted in *The Grierson Effect*, ed. Deane Williams and Zoe Druick, forthcoming.
  - Currently under translation into Chinese by Lily Chen Jirong (Liaoning Normal University, PRC), forthcoming.
- “Toward an Abusive Subtitling: Illuminating Cinema’s Apparatus of Translation,” *Film Quarterly* 52.3 (Spring 1999): 17-34.
  - Reprinted in German as “Ein Pladoyer für den Mißbrauch von Untertiteln,” trans. Gabriele Pauer, in *Minikomi* 61 (March 2001): 9-18.
  - Revised and reprinted in *The Translation Studies Reader*, ed. Lawrence Venuti (London: Routledge, 2004), 447-468.
  - Reprinted in Japanese as “Akutai-teki Jimaku no Tame Ni,” trans. Yamamoto Naoki, in *Gengo Bunka* 22 (2005): 161-195.
- “Amerika ni Okeru Kōkyō Jōei no Jōkyō: Mishigan Shu, An Aabaa no Baai” [The Non-Profit Screening Situation: The Case of Ann Arbor, Michigan], *Network* 7 (Winter 1998), 8-11.
- “The Theater of a Thousand Years,” *The Journal of the International Institute* 4.2 (Winter 1997): 8-9.
  - Translated into French as “Le théâtre (vieux) de mille ans,” trans. Bastian Meiresonne, in *Eiga Go Go!* (1997: [http://eigagogo.free.fr/Articles/Ogawa/ogawa\\_5.htm](http://eigagogo.free.fr/Articles/Ogawa/ogawa_5.htm)).
- “Narrating National Sadness: Cinematic Mapping and Hypertextual Dispersion,” *CinemaSpace* (Summer 1994), co-written with Yeh Yueh-yu, (<http://cinemaspace.berkeley.edu/Papers/CityOfSadness/table.html>). VRML 1.0 version, 1997.
- “Our Presence is Our Absence: History and Memory,” *Asian America: Journal of Culture and the Arts* 2 (Winter 1993): 167-171.
- “Sekai no Yutaka na Tayōsei o Kanjitoru” [Feeling the Richness of the World’s Variety], trans. by Koizumi Isamu, *Eiga Shinbun* 103 (1 November 1993): 8.
- “Wareware no Sonzai wa Fuzai no Ue ni Naritatsu” [Our Existence is Our Absence — *History and Memory: A Japanese American Response to World War II*], trans. by Abé Hideko Nornes, *Shiso no Kagaku* 159 (December 1992): 4-11.

- “Mawarimichi o Tadoru Tanoshimi — *Aga ni ikiru ni Tsuite*” [The Pleasures of Taking the Long Way — On *Living on the River Agano*], trans. by Kimura Yūko, *Network News* 22 (September 1992): 5-6.
- “The Men With the Yen: ‘Booms’ and the Bottom Line,” *Montage* (Spring 1992): 25-28.
- “Context and *The Makioka Sisters*,” *East-West Film Journal* (Spring 1991): 34-45.
- “Hou Hsiao-hsien to Nyū Shinema, Soshite Taiwan to Iu Kuni” [Hou Hsiao-hsien and New Cinema: A Country Called Taiwan], trans. by Koizumi Isamu, *Eiga Shinbun* 77 (1 May 1991): 2-3.
- “Musei Eiga wa Yūben ni Kataru” [Speaking Passionately of Silent Cinema], trans. by Fukushima Yukio, *Success* 9 (December 1990): 14-15.
- “Taiwan Eiga no Rekishi—Hou Hsiao-hsien Eigasai ni Yosete” [The History of Taiwan Cinema—For the Hou Hsiao-hsien Film Festival], *Footprints* (Fall 1990): 2-3.

### ENCYCLOPEDIA ENTRIES AND REVIEWS:

- “Realism,” *Nihon Senzen Eigarō Shūsei* [Collection of Prewar Japanese Film Theory], (Tokyo: Yumani Shobo, forthcoming).
- “Dokuyumentarii” [Documentary], “Seifu Kankei” [Government Relations], *Amerika Bunka Jiten* [Dictionary of American Culture] (Tokyo: Maruzen Shobo, forthcoming).
- “Motion Picture Translation,” in *Oxford History of Literary Translation in English*, ed. Michael Cronin and Lawrence Venuti (Oxford: Oxford University Press, forthcoming).
- “Salute! A Festival That Asks ‘What is Documentary?’” in *Chinese Film Festivals Research Network* (2014), (<http://chinesefilmfeststudies.org/salute-a-festival-that-asks-what-is-documentary/>).
- “Rambunctious Beyond the 6th Ring: Markus Nornes on BIFF,” in *Chinese Film Festivals Research Network* (2013), (<http://chinesefilmfeststudies.org/rambunctious-beyond-the-6th-ring-markus-nornes-on-biff-2013/>).
- “Japanese Documentary,” “Ogawa Productions,” “*Tokyo Olympiad*,” *Encyclopedia of Documentary Film*, ed. Ian Aitken (London: Routledge, 2005).
- “*The Inferno of First Love*,” *Art Theater Guild*, ed. Roland Domenig (Vienna: Viennale, 2003): 72-74. Reprinted in *Shinjuku Ecstasy: Independent Films from the Art Theatre Guide of Japan* (New York: Japan Society, 2009), np.
- “Women in the Japanese Film Industry,” “Documentary,” “Experimental Film and Video,” “A Japanese Tragedy,” “The Minamata Series,” *Encyclopedia of Contemporary Japanese Culture* (London: Routledge, 2002).
- “Kamei Fumio / *Fighting Soldiers*,” *Censorship: A World Encyclopedia*, ed. Derek Jones (New York: Fitzroy Dearborn Publishers, 2001), 1310-1311.
- “*The Emperor’s Naked Army Marches On/ Yuki Yukite shingun* [book review],” *Journal of Asian Studies* (1998): 531-532.
- “Where Independents Meet,” *DOX* (Winter 1997): 18-19.
- “Edward Yang,” “Ozu Yasujirō,” *The Encyclopedia of Film* (New York: Baseline, 1991).
- *Media Wars: Then & Now* (Tokyo: Cinematrix, 1991). Contains my essays on the following films: *December 7, The Battle of China, The Educational System of Japan, Women of Steel, Justice, Topaz 1942-1945, Japanese Relocation, Private Snafu: Censored, Let’s Have a Drink, Dawn of Freedom, Jap Zero, Combat Film Report No. 722, Kill or Be Killed, The Fleet That Came to Stay, Civilian Victims of Military Brutality, Let There Be Light, “Atomic Bombing” Interviews with the Crews of the Enola Gay and The Great Artiste, History and Memory, Manufacturing the Enemy*.
- “*Ozu and the Poetics of Cinema* [book review],” *East-West Film Journal* 3.2 (December 1989): 36-42.

- “The Terrorizer,” *Film Quarterly* 8.2 (Spring 1989): 64-72.
- “Unearthing Japaneseness: *Magino Village—A Tale*,” *1988 Hawai’i International Film Festival Viewers Guide* (Fall 1988): 59-61.

### INTERVIEWS (AS INTERVIEWER):

- “Michael Moore X Hara Kazuo,” as editor, facilitator, and co-interviewer, *The Tsukuru* 37.9 (September/October 2007): 16-17, 36-45.
- “Interview with Satô Makoto,” *Documentary Box* 25 (August 2005): 2-15. [in Japanese and English; online at: [www.yidff.jp/docbox/25/box25-1-1-e.html](http://www.yidff.jp/docbox/25/box25-1-1-e.html)]
  - Reprinted in *Dokumentarii Eiga wa Kataru: Sakka Intabyu no Kiseki* (Tokyo: Miraisha, 2006): 135-153.
  - Reprinted in *Nichijo to Fuzai o Mitsumete: Dokumentarii Eiga Sakka Sato Makoto no Tetsugaku* (Tokyo: Satoyamasha, 2016): 250-270.
- “April 27 and the Birth of Chicago Newsreel, an Interview with Peter Kuttner,” *Yamagata Newsreel!* (Tokyo: Cinematrix, 2003): 1-4.
- “Adachi Masao e no 20 shitsumon e no kaitô—1,” [Adachi Masao’s Reply to His 20 Questions—Part 1], cowritten with Aaron Gerow, *Eiga Geijutsu* 395 (Spring 2001): 126-130.
  - Reprinted in Adachi Masao. *Le Bus de la Revolution-passera bientôt pres de chez toi*, eds. Nicole Brenez and Hirasawa Go (Paris: Rouge Profound), 163-191.
- “Adachi Masao e no 20 shitsumon e no kaitô—2,” [Adachi Masao’s Reply to His 20 Questions—Part 2], cowritten with Aaron Gerow, *Eiga Geijutsu* 396 (Summer 2001): 174-180.
  - Reprinted in Adachi Masao. *Le Bus de la Revolution-passera bientôt pres de chez toi*, eds. Nicole Brenez and Hirasawa Go (Paris: Rouge Profound, forthcoming).
- “Interview with Helen Von Dongen,” *Documentary Box* 17 (2001):2-14. [in Japanese and English; online at: [www.yidff.jp/docbox/17/box17-1-1-e.html](http://www.yidff.jp/docbox/17/box17-1-1-e.html)]
- “Adachi Masao e no 20 shitsumon” [20 Questions for Adachi Masao], co-written with Aaron Gerow, special issue on Adachi Masao, *Eiga Geijutsu* 390 (March 2000): 184-185.
- “Interview with Jon Jost,” co-written with Aaron Gerow and Fujiwara Toshifumi, *Documentary Box* 12 (March 1999). [in Japanese and English; online at: [www.yidff.jp/docbox/12/box12-2-e.html](http://www.yidff.jp/docbox/12/box12-2-e.html)]
- “Digital – Film – Digital: An Interview with Michael Friend,” *Den’ei nanahenge: Seven Transfigurations in Electric Shadows* (Tokyo: Cinematrix, 1996). [in Japanese and English]
- “Documentarists of Japan Series: Yanagisawa Toshio,” *Documentary Box* (October 1993): 3-7. [in Japanese and English]
  - Reprinted in *Dokumentarii Eiga wa Kataru: Sakka Intabyu no Kiseki* (Tokyo: Miraisha, 2006): 251-259.
- “Documentarists of Japan Series: Suzuki Shirôyasu,” *Documentary Box* (July 1993): 5-10. [in Japanese and English]
  - Reprinted in *Dokumentarii Eiga wa Kataru: Sakka Intabyu no Kiseki* (Tokyo: Miraisha, 2006): 186-197.
- “Documentarists of Japan Series: Haneda Sumiko,” *Documentary Box* (September 1992): 9-13. [in Japanese and English]
  - Reprinted in *Dokumentarii Eiga wa Kataru: Sakka Intabyu no Kiseki* (Tokyo: Miraisha, 2006): 46-53.
- “Kokuritsu Kobunshokan: Amerika no Eizô to Saundo no Kokyô” [National Archives: Home of America’s Sounds and Images], interview with archivist William Murphy, *Information III* (27 September 1991): 13-14.
- “Chûgoku, Soshite Amerika—Jira no Eiga Hyôgen no Kanôsei,” [China, Then America – The Potential of Our Cinematic Expression], interview with filmmaker Peng Xiao-lian, *Information II* (15 May 1991): 24-26.



**INTERVIEWS (AS INTERVIEWEE), MEDIA AND ROUNDTABLES:**

- “Dairekuto shinema to sakkatachi” [Direct Cinema and its Directors], *Neo-Neo* 11 (Summer 2018): 68-75.
- Untitled documentary film on Donald Richie, directed by Karen Severns, forthcoming.
- *J-Flix*, interviewed on Cannes films for 2018 (NHK, 2018).
- *Eiga sakka Soda Kazuhiro America o “kansatsu suru”* (Nonfix, Asahi Broadcasting, 2017; also a feature-length documentary version from Nihon Denpa Nyususha, 2018).
- *Harry Mimura: Man Who Shot the Atomic Bombing in Color*, Wowow (2015).
- “*Gennin hokokusho—Haneda Toso no kiroku*,” Nihon Eiga Senmon Chaneru (2013). (A televised roundtable with Adachi Masao and Kitakoji Takashi.)
- Satô Kanrô, “‘Rinri wa Dokyumentarii no Hitsuzentekikada!’—Mutsu no Manazashi to ‘Rinri Mashine’ Abe Mâku Nônesu-san Intabyû,” *Neoneo* (12 October 2013): <http://webneo.org/archives/11537>
- “Japan Scholar Gained Outsider’s Perspective,” NPR’s All Things Considered (20 February 2013): <http://www.npr.org/2013/02/20/172519479/japan-scholar-gained-outsiders-perspective>
- “Ima Koso Mikaesu Imi ga Aru, Kessaku Dokyumentarii: *Aga ni ikiru*,” *Shûkan Asahi* (30 November 2012): 54.
- “Film Studies in America,” for program on film education, Channel 4, Tehran, Iran (19 October 2009).
- Catherine Terretaz, “Babel Cinéma: sur le doublage et le sous-titrage,” Swiss Radio (27 April 2009).
- Nornes, A. M., Ann Hui, and Satô Makoto. “A Discussion of Barbara Hammer’s *Devotion*,” *Documentary Box* 19 (April 2002): 16-28 (in Japanese and English; online at: [www.yidff.jp/docbox/19/box19-2-1-e.html](http://www.yidff.jp/docbox/19/box19-2-1-e.html)).
- Nornes, A. M., Eric Cazdyn, James Quant, Catherine Russell, and Mitsuhiro Yoshimoto, “Tokyo Olympiad: A Symposium,” in *Ichikawa Kon*, ed. James Quant, (Toronto: Cinematheque Ontario, 2001), 315-336. Reprinted as liner notes for Criterion Collection’s DVD of *Tokyo Olympics* (2002).
- Nornes, A. M. and Iizuka Toshio. “Yamagata Kokusai Dokyumentarii Eigasai Openingu Jôei ni Saishite” [On the Occasion of the Opening Screening of the Yamagata International Documentary Film Festival], *Eigazukuri to Mura e no Michi: Fukuda Katsuhiko no Shigoto*, ed. Hatano Katsue, (Tokyo: Fukuda Katsuhiko Film Library, 2000), 14-15.
- Makino Mamoru. “Ômori Ippai no Sômen” [One Big Helping of Noodles], *Kinema Junpô* No. 1229 (1 August 1997): 210.
- Nornes, A. M., Yomota Inuhiko, Teddie Co, and Ishizaka Kenji, “*Ano hata o ute o megutte*” [On Dawn of Freedom], “in *Herarudo de Reon kantoku o megutte* [On Geraldo de Leon], (Tokyo: ASEAN Bunka Center, 1995), 21-41. Symposium proceedings.
- Makino Mamoru. “Mâkusan no horidashimono” [Mark’s Lucky Discovery], *Kinema Junpô* No. 1153 (1 February 1995): 161.
- Fuke Shigeko. “Yamagata ni Sekai no Senjûmin Eiga ga Atsumatta” [Films of the World’s Indigenous Peoples Gathered in Yamagata], *Asahi Shinbun Weekly Aera* (8 November 1993): 47.
- *Hopi e no michi* [The Road to Hopi], interviewed about indigenous media for documentary broadcast on NHK-Eiseihoso, 1993.
- “Kiroku Eiga o Megutte—Nichibei no Kôryû” [Encountering Documentary Film: Japanese—American Interchange — An Interview with Abé Mark Nornes and Fukushima Yukio], *Kiroku Eiga* 347 (Fall 1992): 2-5. Part II: *Kiroku Eiga* 348 (Winter 1992): 2-5.

- Tsurumi Shunsuke, Kogawa Tetsuo, Fukushima Yukio, Markus Nornes. “When the Human Beings are Gone...” *Media Wars: Then & Now* (Tokyo: Cinematrix, 1991), 155-177.
- Reprinted in *The Japan/America Film Wars: World War II Propaganda and Its Cultural Contexts* (New York: Harwood Academic Publishers, 1994), 164-186.
- Reprinted in *Nichibei Eigasen* (Tokyo: Seikyūsha, 1992), 238-264.
- Reprinted in *Kindai tte Nandarō ka?* (Tokyo: Shobunsha, 1996), 138-159.
- Reprinted in *Shōwa o Kataru* (Tokyo: Shobunsha, 2015), 82-110.

### **TRANSLATIONS (JAPANESE TO ENGLISH):**

#### **The Liberty Coerced by Limitation: On Subtitling Feng Ming: A Chinese Memoir**

- Akiyama Tamako. “The Liberty Coerced by Limitation: On Subtitling *Feng Ming: A Chinese Memoir*,” *Journal of Chinese Cinema* (forthcoming).
- Kimata Kimihiko. “Thoughts on the Extremely Private Pink Film of the 1970s,” in *The Pink Book: the Japanese Eroduction and Its Contexts* (Kinema Club, 2014), 49-90.
- *The Canal* [*Sosui*, 1934], film directed by Nose Katsuo, subtitles, 2012.
- *Memories of Agano* [*Aga no kioku*], film directed by Satō Makoto, subtitles, 2004.
- “Rethinking the Emergence of the Proletarian Film League of Japan (Prokino),” in *In Praise of Film Studies: Essays in Honor to Makino Mamoru*, ed. Abé Mark Nornes and Aaron Gerow (Victoria: Trafford / Kinema Club, 2001), 15-45.
- *Artists in Wonderland* [*Mahiru no hoshū*], film directed by Satō Makoto, subtitles, 1998.
- Kanai Katsu. “A Binding Promise With the Dead,” in *The Pursuit of Japanese Documentary* (Tokyo: Yamagata International Documentary Film Festival, 1997), 33-34.
- Ōtsuki Natsuko. “Encountering Death and Unreality,” in *The Pursuit of Japanese Documentary* (Tokyo: Yamagata International Documentary Film Festival, 1997), 37.
- *Uepotara – Ainu Exorcism Rites* [Uepotara] video directed by Kayano Shigeru, co-translation/subtitles with Abé Hideko Nornes, 1994.
- *Living on the River Agano* [*Aga ni ikiru*], film directed by Satō Makoto, co-translation/subtitles with Abé Hideko Nornes, 1992.
- Nibuya Takashi. “Cinema / Nihilism / Freedom,” in *The Japan/America Film Wars: World War II Propaganda and Its Cultural Contexts* (NY: Gordon and Breach, 1994), 129-154. Co-translator with Hamaguchi Tetsuo.
- *A Movie Capital* [*Eiga no miyako*], film directed by Iizuka Toshio and Ogawa Shinsuke, translation/subtitles, 1990.

### **EDITORIAL AND ADVISORY BOARDS:**

- Kinema Club (editor, 2013-present)
- Northeast Asia Advisory Council (elected), Association for Asian Studies (2013-2015)
- Scientific Board, Audio-Visual Translation Committee, China Alliance of Radio, Film and TV (2017-present)
- Scientific Board, Contemporary Japan book series, Edizioni Ca' Foscari (2012-present)
- Advisory Board, East-Asian Film Institute, Josai International University, Japan (2011-present)
- Editorial Board, Film Theory in Media History series, Amsterdam University Press (2010-present)
- Scientific Board, Permanent Seminar on the History of Film Theories (2007-present)
- Editorial Board, *Journal of Japanese and Korean Cinema* (2007-2012, 2013-present)
- Editorial Board, *Studies in Documentary* (2006-present)
- Advisory Board, *Film Quarterly* (2005-present)
- Advisory Board, Cinema Cultures in Contact: Remapping Film Histories Across Borders series, UC Press (2018-present)
- Associate Editor, *Studies in Documentary Film* (2003-present)
- Senior Board, *Mechademia* (2005-2013)
- Advisory Committee, Japan Society Film Program, New York (2008-2010)
- Director of Publications, Center for Japanese Studies Press, University of Michigan (2002-2004)
- Editorial Board, *Documentary Box* (1999-2007)

### **ON INTERNET:**

- *Kinema Club*, website site for the scholarly study of Japanese cinema and television (<http://kinemaclub.org/>).
- *KineJapan*, 600 member newsgroup dedicated to Japanese moving image scholarship, co-founder and owner with Aaron Gerow and Maureen Donovan.

**PROGRAMMING:**

- Matsumoto Toshio Tribute, Yamagata International Documentary Film Festival (12-15 October 2017).
- Axes of Dwelling: The Video Art of Yuan Goangming, a film program and video installation featuring visit by Yuan Goangming, Ann Arbor Film Festival (21-26 March 2017).
- *Page of Madness*, screening with benshi Kataoka Ichiro and original score by Little Bang Theory, Ann Arbor Film Festival (21 March 2017).
- Three Songs of "Exile": Independent Chinese Filmmakers Far From Home, with Akiyama Tamako, Wang Wo, Ying Liang and Cui Zi'en, University of Michigan (8 October-3 December 2016).
- Most Beautiful: The War Films of Shirley Yamaguchi and Hara Setsuko, with Yomota Inuhiko, Darrell Davis, Japan Society of New York (21 March-4 April 2015).
- Retrospective: Ogawa Productions—11 Flowers of Movement Cinema, with Wu Yii-feng, Akiyama Tamako, Hatanaka Hiroko, Taiwan Documentary Film Festival (9-19 October 2014).
- Nuclear Nation, with Funahashi Atsushi, Aaron Gerow, Akira Lippitt, Kitano Keisuke, Hayashi Chiaki, Mark Roberts and Mitsuyo Wada-Marciano, co-programmed with Akira Lippitt and Aaron Gerow, Josai University (18 July 20014).
- The Fair Use Movement in America, with Gordon Quinn, John Junkerman and Yamagami Tetsujiro, Josai University (18 October 2013).
- The Ethics Machine: Six Gazes of the Camera, four day event with guests from Japan, China, Taiwan, USA, UK, Denmark, and Argentina, co-programmed with Fujioka Asako, Yamagata International Documentary Film Festival (12-15 October 2013).
- The Social Protest Cinema of Ogawa Pro, with visit by Iizuka Toshio, University of Michigan (Fall 2013).
- Yunfest in Michigan, with visit by Yi Secheng, Mao Chenyu and Cong Feng, University of Michigan (Fall 2013).
- King Hu Retrospective, with visit by Cheng Pei-pei, co-programmed with Sangjoon Lee, University of Michigan (Fall 2012).
- Artistic Residency of *benshi* Kataoka Ichirō, with Ozu silent film series, University of Michigan (Fall 2012).
- *Bill T. Jones: A Good Man*, with visit by Gordon Quinn, co-programmed with Stashu Kybartus, University of Michigan (1 November 2012).
- Permanent Seminar for the Histories of Film Theories: Histories of Film Theories in East Asia, University of Michigan (27-30 September 2012).
- 311 Anniversary Screening: *Fukushima: Memories of a Lost Landscape*, with visit by director Matsubayashi Yoju, University of Michigan/University of Chicago (11 March 2012).
- Chinese Documentary Series, with visit by filmmaker J.P. Sniadecki and Libbie Cohn, University of Michigan (Winter 2012).
- *City of Sadness*, with lecture by Darrell Davis, Center for Chinese Studies, University of Michigan (29 November 2011).
- Wang Bing retrospective, with visit by Wang Bing (visit canceled because of illness), University of Michigan and Ann Arbor Film Festival (Spring 2011).
- Hara Kazuo retrospective, Shanghai, China (May 2010).
- Hara Kazuo and the Autobiographical Film, CCD Workstation, Beijing, China (May 2010).
- Yoshida Kijū and Okada Mariko retrospective, Harvard Film Archive (co-programming, Spring 2009).
- Ann Arbor Film Festival (primarily selection, March 2008).
- Momoi in America (curator of Momoi Kaori visit, University of Michigan, November 28-December 1, 2007).
- X-Treme Private Documentary: A Conversation with Kazuo Hara + Michael Moore (co-coordinator, University of Michigan, 11-12 May 2007).
- Matsumoto Toshio: Selected Short Films 1968-1987 (co-curator of director's visit, Ann Arbor Film Festival, 20-25 March 2007).
- Nippon Connection (co-curator for film series, University of Michigan, Fall 2006).
- Yamagata International Documentary Film Festival (co-coordinated festival's overall planning, 8-13 October 2005).
- Three Films (co-curator for University of Michigan film series featuring discussions and lectures by Adachi Masao, Ueno Toshiya, Jonathan Hall and Christine Marran, Fall 2005).
- Okada Mariko & Yoshida Kijū at UM (curator for book signing, film screening, and symposium on Ozu, University of Michigan, November 2003).
- Yamagata International Documentary Film Festival (co-coordinated festival's overall planning with particular emphasis on Newsreel retrospective, 10-16 October 2003).
- The Other Anime (co-curator for film series, University of Michigan, Fall 2003).
- Harada Masato & *Kamikaze Taxi* (co-curator, University of Michigan, February 2001).
- The Films of Lee Myung-se—New Comedy from Korea (co-curator, University of Michigan, November 1998).

- “*Den’ei nana henge: Seven Transfigurations in Electric Shadows*” (one of two programmers for sidebar celebrating the centenary of cinema; includes 65 works and 6 guests; includes symposiums, *benshi* performances and music accompaniment by small groups and a full orchestra; Yamagata International Documentary Film Festival, 3-10 October 1995).
- Yamagata International Documentary Film Festival (co-coordinating festival’s overall planning, 3-10 October 1995).
- Megaron Txucamarrae (co-programmed lecture/screening about Kayapo Indian video activism by tribal leader, University of Southern California, 20 October 1993).
- “In Our Own Eyes – Indigenous Peoples’ Film and Video Festival” (one of two programmers; included 27 works and symposiums with 29 guests representing Hopi (US), Cree (Canada), Maori (Aotearoa/New Zealand), Ainu Moshiri (Japan), Kayapo (Brazil), Okinawa (Japan), Puure (Australia), Hawai’i (US), and Qichua (Ecuador) nations; Yamagata International Documentary Film Festival, 6-11 October 1993).
- Yamagata International Documentary Film Festival (Co-coordinated festival’s overall planning, 6-11 October 1993).
- “Pearl Harbor: 50 Years Later” (co-programmed a sidebar featuring 15 films and 4 guests from America and Japan, Hawai’i International Film Festival, 1-7 December 1991).
- “*Nichibei eigasen: Media Wars – Then & Now*” (one of two programmers for a sidebar commemorating the 50th anniversary of Pearl Harbor; included 45 films and 9 guests from America, Philippines and Japan, Yamagata International Documentary Film Festival, 5-10 October 1991).
- Yamagata International Documentary Film Festival (Co-coordinated festival’s overall planning, 6-11 October 1993).
- Hawai’i International Film Festival (Personal assistant to the director, 30 November-5 December 1988).
- University of Southern California School of Cinema-Television Film Retrospectives (coordinated screenings, 1987-1988).
- St. Olaf Film Program (president, 1985-1986).

### **CONFERENCES AS CO-ORGANIZER:**

- Co-Organizer with Akiyama Tamako, Wang Hongwei: Platform for Independence, with Wong Hongwei, Akiyama Tamako, Saito Ayako, and Nakajima Seio, Meiji Gakuin University, 22 June 2015.
- Co-Organizer with Mark McLelland, “Future Directions: ‘The End of ‘Cool’ Japan?’ Roundtable,” University of Michigan 5 April 2014.
- Co-Organizer with Akira Lippit and Aaron Gerow, Supernatural Asia: *Ajia Eizô ni Okeru Shizensei to Chôshizensei*, Josai University, Tokyo, 27 April 2013.
- Organizer, Permanent Seminar on the History of Film Theory, Ann Arbor, 15 September 2012.
- Co-Organizer with Aaron Gerow, Kinema Club X, East-West Center, Honolulu, HI, 28-30 July 2010.
- Co-Organizer with Akira Lippit and Aaron Gerow, Josai International Media Studies Department Media Workshop (aka., The Alternative SCMS), Josai University, Tokyo, 22-24 May 2009.
- Co-Organizer with Dimitry Mironenko, Kinema Club IX, Harvard, 13-15 March 2009.
- Co-Organizer with Alexander Zahlten, Kinema Club VIII, Nippon Connection, Frankfurt, 18-22 April 2007.
- Co-Organizer with Mitsuhiro Yoshimoto, Kinema Club VI, New York University, 10 December 2005.
- Co-Organizer with Mitsuhiro Yoshimoto, Kinema Club V (included keynote speech by Rey Chow, special event with Oshii Mamoru, and extensive film screenings), Tokyo, Summer 2005.
- Co-Organizer with Mitsuhiro Yoshimoto and Anne MacKnight, Kinema Club IV, McGill University, Montreal, 8-9 October 2004.
- Co-Organizer with Mitsuhiro Yoshimoto, Kinema Club III, New York University, 13-15 February 2004.
- Co-Organizer with Mitsuhiro Yoshimoto, Kinema Club II, East-West Center, Honolulu, Hawaii, 29 May-1 June 2003.
- Co-Organizer with Mitsuhiro Yoshimoto, Kinema Club I: Japanese Film Studies in the Real View Mirror, University of Michigan, March 1999.

### **KEYNOTES AND INVITED LECTURES:**

- Keynote, “Respect: The Translated Film As Original,” Sino-Foreign Audiovisual Translation and Dubbing Cooperation Workshop, Shanghai International Film Festival (13 June 2018).
- Panelist, “Fushiki na ‘Sekai’ no Kiritorikata,” book launch for Soda Kazuhiro, Aoyama Book Center (5 June 2018).
- “Sato Makoto Abroad” Ten Trips Around the Sun: Sato Makoto’s Documentary Horizon Today, Yamagata International Film Festival (8 October 2017).
- “Senso o Egakanakatta ‘Bunka Eiga’—Senjiki no Geijutsu Eigasha no Sakuhin Kara,” Tokyo University (29 September 2017).
- “Ogawa Puro no ‘Shuho,’” Rikkyo University (20 July 2017).
- “Chinese Cinema as Asian Cinema,” Waseda University (31 May 2017).
- “Yamagata—Asia—Europe: The International Film Festival Short-Circuit,” Waseda University (25 May 2017).
- “Translating Calligraphy,” Waseda University (12 May 2017).

- “Afterthoughts on Abusive Subtitling,” Washington University (20 April 2017).
- Series of 20-minute film introductions and 30-minute Q and As, Courtisane Film Festival, Ghent, Belgium (25 March 2017).
- “Afterthoughts on Abusive Subtitling,” University of Pennsylvania (26 January 2017).
- “Rendering Village Time,” Institute of Contemporary Art, London (25 November 2016).
- “Nihon Eiga ‘Gaku’ no Tanjo [The Birth of Japanese Film “Studies”],” Meiji Gakuin University (12 November 2016).
- “Afterthoughts on Abusive Subtitling,” International Japanese-English Conference, Sendai, Japan (18 June 2016).
- “Sato Makoto and the Critique of Self-Documentary,” Shanghai University Film Theory Conference (4 June 2016).
- “Afterthoughts on For an Abusive Subtitling,” Stanford University (30 January 2016).
- “For a Sensuous Subtitling,” The Select Center, Singapore (22 January 2016).
- “Afterthoughts on For an Abusive Subtitling,” Nanyang Technical University, Singapore (21 January 2016).
- “Kamei Fumio in China,” Chuo University (16 July 2015).
- “Film Festivals and World Cinema,” Musashino Art University (13 July 2015).
- Opening Presentation, “Explosion/Implosion: from Bruce Conner’s *Crossroads* to *Star Trek*,” Hyosho Bunkaron Gakkai, Waseda University (4 July 2015). Lecture and film screening.
- Keynote, “Afterthoughts on ‘For an Abusive Subtitling,’” 3<sup>rd</sup> Annual University of Tokyo GSII Graduate Student Conference, University of Tokyo (29 May 2015). Also served as discussant.
- “Navigator” for Ogawa Shinsuke Complete Retrospective, 11 lectures before film screenings, Athenne Française, Tokyo (4 May 2015-18 July 2015).
- “The Impurity of the Benshi,” Splendid Innovations: The Development, Reception and Preservation of Screen Translation, British Academy for the Humanities and Social Sciences, London (22 May 2015).
- Benshi performance with Kataoka Ichiro, Splendid Innovations: The Development, Reception and Preservation of Screen Translation, British Academy for the Humanities and Social Sciences, London (22 May 2015).
- “Pioneer of Subtitling Research: Practical Case Studies in Subtitling,” Japan Audiovisual Translation Academy, Tokyo (15 May 2015).
- Keynote, “Afterthoughts on ‘For an Abusive Subtitling,’” Subtitle Translation and Foreign Communication, Rikkyo University (25 April 2015).
- “Afterthoughts on ‘For an Abusive Subtitling,’” Japan in Translation, Temple University Japan (10 April 2015).
- “Translating Calligraphy,” Fulbright, Tokyo, 30 March 2015.
- “Rendering Magnitude in 311 Documentaries,” Rethinking Nature in Contemporary Japan: Facing the Crisis, Ca’Foscari University of Venice, Italy (3 March 2015).
- “311 Disaster and the Archive,” Yamagata Documentary Film Archive (29 November 2014).
- Panelist, Nuclear Nation: Surviving Fukushima, Josai University (18 July 2014).
- Keynote, “Translating Calligraphy,” Translation and Comparative Cultural Studies, Fudan University (10 May 2014).
- “Calligraphy in Korean/Japanese/Chinese Cinema,” Korean Trans Cine-Media in Global Contexts: Asia and the World, Korean National University of the Arts, Seoul, 27 March 2013.
- “Verité Before Verité: Hani Susumu’s Documentaries, Contexts and Legacies,” As if Our Eyes Were in Our Hands—The Films of Hani Susumu Symposium, Harvard University, 28 January 2013.
- “Translating Calligraphy,” Sungkyunkwan University, Seoul, 14 January 2013.
- “The American Critical Reception of the Japanese New Wave,” Meiji Gakuin Daigaku, Tokyo, 10 November 2012.
- “A Partnership in Translation: *Aga ni ikiru*,” Japan Visualmedia Translation Academy, Tokyo, 8 July 2012.
- “Translating Calligraphy,” Kansai University, Osaka, 2 July 2012.
- Keynote, “Translating Calligraphy,” Art in Translation Conference, University of Iceland, Reykjavík, 25 May 2012.
- “Translating Calligraphy,” Carleton College, 10 May 2012.
- “The Restlessness of the Calligraph,” Center for Japanese Studies Working Papers Seminar, 4 April 2012.
- Introduction to Earthquake Documentaries and *Fukushima: Memories of a Lost Landscape*, University of Chicago, 9 March 2012.
- “A Visible Hidden Camera: The Anything-Goes Ethos of China’s Renegade Documentarists,” Center for Chinese Studies, University of Michigan, 6 March 2012.
- “Translating Calligraphy,” The Dialects and Dialectics of Subtitling: Graphing Language Matters in Film, Yale University, 24 February 2012.
- Panelist, 20<sup>th</sup> Death Anniversary of Ogawa Shinsuke, Athénée Française, Tokyo, 10 February 2012.
- “Paul Rotha, *Documentary Film*, and Makino Mamoru,” Inaugural Symposium for the Makino Collection, Columbia University, 11 November 2011.
- Panelist, “Japanese Film Theory,” Sites of Cinema Seminar, Columbia University, 10 November 2011.
- “The Restlessness of the Calligraph,” Kansai Modern Japan Group, Kyoto, 13 July 2011.
- “Subtitling Can Be Disterbing,” State Institute for Innovations in the Studies of Journalism, Communication and Mediated Society, Fudan University, Shanghai, 27 June 2011.
- “Sato Makoto’s Agano Series,” Beijing Independent Documentary Film Festival, 5 May 2011.

- “Fighting Soldiers or Dying Soldiers?: The Artful Dodges of Kamei Fumio,” UC Davis, 28 February 2011.
- Respondant, Chinese Film Theory Workshop, Duke University, 13 January 2011.
- “Restlessness of the Calligraph,” Projectorhead Booth, University of Michigan, 10 December 2011.
- “Mimesis and Musicality in the Documentary of Ogawa Shinsuke,” Princeton University, 6 October 2010.
- “A Collaboration in Abusive Subtitling,” UC Santa Cruz, 22 January 2010.
- “A Colloquium on Abusive Subtitling with Abé Mark Nornes and a Film by Sato Makoto,” Museum of Art, University of Michigan, 12 November 2009.
- “Translating the Movies,” J-Pitch Seminar, Yamagata International Documentary Film Festival, 11 October 2009.
- Keynote Speech, Edinburgh University Translation Camp, 25 June 2009.
- “Hara Kazuo's Intersubjective Vectors in the Interview Scene,” UC Berkeley, 3 May 2009.
- “Demolition, Christians, and the Slaughter of Creatures Great and Small,” Emergent Visions: Independent Documentaries from China, Harvard University, 10 April 2009.
- Chair, Okada Mariko & Yoshida Kiju roundtable, Harvard University, 9 April 2009.
- Kanai Katsu panel, East Asia in Motion, Yale University, 28 February 2009.
- “The 'Postwar' as a Cycle of Bad Movie Sequels,” Nagoya University, 10 January 2009.
- “The Typicality of *In the Realm of the Senses*,” Harvard Film Archive, 12 December 2008.
- “Mimesis and Musicality in the Documentary of Ogawa Shinsuke,” Harvard University, 24 October 2008.
- “Subtitling Can Be Disterbing: *Memories of Agano* and Abusive Translation,” Harvard University, 2 October 2008.
- “*Tekkon Kinkreet* Panel Discussion,” MIT, 1 October 2008 [bowed out because of illness].
- “Subtitling Can Be Disterbing: *Memories of Agano* and Abusive Translation,” University of California, Berkeley, 2 May 2008.
- “Subtitling Can be Disterbing: Film Translation of the Third Era,” Syracuse University, Syracuse, NY, 21 March 2008.
- “*To the Distant Observer* to the Distant Observer,” Permanent Seminar on the History of Film Theory, Udine, Italy, 4 March 2008.
- “Subtitling Can be Disterbing: Film Translation of the Third Era,” Ohio State University, Columbus, OH, 14 February 2008.
- “A Public Discussion with Momoi Kaori,” Michigan Theater, University of Michigan, 1 December 2007.
- “Owning Hiroshima,” Center for Holocaust and Genocide Studies, University of Minnesota, 8 November 2007.
- “Hara Kazuo's *Extreme Private Eros*” & “Subtitling Can Be Disterbing: Film Translation of the Third Era,” University of Colorado, Boulder, 16 October 2007.
- “New God & the New Japanese Documentary,” Youth in Asia Workshop, The Centre for East and South-East Studies, Lund University, Sweden, 22-24 November 2006.
- “Mimesis and Musicality in the Sanrizuka Series,” DocuLens Asia, University of Minnesota, 2-4 November 2006.
- “Dangerous Liaisons,” Hamilton College, 28 March 2006.
- “Translating Cinema Abusively,” Duke University, 3 November 2005.
- “*Charisma*,” Duke University, 3 November 2005.
- Seminar on Subtitling, Kawaguchi Art School, Waseda University, Tokyo, Japan, 14 April 2005.
- “Dubbing: The Translator as Ventriloquist,” Meiji Gakuin University Film Research Group, Tokyo, Japan, 22 March 2005.
- “Dubbing: The Translator as Ventriloquist,” School of Applied Language and Intercultural Studies, Dublin City University, Ireland, 23 February 2005.
- “Romancing the 60s: Ogawa Pro's Meaning Today,” Film Research Group, Wako University, Japan, 3 February 2005.
- “The Ethics of Film Translation,” Ethics Research Group, Japan Association of Corporate Directors, Tokyo, 24 January 2005.
- “Dubbing: The Translator as Ventriloquist,” Ehime Association of Corporate Directors, Matsuyama, 28 December 2005.
- “1968—Partisans,” Ogawa Shinsuke Cosmos, Neo-neo-za, Tokyo, 26 November 2004.
- Keynote, “Dangerous Liaisons: Interpreters with Attitude,” Nichiei Kaiwa Gakuin, Tokyo, 20 November 2004.
- “Nyūsuriiru no Ongakusei” [The Musicality of the Newsreel], Documentary Dream Show, Tokyo, 21 July 2004.
- “The Documentary in Fiction in Times of Political Stress and Artistic Experimentation,” Against the Grain, symposium at the Viennale, Vienna, 20 October 2003.
- “My Gulf War: Net Activism from the Left, the Right, and Every Other Direction,” Yamagata Newsreel, Yamagata International Documentary Film Festival, 13 October 2003.
- “*Lessons of Darkness*,” Humanities Institute, University of Michigan, 9 September 2003.
- “*Jin-Roh*: Oshii Mamoru's Little Red Riding Hood in Arms,” Swarthmore, 14 April 2003.
- “Abusive Anime Subbers,” Western Michigan University, 17 March 2003.
- “A World Elsewhere: Coriolanus and Cultural Exile,” panel participant in conjunction with Royal Shakespeare Company residency, University of Michigan, 4 March 2003.
- “Political Mimesis and the Musicality of the Sanrizuka Series,” University of Hamburg, 16 November 2002.
- “Dubbing: the Translator as Ventriloquist,” University of Vienna, 16 October 2002.
- “*Devotion*: On the Subject of Ogawa Productions and Japanese Documentary,” UC Irvine Film Center, 30 May 2002.
- “Japanese Cinema on the Great Trade Route of the International Film Festival Circuit,” Face of Another Conference on Japanese Cinema, Yale University, 23 February 2002.

- “Dubbing: the Translator as Ventriloquist,” Dartmouth/Berkeley Workshop on Translation & Modern Japan Seminar, Dartmouth, 2 November 2001.
- “The Sounds of *Peking* and the Legacy of Kamei Fumio,” Yamagata International Documentary Film Festival, Japan, 5 October 2001.
- “Dubbing: the Translator as Ventriloquist,” Middlebury Japan School, 15 July 2001.
- “Ogawa Shinsuke and Asia,” Jeong-ju International Film Festival, Korea, 1 May 2001.
- “Dubbing: the Translator as Ventriloquist,” Association for Asian Studies Midwest Conference, 28 April 2001.
- “The Question of a Fascist Film Culture,” Fascism and Japan conference, University of California, Berkeley, 17 March 2001.
- “Nonfiction Film and the Fate of Feminism,” Japanese Women Filmmakers conference, University of Colorado, Boulder, 6 October 2000.
- “Mazo to Shite no Bigaku” [The Masochistic Aesthetic], War and Media Research Group, Tokyo, Japan, 12 May 2000.
- “The Translator’s Cinema,” Society for Writers, Editors and Translators, Tokyo, Japan 24 May 2000.
- “The Virtual Address of Television Documentary,” PURN, Seoul, South Korea, 13 May 2000.
- “The Translator’s Cinema,” the Fulbright Seminar, Tokyo, Japan, 3 March 2000.
- “Film History and the Wartime Meeting of Japan and the Philippines,” Manila Film Festival Seminar, Manila, Philippines, 14 February 2000.
- “Corrupt Dubbers, Abusive Subbers,” Meiji Gakuin University Film Research Group, Tokyo, Japan, 20 October 1999.
- “The Grierson School in Japan,” Breaking the Boundaries—The Stirling Documentary Conference, Stirling, Scotland, 17 January 1999.
- “Amerika no NPO seido to Michigan Shiatâ” [The American Non-Profit System and the Michigan Theater], keynote address at The Network Convention, Yamagata City, 3 September 1998.
- “*Fighting Soldiers* and the Question of Japanese ‘Fascism,’” Military History Working Group, University of Michigan, 10 March 1998.
- “The Imperial Screen,” symposium at Imperial Japan at the Movies event, Yamagata International Documentary Film Festival, 10 October 1997.
- “Bachuaritii to 'dokyumentaritii’” [Virtuality and 'Documentality'], paper delivered at Symposium on Virtual Reality, Japan Society of Image Arts and Sciences, Yamagata City, Japan, 3 June 1997.
- “The Sacrificial Body at the Epicenter,” lecture at Rethinking Hiroshima and Nagasaki: 51 Years and 40,000 Bombs Later symposium at Vanderbilt University, 15 March 1996.
- “*Ano haba o ute o megutte*” [On *Dawn of Freedom*], symposium with Yomota Inuhiko and Teddie Co, ASEAN Culture Center, Tokyo, 18 August 1995.
- “Eiga 100-nen to Sono Shôrai” [100 Years of Cinema and Its Future], seminar with Ueno Toshiya, Tohoku Art University, 19 May 1995.
- “Nagasaki/Hiroshima – 50 Years Later,” lecture in Japanese History and Culture seminar, Colby College, 5 March 1995.
- “Toward an Abusive Subtitling,” paper delivered at New England Japan Seminar, Colby College, 24 September 1994.
- “Media chekku: Merikan tennô no teuchi” [Media Check: Judging the American Emperor], presentation with Kogawa Tetsuo at Kokka to Girei no Kenkyûkai [Nation and Protocol Study Group], Tokyo, Japan, July 16, 1994.

#### **CONFERENCE PAPERS:**

- Dialogue with Soda Kazuhiro, *The Big House* Alternative Ending screening and discussion, 7-Gei Theater, Osaka (20 June 2018).
- “Shooting in the Grey Zone: The Upside of Ethical Risk,” Documentary Film: Regional, Theoretical, and Political Parameters,” Hong Kong Baptist University, Hong Kong (25 June 2018).
- Dialogue with Soda Kazuhiro, *The Big House* Alternative Ending screening and discussion, Image Forum, Tokyo (20 June 2018).
- Panel participant, “Japanese Film Studies Abroad,” Kinema Club XVII, Meiji Gakuin University, Tokyo (21 February 2018).
- “Writing and Publishing in the English Academic Press,” Kinema Club XVII, Meiji Gakuin University, Tokyo (21 February 2018).
- “Chinese Cinema as Asian Cinema in the Age of Big Box Office,” Chinese Film Market and Asian Cinema Conference, Nanyang Technical University, Singapore (26 August 2017).
- Panel chair and presenter, “Afterthoughts on Abusive Subtitling,” Association for Asian Studies, Seattle (31 March 2016).
- Panel participant, “Neurocinematics—Movies on the Mind and the Mind on Movies,” Program on Neuroscience, University of Michigan (25 March 2016).
- Respondant, Graduate Student Conference, Tokyo University (29 May 2015).
- “Calligraphy in Korean/Japanese/Chinese Cinema,” Association of Asian Studies, San Diego, 22 March 2013.
- “Translating Calligraphy,” Society for Cinema and Media Studies, Boston, 22 March 2012.
- “Yamagata—Asia—Europe: The International Film Festival Short-Circuit,” Kinema Club XI, Vienna, 26 November 2011.

- Respondant, “History via Screen” panel, SCMS, New Orleans, 11 March 2011.
- “The Restless Calligraph,” Kinema Club X, East-West Center, Honolulu, HI, 28-30 July 2010.
- “Imagining the Architecture of Asian Cinema: the Archive of the Dismantling,” SCMS, Philadelphia, 9 March 2008.
- “Layers of Localization: Audiovisual Translation and/as Reformatting,” Workshop, SCMS, Philadelphia, 9 March 2008.
- “Loving Dubbing,” Kinema Club VI, New York University, 10 December 2005.
- “Anime and the Academy,” Japanese Animation Roundtable, Society for Cinema Studies, Denver, 25 May 2002.
- “Dubbing as Technology of Transfer,” Society for Cinema Studies, Denver, 25 May 2002.
- Respondent, “Remembering War in Peace: Appropriating Memories across Borders and Generations” panel, Association for Asian Studies, 25 March 2000.
- “The New Historicism and Japanese Literary Studies,” Discussant, 1997 Conference of the Midwest Association for Japanese Literary Studies, 24-26 October 1997.
- “Programming the International Scene,” paper delivered on panel about film/video programming at Society for Cinema Studies Conference, Ottawa, Canada, 15 May 1997.
- “Networked Scholarship,” paper delivered on panel for CD-ROM scholarship at Society for Cinema Studies Conference, Dallas, 8 March 1996.
- “Toward an Abusive Subtitling,” paper delivered at Asian Cinema Conference, Ohio University, Athens, 4 November 1994 (was also panel chair).
- “Theater of a Thousand Years: Ogawa Pro and the Crisis in the Japanese Reception Context,” paper delivered at Visible Evidence Conference, Duke, N. Carolina, 12 November 1993.
- “Makioka Sisters: Translation/Context/Exclusion,” paper delivered at Asian Cinema Conference, East-West Center, Hawai'i, 5 December 1989.

**FILM FESTIVAL JURIES, PANELS, AND MODERATING:**

- Juror, Za Koenji Documentary Film Festival, Tokyo, 19-12 February 2017.
- Juror, DMZ Documentary Film Festival, Korea, 23-29 September 2016.
- Panelist, panel on 25 years of independent documentary in China, Yamagata International Film Festival (10 October 2015).
- “When Cinema Reflects the Times—Hou Hsiao-hsien and Edward Yang,” Yamagata International Film Festival (9 October 2015), discussion of a Kore-eda film with Akiyama Tamako.
- Panelist, “Anime from Japan to the World,” Josai University, 10 July 2015.
- Panel chair, Wang Hongwei: Platform for Independence panel, Meiji Gakuin University (20 June 2015).
- Panel chair, film introductions and Q&As at Ogawa Retrospective: Ogawa Productions—11 Flowers of Movement Cinema, with Taiwan Documentary Film Festival (12 October 2014).
- Panelist, “Future Directions: ‘The End of ‘Cool’ Japan?’ Roundtable,” University of Michigan 5 April 2014.
- Roundtable Participant, “Chinese Now: Contemporary Portraits,” University of Michigan, 16 November 2013.
- Moderator, “Germán Scelso,” The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 15 October 2013.
- Panelist with Brian Winston, “*Land Without Bread & Fighting Soldiers*,” The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 15 October 2013.
- Moderator, “Zhao Liang and *Petition*,” The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 14 October 2013.
- Panelist, “Discussion: Six Gazes of the Ethics Machine,” The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 14 October 2013.
- Moderator, “Hara Kazuo with *The Emperor's Naked Army Marches On*,” The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 13 October 2013.
- Moderator, “Joshua Oppenheim & Hara Kazuo,” The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 13 October 2013.
- Moderator, Discussion with John Russo (screenwriter for *Night of the Living Dead*), 09 February 2013.
- Panelist, “Film Criticism Workshop Symposium,” Yamagata International Documentary Film Festival, 10 October 2011.
- Moderator, “A Reunion of Taiwan and Japanese Filmmakers: 12 Years Later,” Yamagata International Documentary Film Festival, 7-11 October 2011.
- Moderator, Traverse City Film Festival, 28-30 July 2011.
- Organizer, Panelist, “Chinese Independent Documentary,” with Guo Jun Hong, Ann Arbor Film Festival, 25 March 2011.
- Juror, Taiwan International Documentary Film Festival, 25-31 October 2010.
- Moderator and Panelist with Michael Moore, Traverse City Film Festival, 1-4 August 2010.
- Panelist, “New Docs Japan: Directors’ Discussion,” Yamagata International Documentary Film Festival, 11 October 2009.
- Panelist, “Cinema Babel: A Discussion on Film and Film Festival Translation,” Visions du Réel, Nyon, Switzerland, 27 April 2009.



- Juror, Symposium and four one-hour lectures, Songzhuang Independent Documentary Film Festival, Songzhuang, People's Republic of China, 25-31 May 2008.
- Panelist with Wakamatsu Kōji and Satō Hisayasu et al, Sex and Politics in Cinema, Nippon Connection, 2006.
- Juror, Navarra International Documentary Film Festival "Punto de Vista", Pamplona, Spain, 17-25 February 2006.
- Moderator, "The Birth of Newsreel with Jon Jost," Yamagata Newsreel, Yamagata International Documentary Film Festival, 11 October 2003.
- Moderator, "Newsreel Symposium with Christine Choy & Oe Masanori," Yamagata Newsreel, Yamagata International Documentary Film Festival, 11 October 2003.
- "Filmmaking and the Way to the Village," introductory comments for the Opening Film of the Yamagata International Documentary Film Festival, October 1999.
- Panelist, "Propaganda in WWII's Pacific Theater," panel discussion with Satō Tadao and others, Hawai'i International Film Festival, 7 December 1991.
- Organizer and Moderator, "Images of the Enemy," chair of panel with Tsurumi Shunsuke, Kogawa Tetsuo, and Yamane Sadao, "Media Wars: Then & Now" retrospective, Yamagata, Japan, 3 October 1991.

### **ORGANIZATIONS:**

- Japan/East-Asia Image Research Center, Josai University, Tokyo [Center Coordinator 2011-present].
- Society for Cinema and Media Studies [Translation Committee 2010-present; conference program committee 2009; Committee for Information Technology/Screen-L 1997-2000].
- Association for Asian Studies [elected, Northeast Asia Council Member, 2013-2015].
- Kinema Club [co-founder, site manager 1995-present].
- Kine-Japan [co-founder and co-owner of internet mailing list 1995-present].
- Center for Japan Studies, University of Michigan [member, Executive Committee: 1996-1999; 2001-2003, 2012].
- Center for Chinese Studies, University of Michigan [member].
- Nam Center for Korean Studies, University of Michigan [member].

### **GRANTS AND AWARDS (SELECTED):**

- Japan Society for the Promotion of Science Long Term Fellowship, Tokyo, 2017-2018.
- Waseda Institute for Advanced Study, Short Term Fellowship, May 2017.
- Fulbright Research Fellow, Tokyo, 2014-1015.
- Taiwan Fellowship, Ministry of Education, Taiwan, 2011.
- Visiting Professor, State Institute for Innovations in the Studies of Journalism, Communication and Mediated Society, Fudan University, Shanghai, 2011.
- Confucius Institute Grant, University of Michigan, 2011.
- Rackham Graduate Assistant Grant, Summer 2010.
- Edwin O. Reischauer Visiting Professor of Japanese Studies, Harvard University, 2008-2009.
- Center for Japanese Studies Research Grant, University of Michigan, 2006.
- Japan Foundation Research Fellow, Tokyo, 2004-2005.
- Freeman Pan Asian Course Development Award, University of Michigan, Winter 2003.
- Center for Japanese Studies Research Grant, University of Michigan, 2003.
- Center for Research on Learning and Teaching, University of Michigan, Winter 2003 (for underwriting experimental, team-taught course linking documentary production and studies).
- Undergraduate Research Opportunity Program, Faculty Project Sponsor, 2002-2003.
- Center for Japanese Studies Research Grant, Summer 2002.
- Faculty Career Development Award, University of Michigan, 2002.
- Center for Research on Learning and Teaching, University of Michigan, Winter 2002 (for subtitling DVDs of non-canonical films for pedagogy).
- Korea Foundation Research Grant, Summer 2000.
- Fulbright Research Fellow, Tokyo, 1999-2000.
- Excellence in Education Award, University of Michigan, 1999.
- Center for Japanese Studies Undergraduate Course Development Grant, 1999.
- Center for Japanese Studies Research Grant, Summer 1998.
- Center for Japanese Studies Research Grant, Summer 1997.
- Undergraduate Research Opportunity Program, Faculty Project Sponsor, 1996-1997.
- Beverly Houston Award, USC School of Cinema-Television, 1993.
- Association for Japan-US Community Exchanges Fellowship, USC East Asian Studies Center, 1993.