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Education

- 1987-1996 **University of Iowa**, Iowa City, Iowa, USA
Doctorate in film studies in the Communication Studies Department with a specialty in Japanese film history.
- 1989-1992 **University of Iowa**, Iowa City, Iowa, USA
Masters in Asian Civilizations in the Department of Asian Languages and Literatures. Specialization in Japanese literature.
- 1985-1987 **Columbia University**, New York, New York, USA.
Masters in film studies in the Film Division of the School of the Arts.
- 1982-1985 **Columbia University**, New York, New York, USA.
Graduated *summa cum laude* with a major in Philosophy/Economics. BA awarded May 1987.

Work Experience

Teaching:

- 2004- **Yale University**, New Haven, CT, USA
Assistant professor of Japanese cinema with a joint appointment between Film Studies and East Asian Languages and Literatures. Director of Undergraduate Studies for the Film Studies Program between July 2004 and June 2006, and from July 2007 to the present.
- 1997- 2003 **Yokohama National University**, Yokohama, Japan.
Associate professor in the International Student Center, specializing in teaching modern Japanese culture in English to international and Japanese students. Program co-coordinator for the Junior Year Overseas at Yokohama National University (JOY) Program.
- 2001-2004 **Meiji Gakuin University**, Tokyo, Japan.
Adjunct lecturer in the Graduate School of Literature, teaching film studies courses in Japanese to Japanese graduate students.
- 1997-2001 **Meiji Gakuin University**, Tokyo, Japan.

Adjunct lecturer in the Department of Arts, Faculty of Literature, teaching film studies courses in Japanese to Japanese undergraduate students.

Other Work:

1993-1999 **Yamagata International Documentary Film Festival**, Tokyo, Japan.
Coordinator for YIDFF '95 New Asian Currents and editor of the YIDFF magazine *Documentary Box*.

Publications:

Books (as author):

Visions of Japanese Modernity: Articulations of Cinema, Nation and Spectatorship, 1895-1925. University of California Press (forthcoming).

"*Nihon eiga*" no tanjo: *Taisho-ki ni okeru eizo no kindai*. Written in Japanese with portions translated by Hase Masato. University of Tokyo Press (forthcoming). Japanese version of *Visions of Japanese Modernity*.

Reference Guide to Japanese Film Studies. Center for Japanese Studies, University of Michigan (forthcoming in 2009). Co-authored with Abé Mark Nornes.

A Page of Madness: Cinema and Modernity in 1920s Japan. Center for Japanese Studies, University of Michigan, 2008.

Kitano Takeshi. London: British Film Institute, 2007. A monograph in the World Directors series.

Articles (book chapters, catalog articles, introductions):

"Playing with Postmodernism: Morita Yoshimitsu's *Family Game*." *Japanese Cinema: Texts and Contexts*. Eds. Alastair Phillips and Julian Stringer. London: Routledge, 2008. Pp. 240-252.

"Wrestling with Godzilla: Manga Monsters, Puroresu and the National Body." *In Godzilla's Footsteps*. Eds. William Tsutsui and Michiko Ito. New York: Palgrave Macmillan, 2006. Pp. 63-81.

"*Taiyo to Nihon no aida: Eiga ni okeru intanashonaruna rinri*" (Between *The Sun* and Japan: An Inter-national Ethics of Cinema). *Eiga Taiyo ofisharu bukku* (Official Book of the Film *The Sun*). Eds. Aleksander Sokurov. Tokyo: Ōta Shuppan, 2006. Pp. 148-157. Article translated by Yamamoto Naoki.

"Gonda Yasunosuke ga sozoshita eiga bunmei gensetsu" (The Discourse of Film Civilization Produced by Gonda Yasunosuke). *Katsudo shashin no genri oyobi oyo* (The Principles and Applications of Moving Pictures). *Nihon eigaron gensetsu taikai*,

dai 3-ki, vol. 27. Ed. Makino Mamoru. Tokyo: Yumani Shobo, 2006. Pp. 1-19. Introduction (kaisetsu) for a book reprint.

"Nation, Citizenship and Cinema." *A Companion to the Anthropology of Japan*. Ed. Jennifer Robertson. Malden, MA: Blackwell Publishers, 2005. Pp. 400-414.

"Sangyo to iu gensetsu" (Industry as Discourse). *Katsudo shashin keizairon/Kokusan shorei to eiga jigyo* (Economics of the Moving Pictures/The Film Industry and the Promotion of Domestic Production). *Nihon eigaron gensetsu taikei, dai 2-ki: Eiga no modanizumu-ki*, vol. 16. Ed. Makino Mamoru. Tokyo: Yumani Shobo, 2004. Pp. 289-306. Introduction (kaisetsu) for the reprint of two books.

"Waku o hamidashite iru tasha" (The Other Exceeding the Frame). *Okinawa ni tachisukumu: Daigaku o koete shinkasuru chi* (Transfixed on Okinawa: Deepening Knowledge in Transcendence of the University). Eds. Iwabuchi Koichi, Tada Osamu and Tanaka Yasuhiro. Tokyo: Serika Shobo, 2004. Pp. 171-179.

"From the National Gaze to Multiple Gazes: Representations of Okinawa in Recent Japanese Cinema." *Islands of Discontent: Okinawan Responses to Japanese and American Power*. Eds. Laura Hein and Mark Selden. Lanham: Rowman and Littlefield, 2003. Pp. 273-307.

"Eigaho to iu eigaron" (The Film Law as Film Theory). *Eigaho kaisetsu/Dai 74-kai Teikoku Gikai eiga hoan giji gaiyo* (Explanation of the Film Law/Record of the Debates on the Film Law in the 74th Imperial Japanese Diet). *Nihon eigaron gensetsu taikei, dai 1-ki: Senjika no eigatoseiki*, vol. 8. Ed. Makino Mamoru. Tokyo: Yumani Shobo, 2003. Pp. 589-607. Introduction (kaisetsu) for the reprint of two books.

"Ripetizione e rottura nei film di Kawase Naomi" (Repetition and Rupture in the Films of Kawase Naomi), *Kawase Naomi: i film i cinema*. Ed. Maria Roberto Novielli. Torino: Effata Editrice, 2002. Pp. 30-37.

"Aoyama Shinji." *Fifty Contemporary Filmmakers*. Ed. Yvonne Tasker. London: Routledge, 2002. Pp. 16-25

"Il ritorno vuoto. Circolarità e ripetizione nel cinema giapponese horror degli ultimi anni" (The Empty Return: Circularity and Repetition in Recent Japanese Horror). *Il Cinema Giapponese Oggi: tradizione e innovazione* (Japanese Cinema Today: Tradition and Innovation). Ed. Giovanni Spagnoletti, Dario Tomas, Olaf Moller. Torino: Lindau, 2001. Pp. 87-97.

"The Industrial Ichikawa: Ichikawa Kon after 1976." *Kon Ichikawa*. Ed. James Quandt. Ontario: Cinematheque Ontario, 2001. Pp. 385-397.

"The Word Before the Image: Criticism, the Screenplay, and the Regulation of Meaning in Prewar Japanese Film Culture." *Word and Image in Japanese Cinema*. Eds. Carole Cavanaugh and Dennis Washburn. Cambridge: Cambridge University Press, 2000. Pp. 3-35.

"Consuming Asia, Consuming Japan: The New Neonationalist Revisionism in Japan." *Censoring History: Citizenship and Memory in Japan, Germany, and the United States*. Eds. Mark Selden and Laura Hein. Armonk, NY: M. E. Sharpe, 2000. Pp. 74-95.

"Miyamoto Musashi to senjichu no kankyaku" (*Miyamoto Musashi and Wartime Spectators*). *Eiga kantoku Mizoguchi Kenji* (Film Director Mizoguchi Kenji). Ed. Yomota Inuhiko. Tokyo: Shinyosha, 1999. Pp. 226-250.

"Una scena sulla soglia" (A Scene on the Threshold). *Kitano Beat Takeshi*. Eds. Michele Fadda and Rinaldo Censi. Parma: Stefano Sorbini Editore, 1998. Pp. 33-40.

Articles (periodicals):

"From *Flags of Our Fathers* to *Letters From Iwo Jima*: Clint Eastwood's Balancing of Japanese and American Perspectives." *Japan Focus* (12 December 2006):
<http://www.japanfocus.org/products/details/2290>

"Recent Film Policy and the Fate of Film Criticism in Japan." *Midnight Eye* (11 July 2006):
<http://www.midnighteye.com/features/recent-film-policy.shtml>

"Fantasies of War and Nation in Recent Japanese Cinema." *Japan Focus* (20 February 2006):
<http://www.japanfocus.org/products/details/1707>

"Nichijo toshite no Hariuddo to sekai kankyaku no shihai" (Vernacular Hollywood and Its Dominance of World Audiences). *Gendai shiso rinji zokan* (Modern Thought) 31.1XXX (June 2003): 124-131.

"Tatakau kankyaku: Dai To-a Kyoeiken no Nihon eiga to juyo no mondai" (Fighting for Viewers: Wartime Japanese Film and the Asian Audience). *Gendai shiso* (Modern Thought) 30.9 (July 2002): 139-149.

"Recognizing 'Others' in a New Japanese Cinema." *Japan Foundation Newsletter* 39.2 (January 2002): 1-6. Also available online: http://www.jpf.go.jp/j/media_j/publish_j/4-03-02right.html

"One Print in the Age of Mechanical Reproduction: Culture and Industry in 1910s Japan." *Screening the Past* 11 (2000).

<http://www.latrobe.edu.au/screeningthepast/firstrelease/fr1100/agfr11e.htm>

"Oshima to iu sakka, kankyaku to iu waisetsu: *Ai no koriida* saiban to poruno no seiji" (Oshima the Author and the Obscene Audience: The *In the Realm of the Senses* Trial and the Politics of Pornography). *Yuriika* (Eureka) 32.1 (January 2000): 188-197.

"Zuzo toshite no *Sensoron*" (*On War as a Visual Text*). *Sekai* (The World) 656 (December 1998): 118-123.

"Nihonjin" Kitano Takeshi: *Hana-Bi* to nashonaru shinema no keisei" (The Japanese Kitano Takeshi: *Hana-Bi* and the Formation of a National Cinema). *Yuriika* rinji zōkan (Eureka Special Issue) 30.3 (February 1998): 42-51. In Japanese.

"Nihon eiga 1989-1997 besuto 30: 'Nihon' to 'eiga' o saiteigi suru tame no hitokasetsu" (The Best 30 Japanese Films 1989-1997: A Proposal for Redefining "Japan" and "Film"). *Yuriika* (Eureka) 29.13 (October 1997): 292-298. In Japanese.

"Jigoma to eiga no 'hakken'—Nihon eiga gensetsushi josetsu" (*Zigomar* and the "Discovery" of Cinema: An Introduction to a Discursive History of Japanese Film). *Eizōgaku* (Image Studies) 58 (1997): 34-50. In Japanese.

"The Self Seen as Other: Akutagawa and Film." *Literature/Film Quarterly* 23.3 (1995): 197-203.

"The Benshi's New Face: Defining Cinema in Taisho Japan." *Iconics* 3 (1994): 69-86.

"Seijun no eiga, mo ichido mite shinitai!: Suzuki Seijun mondai to posuto modan kanyakusei" ("I Want to See Seijun's Films Once More and Die": The Suzuki Seijun Incident and Postmodern Spectatorship). Trans. Morimoto Masashi. *Image Forum* 169 (Feb. 1994): 75-83.

"Celluloid Masks: The Cinematic Image and the Image of Japan." *Iris* 16 (Spring 1993): 23-36.