

Curriculum Vitae

Mitsuyo Wada-Marciano

CURRICULUM VITAE**NAME:** Mitsuyo Wada-Marciano**DATE:** December, 2023**EDUCATION:**

Year	Degrees received	Department	University
2000	Ph.D.	Cinema and Comparative Literature	U. of Iowa
1992	M.A.	Cinema Studies	New York University
1985	B.A.	Faculty of Letters, Arts and Sciences	Waseda University

ACADEMIC EMPLOYMENT:

Dates	Rank	Department	Institution
April 2020 - present	Director	Graduate School of Letters Joint Degree Transcultural Studies Program	Kyoto University
July 2018 - present	Full Professor	Graduate School of Letters Joint Degree Transcultural Studies Program	Kyoto University
2014 - 2018	Full Professor	School for Studies in Art and Culture (Film Studies) (Canada)	Carleton University
2009 - 2014	Associate Professor	School for Studies in Art and Culture (Film Studies)	Carleton University
2006 - 2009	Assistant Professor Tenured	School for Studies in Art and Culture (Film Studies)	Carleton University
2002 - 2006	Assistant Professor	School for Studies in Art and Culture (Film Studies)	Carleton University
2000 - 2002	Assistant Professor	Department of German, Russian, and Asian Languages and Literatures	Tufts University

Spring 2022 & Spring 2023	Contract Instructor	School of Letters	Doshisha University
Fall 2021	Contract Instructor	Global Studies	Doshisha University
Fall 2019	Contract Instructor	Faculty of Humanities	Niigata University
Fall 2018	Contract Instructor	Programs in English at Komaba	University of Tokyo
Summer 2018	Visiting Professor	Graduate Program for Transcultural Studies	Heidelberg University (Germany)
April 2017 - June 2018	Visiting Professor	Graduate School of Letters	Kyoto University
2016-2017	Visiting Research Scholar		International Research Center for Japanese Studies (Japan)
Summer 2016	Contract Instructor	Major of Art Studies	Meiji Gakuin University
Spring 2016	Visiting Professor	Graduate School of Letters/ Faculty of Letters	Kyoto University
Spring 2015	Visiting Professor	Graduate School of Letters/ Faculty of Letters	Kyoto University
Summer-Fall 2014	Visiting Research Scholar	Graduate School of Letters/ Faculty of Letters	Kyoto University
Spring 2013	Visiting Professor	Graduate School of Letters/ Faculty of Letters	Kyoto University
2012-2013	Visiting Research Scholar	Graduate School of Letters/ Faculty of Letters	Kyoto University

2010-2011	Visiting Research Scholar		International Research Center for Japanese Studies
1997-1998	Visiting Research Scholar	Faculty of Letters, Arts and Sciences (Film Studies)	Waseda University
1993-1994	Visiting Research Scholar	Program in Chinese Cinema	Beijing Film Academy (P.R.C.)
1993-1994	Visiting Research Scholar	Program in Chinese Language Studies	Beijing University (P.R.C.)

PROFESSIONAL HONOURS:

The Faculty of Arts and Social Sciences Research Achievement Award at Carleton University, 2009-2010.

My first book, *Nippon Modern: Japanese Cinema in the 1920s and 1930s* (Honolulu: University of Hawai'i Press, 2008) was selected as an Outstanding Academic Title for 2008 by *Choice* magazine. *Choice* is published by the Association for College and Research Libraries and is the preeminent review periodical for academic libraries in North America. The official announcement appeared in the January 2009 issue of the magazine.

Post-Doctoral position offered at *Yale University*, Council on East Asian Studies; I declined it for a teaching position, 2000-2001.

Percy Buchanan Graduate First Prize for Northeast Asian Studies awarded at the Midwest Conference on Asian Affairs, 1997.

CURRENT RESEARCH INTERESTS:

Queer Theory and Cinema

Japan's Digital Film Archiving

Ecocinema

Women's Documentary Film

PUBLICATIONS:**Single-Authored Books:**

Japanese Filmmakers in the Wake of Fukushima: Perspectives on Nuclear Disasters. Amsterdam: Amsterdam University Press, 2023.

No Nukes: 〈Posto3.11〉 eiga no chikara, ato no chikara [*No Nukes: Power of Cinema and Contemporary Art*]. Nagoya: Nagoya University Press, 2020.

Japanese Cinema in the Digital Age. Honolulu: University of Hawai'i Press, 2012.

Degiraru jidai no Nihon eiga: Atarashii eiga no tameni [*Japanese Cinema in the Digital Age: For the New Cinema*]. Nagoya, Japan: Nagoya University Press, 2010. (expansive translation of *Japanese Cinema in the Digital Age* in Japanese)

Nippon modan: Nihon eiga 1920-1930-nendai [*Nippon Modern: Japanese Cinema of the 1920s and 1930s*]. Nagoya: Nagoya University Press, 2009. (expansive translation of *Nippon Modern* in Japanese)

Nippon Modern: Japanese Cinema of the 1920s and 1930s. Honolulu: University of Hawai'i Press, 2008.

Edited Books:

Futu no seikatsu purojekuto: cuia denai cuia seikatsu [*Normal Life Project: Queer Life without Being Queer*]. Edited by Mitsuyo Wada-Marciano, et al. Kyoto: Saihatesha, 2022.

“*Posuto 3.11*” *media gensetsu saiko* [*Reexamining Cultural Discourses in Post-3.11 Japan*]. Edited by Mitsuyo Wada-Marciano. Tokyo: Hosei University Press, 2019.

“*Sengo*” *Nihon eiga-ron: 1950 nendai eiga kara mieru genzai* [*Viewing “Postwar” in the 1950s Japanese Cinema*]. Edited by Mitsuyo Wada-Marciano. Tokyo: Seikyusha, 2012.

Horror to the Extreme: Changing Boundaries in Asian Cinema. Edited by Mitsuyo Wada-Marciano and Jinhee Choi. Hong Kong: Hong Kong University Press, 2009.

Edited Journal Issues:

Japanese Cinema after Fukushima. A Special Section in *Journal of Japanese and Korean Cinema* (a refereed journal). Edited by Mitsuyo Wada-Marciano. Vol. 11 (2019).

Unfinished Business: The Endless Postwar in Japanese Cinema and Visual Culture. A Special Issue in *Review of Japanese Culture and Society* (a refereed journal). Edited by Mitsuyo Wada-Marciano. Vol. XXI (December 2009).

Contemporary Japanese Cinema in Transition. A Special Issue in *Canadian Journal of Film Studies* (a refereed journal). Edited by Mitsuyo Wada-Marciano. 18.1 (Spring 2009).

Chapters in Edited Books:

“Naruse’s P.C.L. Talkie Style.” In *Handbook of Japanese Cinema: The 1930s and the Advent of Sound*. Edited by Sean O’Reilly. Tokyo: MHM Limited, forthcoming in 2024.

“Discovering the Meaning of Haneda’s ‘Japanese Women’: *Village Women’s Classroom* and *The Cherry Three with Gray Blossoms*.” In *Feminist Worldmaking and the Moving Image*. Edited by Erica Balsom and Hila Peleg. Cambridge, MA and London, England: The MIT Press, 2022. 185-196.

“The Cultural Turn in Post-3.11 Documentary: Kamanaka Hitomi’s Accented Documentary.” In *A Companion to Japanese Cinema*. Edited by David Desser. Malden, MA: Wiley-Blackwell, 2022. 639-657.

“Making Sense of Nakai Masakazu’s Film Theory.” In *The Routledge Handbook of Japanese Cinema*. Edited by Joanne Bernardi and Shota Ogawa. New York and London: Routledge, 2021. 81-92.

“Educational Films in Postwar Japan: Traces of American Cultural Policies in the Cold War Period.” In *The Cold War and Asian Cinemas*. Edited by Poshek Fu and Man-Fung Yip. New York and London: Routledge, 2020. 95-118.

“3.11 igo no geijyutsuryoku [Power of Art in the Age of Post-3.11].” In “*Posuto 3.11*” *media gensetsu saiko* [Reexamining Cultural Discourses in Post-3.11 Japan]. Edited by Mitsuyo Wada-Marciano. Tokyo: Hosei University Press, 2019. 141-176.

“Dobutsu, Josei, Kodomo kara manabu Fukushima [Learning Post-3.11 from Animal, Women, and Children].” In *Sekai no naka no posuto 3.11* [Pots-3.11 in the World]. Edited by Hideto Tsuboi, Steffi Richter, Martin Roth. Tokyo: Shinyosha, 2019. 139-166.

“A Dialogue with Hou Hsiao-hsien’s *Café Lumière* (2003).” In *Reorienting Ozu: A Master and His Influence*. Edited by Jinhee Choi. London: Oxford University Press, forthcoming in 2018. 56-76.

“Sengo genshiryoku eiga to anzen shinwa-shi [The Postwar Japanese Atomic Cinema and the History of Safety Myth].” In *Sengo eiga no sangyo kukan: Shihon, goraku, kogyo* [The Industrial

Space of Japanese Postwar Cinema: Capital, Pleasure, and Performance]. Edited by Takeshi Tanikawa. Tokyo: Shinwasha, 2016. 237-264.

“Showing the Unknown: *Uncle Boonmee Who Can Recall His Past Lives* (2010).” In *Cinematic Ghosts: Haunting and Spectrality from Silent Cinema to the Digital Era*. Edited by Murray Leeder. New York: Bloomsbury Publishing Inc., 2015. 271-289.

“Reading *Nishijin* (1961) as Cinematic Memory.” In *Oxford Handbook of Japanese Cinema*. Edited by Daisuke Miyao. Oxford; New York: Oxford University Press, 2013. 369-388.

“Saiteigi sareru rodoryoku: Kansen-shi ni okeru sarariman eiga [Redefining the Workforce: The Salaried Man Cinema in the Trans-war Period].” In “*Sengo*” *Nihon eiga-ron: 1950 nendai eiga kara mieru genzai* [Viewing “Postwar” in the 1950s Japanese Cinema]. Edited by Mitsuyo Wada-Marciano. Tokyo: Seikyusha, 2012. 23-49.

“Working Children in ‘Stateless’ Japan: Orphans’ Places in Postwar Cinema.” In *Place and Space in Japanese Cinema, UTCP Booklet 22*. Edited by Mark Roberts. Tokyo: The University of Tokyo Center for Philosophy, 2012. 1-18.

“Hou Hsiao-hsien no ‘kioku’ to no taiwa: Kohi jiko [Dialogue with Hou Hsiao-hsien’s Memories].” In *Hou Hsiao-hsien no shigaku to jikan no purizumu* [Prismatic Poetics and Time in Hou Hsiao-hsien’s Cinema]. Edited by Michiko Maeno, Yukiyo Hoshino, Masao Nishimura, and Huayuan Hsueh. Nagoya: Arm, 2012. 131-150.

“Global and Local Materialities of *Anime*: TV *Anime* As Unending Text.” In *Television, Japan, and Globalization*. Edited by Mitsuhiro Yoshimoto. Ann Arbor: Center for Japanese Studies, University of Michigan Press, 2010. 241-258.

“J-Horror: New Media’s Impact on Contemporary Japanese Horror Cinema.” In *Horror to the Extreme: Changing Boundaries in Asian Cinema*. Edited by Mitsuyo Wada-Marciano and Jinhee Choi. Hong Kong: Hong Kong University Press, 2009. 15-37.

“Ethnicizing the Body and Film: Teshigahara Hiroshi’s *Woman in the Dunes* (1964).” In *Japanese Film: Texts and Contexts*. Edited by Alastair Phillips and Julian Stringer. New York and London: Routledge, 2007. 180-192.

“*Sengo Nihon no merodorama: Nihon no higeki to niyu-shi no hitomi* [Postwar Japanese Melodrama: *A Japanese Tragedy and Twenty-Four Eyes*].” In *Japanese Film History Vol. 7, Portraits of Family: Home Drama and Melodrama*. Edited by Kenji Iwamoto. Tokyo: Shinwasha, 2007. 285-310.

“Modaniti, shinema, sodhite shite nashonaru bodi no kouchiku [Modernity, Cinema, and the National Body].” In *Japanese Film History Vol. 6, Sex, Body, and Gender*. Edited by Ayako Saito. Tokyo: Shinwasha, 2006. 49-78.

“Construction of Modern Space: Tokyo and Shochiku Kamata Film Texts.” In *In Praise of Film Studies*. Edited by Aaron. A. Gerow and Mark Abé Nornes. Toronto: Trafford, 2001. 158-175.

Articles in Refereed Journals:

“Kioku to no taiwa: *Aruitemo Aruitemo* [A Dialogue Through Memories: *Still Walking*].” *JunCture: Choikiteki Nihon bunka kenkyu*. 2 (January 2011): 158-171.

“A Dialogue Through Memories: *Still Walking*.” In *Kore-eda Hirokazu. A Special Issue in Film Criticism*. Edited by Arthur Nolletti, Jr. Vol. XXXV, Nos. 2-3 (Winter/Spring 2011): 110-126.

“The Postwar Japanese Melodrama.” In *Unfinished Business: The Endless Postwar in Japanese Cinema and Visual Culture. A Special Issue in Review of Japanese Culture and Society*. Edited by Mitsuyo Wada-Marciano. Vol. XXI (December 2009): 19-32.

“Ethnically Marked ‘Heroes’: From Rikidozan to Shunpei in *Blood and Bones*.” *Post Script* 28.2 (Winter/Spring 2009): 101-111.

“Capturing ‘Authenticity’: Digital Aesthetics in the Post-Studio Japanese Cinema.” In *Contemporary Japanese Cinema in Transition. A Special Issue in Canadian Journal of Film Studies*. Edited by Mitsuyo Wada-Marciano. 18.1 (Spring 2009): 71-93.

“J-Horror: New Media’s Impact on Contemporary Japanese Horror Cinema.” *Canadian Journal of Film Studies* 16.1 (Fall 2007): 23-48.

“Imaging Modern Girls in Japanese Woman’s Film.” *Camera Obscura* 60, 20.3 (December 2005): 15-56.

“Japanese National Melodrama,” *Intelligence* 1.1(2002): 91-99.

“Modernity, Cinema, and the Body: Analysis on the Film *Why Do the Youth Cry?* (1930),” *The Review of Japanese Culture and Society* 10 (December 1999): 24-34. Reprinted in Japanese as “Modernity, Cinema, and the Body: Analysis on the Film *Why Do the Youth Cry?* (1930),” *Film Studies* 13 (December 2000): 29-44.

“Creating ‘Women’s Cinema’ in Shochiku Kamata Film: Reading *Burden of Life* (1935),” *Eizougaku/Iconics: Japanese Journal of Image Arts and Sciences* 61 (1998): 68-84.

“Creating the Modern in Japanese Cinema: An Analysis of *My Neighbor, Miss Yae* (1934),”

Eizougaku/Iconics: Japanese Journal of Image Arts and Sciences 60 (1998): 68-84.

“The Production of Modernity in Japanese National Cinema: Shochiku Kamata Style in the 1920s and 1930s,” *Asian Cinema* 9.2 (Spring 1998): 69-93.

Articles in Refereed Conference Proceedings:

“Article Review.” *Reception and Practice of Early Cinema in East Asia*, Busan International Film Festival (2019): 219-225.

“On Film Workshop: Director Ryusuku Hamaguchi.” *Journal of Philosophy Department, Kyoto University, Prospectus* 18 (2015): 1-28.

Encyclopedia Articles Published:

“Ken’etsu [The Censorship in Hollywood].” In *America bunka jiten [The Dictionary of America Culture]*. Edited by America bunka jiten henshu iinkai, chairperson Yuko Matsumoto. Tokyo: Maruzen shuppan kabushikigaisha, 2018. 646-647.

Articles in Non-Refereed Journals:

“Eizo kenkyu he no atarashii apurochi: Kyoto daigaku bungaku kenkyuka, kokusai renkei bunka ekkyo senko no torikumi [New Approaches to Moving Image Research: Kyoto University, Joint Degree Transcultural Studies New Efforts].” In *Image Arts and Sciences, JASIAS News Letter* 192, 2021. 2.

“Suzu-san kara mananda koto [What I Learned from Suzu-san].” In *Suzu-san: Showa no kaji to Kazoku no monogatari [A Story of Housework and Family in the Showa Period]* Tokyo: Nihon eig a kiroku senta, 2021. 25.

“Eiga kenkyusha kara mita gakumon no igi [Meanings of Studying from the Perspective of Cinema Studies].” In *Ibun [Kyoto University, Graduate School of Letters and Faculty of Letters’ annual Journal]* No. 62 (2019): 27-29.

“Geijyutsu ga hassuru jidai no shigunaru: Japan Against Racism! [Signals from Art: Japan Against Racism!].” In *Signal: Kyoto University Academic Groove* Vol.1 (2019): 8-9.

“Naze hito wa eiga wo mitagaruno? [Why Do People Want to See Movies?].” In *Hotondo ¥0 Daigaku [Almost Free University]*. 2019.
http://hotozero.com/feature/kyodaitalk_9/

“Nihon kenkyu no michishirube – hitudoku no 100 satsu: Eiga Film Studies [Must-Read Books 100, in Film Studies].” In *Nihon Kenkyu: Kokusai Nihon Bunka Kenkyu Senta kiyo* No. 57 (2018): 143-153.

“Bunka ekkyo e no ishi: *Higashi Nihon daishinsai: Tohoku Chosen gakko no kiroku* kara [Of a Mind to Cross Cultures: About *A Record of the Quake Aftermath: Tohoku Korean School 2011.3.15-3.20*],” *Kokyo: Nihongo Bugaku Kenkyu* Vol.4 (2017): 8-13.

“Examining the Fukuoka International Film Festival 2016.” In *Online Research Journal of Cinema, CineMagazinNet!* No.20 (Winter 2016): 4-8.
http://www.cmn.hs.h.kyoto-u.ac.jp/CMN20/PDF/fiff2016_report.pdf

“Thoughts on the Five Years since the Aftermath of the 2011 Tohoku Earthquake and Tsunami.” In the 30th Anniversary of the National Institutes for the Humanities, International Research Center for Japanese Studies’ HP: “Comments from Research Division.”
<http://30thavs.nichibun.ac.jp/news/research/444>

“Le Incognite Del Dopo-Miyazaki [The State of Anime Industry in 2015],” *8 ½: Numeri, Visioni E Prospettive Del Cinema Italiano* (November 2015): 78-80.

Book Reviews in Scholarly Journals:

“Book Review, *Views of the Dark Valley: Japanese Cinema and the Culture of Nationalism 1937-1945* by Harald Salomon (Wiesbaden: Harrassowitz Verlag, 2011).” *Nihon Kenkyu* 51 (2015): 1-4.

“Review of *Kitano Takeshi*.” *Eizougaku/Iconics: Japanese Journal of Image Arts and Sciences* 81 (2008): 93-96.

“Review of *The Imperial Screen: Japanese Film Culture in the Fifteen Years’ War, 1931-1945*.” *Social Science Japan Journal* 8.2 (October 2005): 291-294.

“Review of *The New Japanese Women: Modernity, Media, and Women in Interwar Japan*.” *The Journal of Asian Studies* 63.2 (May 2004): 511-513.

“Review of *Writing in Light: The Silent Scenario and the Japanese Pure Film Movement*.” *Eizougaku/Iconics: Japanese Journal of Image Arts and Sciences* 70 (2002): 95-99.

“Kon Ichikawa, the Fifth *Auteur*?: Review of *Kon Ichikawa*.” *Film Quarterly* 56.1 (Fall 2002): 62-63.

“Word and Image in Japanese Cinema.” *Film Quarterly* 55.4 (Summer 2002): 70-72.

EDITORIAL RESPONSIBILITIES:

Member of the editorial board of *Journal of Japanese and Korean Cinema*, 2012-present.

Member of the editorial advisors of *JunCture*, 2010-present.

PAPERS PRESENTED:

To Learned Societies:

“Eizo media no riron to jissen: Kyoiku [Theory and Practice of Cinema and Media: Education],” will be presented as one of the keynote speakers at the Annual Conference of the Japan Society of Image Arts and Sciences, Kansai University, May 30, 2020.

“Eizo akaibu no mirai wo kangaeru [Thinking about the Future of Moving Image Archiving],” presented at the Annual Conference of the Association for Studies of Culture and Representation, Tokyo Inst. of Technology, November 23, 2019.

“From ‘Asia’ to Local: Cultural Geopolitics of the International Film Festivals in East Asia,” presented at the Annual Conference of the Association for Cultural Studies, Crossroad in Culture Studies, Shanghai, China, August, 2018.

“*Nuclear Nation I and II* (2012, 2015), A Study of Nuclear Refugees in Post-Fukushima Japan,” is scheduled to be presented at the Annual Conference of the Society of Cinema and Media Society, Toronto, Canada, March, 2018.

“Disaster Art in Post-3.11 Japan,” is schedule to be presented at the Association for Asian Studies-in-Asia, Seoul, South Korea, in June 24-27, 2017.

“*Love Letter* (1953): Gender Politics in Postwar Japan,” will be presented at the Annual Conference of the Society of Cinema and Media Society, Chicago Illinois, USA, March 21-26, 2017.

“Two ‘Travelogues’ form the Empire of Japan,” presented at the Annual Conference of the Society of Cinema and Media Society, Atlanta GA, USA, March 30-April 3, 2016.

“The Crossover between Philosophy and Cinema Studies: Nakai Masakazu, Kuno Osamu, Nose Katsuo, and the Journal *Saturdays*,” presented as one of the keynote speakers at the Japanese Philosophy History Forum, Kyoto University, July 4, 2015.

“For the Bright Future of Japanese Film Studies,” presented at Kinema Club Workshop #15/Keynote Podium Discussion at Nippon Connection Japanese Film Festival, Frankfurt, Germany, June 5-6 2015.

“Godzilla vs. Gojira,” presented as one of the keynote speakers at the Annual Conference of the Association for Studies of Culture and Representation, Niigata University, November 7-8, 2014.

“*X-Years Later: The U.S. Cultural Diplomacy and the Postwar Japanese Atomic Cinema*,” presented at the Japanese Cinema Workshop, “The Reproduction of Japanese Cinema in the Showa/Postwar Period,” The International Research Center for Japanese Studies, Kyoto, September 27-28, 2014.

“Cultural Turn in Post-3.11 Documentary: *Ashes to Honey* (2010),” presented at the Annual Conference of the Society of Cinema and Media Society, Seattle, March 2014.

“Postwar Educational Film as the Social System,” presented at Association of Japanese Studies in Canada annual conference, Carleton University, October 2012.

“Adapted Melodrama in *Noson* (a Farm Village): Mikio Naruse’s *Summer Clouds* (1958),” presented at the Annual Conference of the Society of Cinema and Media Society, Boston, March 2012.

“Reading *Nishijin* (1961) as Cinematic Memory,” presented at Association for Asian Studies Annual Conference, Toronto, March 2012.

“‘Après-guerre’ and ‘Postwar’ in the 1950’s Japanese Cinema,” presented at: the 9th International Conference of the Japanese Studies Association in Korea, Daegu, South Korea, June-July 2011; Japan Society of Image Arts and Sciences Conference, Hokkaido, Japan, May 2011.

“The Classical Japanese Cinema in the Transwar Era” was scheduled to be presented at the Annual Conference of the Society of Cinema and Media Society. Los Angeles. March 17-21, 2010. Unable to attend.

“The Power of the B Movie in Classical Japanese Cinema” was scheduled to be presented at Society for Cinema and Media Studies, Tokyo, Japan, May 2009. Cancelled due to the H1N1 virus.

“*Vermilion Pleasure Nights: Tokyo Pop Television*,” presented at Society for Cinema and Media Studies, Philadelphia, March 2008.

“*Blood and Bones: Traffic in the Ethnic Film*,” presented at Asian Studies Conference Japan, Tokyo, Japan, June 2007.

“Thinking of Japan in Vladivostok: Finding the Nation in ‘Transnational’ Cinema,” presented at: Association for Asian Studies Annual Meeting, Boston, March 2007; Trans-Asian Screen Culture Conference, Seoul, Korea, October 2006.

“The Rhetoric of New Media,” presented at the 32nd Japan Society of Image Arts and Sciences National Conference, Kobe, Japan, June 2006.

“Documenting New Japan: Trans-Media Aesthetic in the Contemporary Japanese Cinema,” presented at the Society for Cinema and Media Studies Conference, Vancouver, March 2006.

“J-Horror and the Trans-National Circulation of Fear,” presented at The National, Transnational, and International: Chinese and Asian Cinema in the Context of Globalization Conference, Shanghai, China, June 2005.

“Adapting the Modern: Images of Women in Interwar Japanese Cinema,” presented at: 2005 Congress of the Humanities and Social Sciences, London, May 2005; the National Conference of the Association for Asian Studies, Chicago, April 2005.

“Imaging ‘Modern Girls’ in Japanese Silent Screen,” presented at Women and the Silent Screen Congress, Montreal, Canada, June 2004.

“Local and Global Materialities of *Anime*,” presented in Workshop on Japanese Animation, at the Society for Cinema Studies Conference, Denver, May 2002.

“Critical Discourses on ‘Japanese Cinema,’” presented at the National Conference of the Association for Asian Studies, Washington D.C., April 2002.

“Japanese National Melodrama in the 1950s,” presented at the Society for Cinema Studies Conference, Washington D.C., May 2001.

“Decentering Western Perspectives in Japanese Cinema Studies,” presented at Cultural Studies Conference *Unsettling East Asia: Interrogating Communication, Globalization, Marginalization, and (New) Cultural Formations* at the University of Iowa, April 2001.

“The Vicissitudes of Genre in Early 1930s Japan,” presented at the Society for Cinema Studies Conference, Chicago, March 2000.

“Modernity, Cinema, and the Body: Analysis on the Shochiku Kamata Film *Why Do the Youth Cry?* (1930),” presented at the Modern Language Association Conference, Chicago, December 1999.

“Modernity, Cinema, and the Body: Analysis on the Shochiku Kamata Film *Why Do the Youth Cry?* (1930),” presented at Japan Society of Image Arts and Sciences Conference, Nagoya, Japan, May 1999.

“Construction of Modern Space: Tokyo and the Shochiku Kamata Film Texts,” presented at the Society for Cinema Studies Conference, Florida, March 1999.

“Creating ‘Women’s Cinema’ in Shochiku Kamata Film: Reading *Burden of Life* (1935),” presented at Japan Society of Image Arts and Sciences Conference, Kobe, Japan, May 1998.

“The Production of Modernity in Japanese National Cinema: Construction of ‘New Women’ in Shochiku Kamata Style in the 1920s and 1930s,” presented at the Society for Cinema Studies Conference, San Diego, March 1998.

“Creating ‘New Women’ in Japanese Film: An Analysis of *Burden of Life*,” presented at the Society for the Study of Gender and Modern Ideas at Ochanomizu University, Tokyo, Japan, February 1998.

“Creating the Modern in Japanese Cinema: An Analysis of *My Neighbor, Miss Yae* (1934),” presented at the Society for the Study of Film History at Waseda University, Tokyo, Japan, December 1997.

“The Production of Modernity in Japanese National Cinema: Shochiku Kamata Style in the 1920s and 1930s,” presented at Midwest Conference on Asian Affairs at Northern Illinois University, Illinois, September 1997.

“Shochiku Kamata Style: The Japanese Cinema in the 1920s and 1930s,” presented at the Association for Asian Studies, Hawaii, March 1996.

“Post-colonial Criticism on the Japanese Cinema: Shochiku Kamata Style in the 1920s and 1930s,” presented at the Midwest Conference on East Asian History and Culture at Ohio State University, Ohio, February 1996.

“Images of Gay Life in Contemporary Japanese Films,” presented at the North America Lesbian, Gay, and Bisexual Studies Conference at the University of Iowa, Iowa, November 1994.

“Genealogical Analysis of Japanese Film Criticism through the Films of Ozu Yasujiro,” presented at the 16th Annual Ohio University Film Conference, Ohio, February 1994.

“Post-War Anxiety in the War Film, *The Human Condition* (1958-61),” presented at the 15th Annual Ohio University Film Conference, Ohio, February 1993.

To Other Academic Bodies:

“Nihon ni okeru eiga akaibingu no mondaiten [Problems in the Film Archiving in Japan],” presented at Eizo/gendai bunkaron koenkai [The Lecture Series on Moving Image and Contemporary Culture], Hokkaido University, Sapporo Japan, May 9, 2019.

“Where Has All the ‘Boys’ Love’ Gone?: Why Books on BL Are Vanishing from the Library Shelves?” presented at the Symposium “Excavating Queer Memories through Visual Media and Archives”, Waseda University, Tokyo Japan, January 18, 2019.

“‘Makoto Shinkai’ as a New Brand Name: Study on the Reception of *Your Name* (2016) in North America” presented at the Symposium “Bunka ekkyo no dainamizumu [Dynamism in Transcultural Phenomena],” Waseda University, Tokyo Japan, January 20, 2018.

“Shusoku kukan toshiteno eigasai: Sono dotaisei to senzairyoku [Film Festivals as Spatial Convergence: Their Dynamics and Potential],” presented at the International Symposium, Cinema and Social Change in Japan, Kyoto University, Kyoto Japan, December 9, 2017.

“Learning from Animals,” will be presented at the International Symposium, Cinema and Social Change in Japan, Kyoto University, Kyoto Japan, October 20-23, 2017.

“The Radioactive Art Exhibitions: No One Can Go and See It,” presented at the Society for the Study of Examining Cultural Discourses in Post-3.11 Japan at The National Institutes for the Humanities, International Research Center for Japanese Studies, Kyoto Japan, January 28-29, 2017.

“Trust Concepts in Moving Images,” presented at the Society for the Study of “Trust” (sponsored by the Grants-in-Aid for Scientific Research) at Kyoto University, Graduate School of Letters, December 12, 2016.

“On Transcultural Studies,” presented at the Joint Symposium and 9th Next Generation Global Workshop: Transcultural Dynamics of Asia and Europe: Mobility, Negotiation and Transformation at Kyoto University, Graduate School of Letters, co-organized with the Heidelberg Center for Transcultural Studies, September 26-27, 2016.

“Cultural Turn in Post-3.11: Hitomi Kamanaka’s Accented Documentaries,” presented as the keynote speaker at the International Symposium: “Beyond Nostalgia or Somewhere in Between: Film and Documentary in Practice,” at National Tsing Hua University, Taiwan, March 9-10, 2016.

“Naruse and the Toho Producer System,” presented at the International Symposium Naruse Mikio: Films of Women and Misery, Leiden University and EYE Museum Amsterdam, Amsterdam, Netherlands, September 24-25, 2015.

“After X Years: Postwar Atomic Cinema and the Safety Myth in Postwar Japan,” presented as one of the keynote speakers at the 2014 Autumn International Conference of the Society of Japanese Language and Literature, Japanology, hosted by the Society of Japanese Language and Literature, Japanology Korea, in Seoul, South Korea, October 10-13, 2014.

“After X Years: Postwar Atomic Cinema and Safety Myth in the Postwar Japan,” presented at the workshop, the Reconstruction of Japanese Cinema in the Postwar/Showa Period, at the International Research Center for Japanese Studies, Kyoto, September 27-18, 2014.

“Hou Hsiao-Hsien’s Dialogue with the History: *Café Lumière* (2003),” presented at the Comparative Studies of Language and Culture, Nagoya University, Nagoya, Japan, June 2011.

“Redefining the Workforce: Salaried Workers Cinema in the Postwar Era,” presented at Viewing the Postwar in 1950s Japanese Cinema Symposium at the International Research Center for Japanese Studies, Kyoto, Japan, March 2011.

“Thinking of Japan in Vladivostok: Finding the Nation in ‘Transnational’ Cinema,” presented at Transnationalism, Globalization and North Asian Cinema at University of Montréal, Montréal, May 2007.

“J-Horror and the Trans-National Circulation of Fear,” presented at Kine Club Workshop VII at Yale University, New Haven, March 2006.

“Imaging ‘Modern Girls’ in Japanese Silent Screen” at Early Japanese Film Conference: Far From Silent: The Artistic and Social Impact of Early Japanese Film,” presented at Tufts University, Boston, April 2004.

“Global and Local Materialities of *Anime*: TV *Anime* as Unending Text,” presented at Asian Cities/Global Culture: City in Transition Symposium at Emerson College, Boston, November 2002.

“Non-Western ‘Woman's Film’ within Vernacular Modernities,” presented at Japanese Film Conference “The Face of Another: Japanese Film, Global Image” at Yale University, New Haven, February 2002.

Guest Lectures:

“On *No Nukes*,” presented at Nagoya University, May 13, 2021.

“Postwar Atomic Cinema in Japan,” presented at Applied Brain Science Research Center, Brain Science Institute, Tamagawa University, November 6, 2014.

“Postwar Educational Film as the Social System,” presented at: Graduate School of Letters, Kyoto University, June 2013; the Department of Humanity at National Niigata University, January 2012; the Department of Visual Arts at Nippon University, Art School, Tokyo, October 2012.

“Love Letters from the Japanese Prostitutes,” presented at the Institute for Research in Humanities, Kyoto University, June 2013.

“‘2 + 1’ Travelogues: The Memory from the Empire Japan,” presented at: the Department of Humanity at National Niigata University, May 2013; the Center for Philosophy at the University of Tokyo, April 2013; the Department of Philosophy at National Tsing Hua University, Hsinchu, Taiwan, February 2013; the Department of Visual Arts at National Yang-Ming University, Taipei, Taiwan, February 2013; the Institute for Japanese Studies at National Seoul University, December 2012.

“The Orphan in Postwar Japanese Cinema,” presented at the 244th Forum for the International Research Center for Japanese Studies, Kyoto, Japan, April 2011.

“Japanese Cinema in the Digital Age,” presented at the Graduate School of Letters, Nagoya University, Nagoya, Japan, March 2011.

“Thinking of Japan in Vladivostok: Finding the Nation in ‘Transnational’ Cinema,” presented at International Master’s/Doctoral Degree Program: Information, Technology, and Society in Asia at the University of Tokyo, Tokyo, Japan, May 21, 2008.

“Non-Western 'Woman's Film' within Vernacular Modernities,” presented at: Division of Critical Studies, School of Cinema-TV, The University of Southern California, Los Angeles, Feb. 2002;

Foreign Languages & Literatures, Massachusetts Institute of Technology, Boston, Feb. 2002; the Film and Electric Arts Program, Bard College, New York, Jan. 2001.

“Japanese National Melodrama: Postwar Japan and *Twenty-four Eyes*,” presented at Department of East Asian Studies, McGill University, Montreal, Jan. 2001.

“Decentering Western Perspectives in Japanese Cinema Studies,” presented at Department of East Asian Languages and Civilizations, Harvard University, Boston, Jan. 2001.

RESEARCH GRANTS:

Government or Extra-University:

¥ 19,950,000 JPY. Grant-in-Aid for Scientific Research, Japan Society for the Promotion of Science, April 2020-March 2025.

¥ 8,664,000 JPY. The Visiting Research Scholarship, The International Research Center for Japanese Studies, September 2016-August 2017.

¥1,950,000 JPY. The Scholarship as Visiting Professor in Graduate School of Letters, Kyoto University, June 2016-August 2016.

CA\$ 306,010. The Social Sciences and Humanities Research Council of Canada (SSHRC), Insight Grant, 2012-2017.

¥ 3,730,000 JPY. The Invitation Fellowship for Research in Japan (Long-Term), Japan Society for the Promotion of Science, 2013-14.

¥ 5,000,000 JPY. The Japan Foundation Japanese Studies Fellowship, Japan Foundation, 2012-13.

¥ 8,050,000 JPY. The Visiting Research Scholarship, The International Research Center for Japanese Studies, 2010-11.

CA\$ 85,145. The Social Sciences and Humanities Research Council of Canada (SSHRC), the Standard Research Grants 2007-2009.

US\$ 72,000. The Japan Foundation Doctoral Fellowship for dissertation research in Japan, 1998-1999.

US\$ 4,500. Asian Library Grant for Japanese Studies at The University of Michigan, 1996.

US\$ 30,000. Stanley Scholarship in Chinese language and cinema at Beijing University and Beijing Film Academy, 1993-1994.

US\$ 30,000. Foreign Language and Area Studies Graduate Fellowship in Chinese language and cinema at Beijing University and Beijing Film Academy, 1993-1994.

University:

¥ 1,000,000 JPY. Kyoto University kyoiku kenkyu shinko zaidan grant in aid, 2019-2020.

CA\$ 10,000. 4A Award, Carleton University, 2006-2007.

CA\$ 7,000. Institutional Grant (GR-6), Carleton University, 2005-2006.

US\$ 7,500. Institutional Research Grant, Tufts University, 2000-2002.

US\$ 36,000. The Seashore Dissertation-Year Fellowship, The University of Iowa, 1999-2000.

US\$ 36,000. T. Anne Cleary International Dissertation Research Award, The University of Iowa, 1999-2000.

US\$ 7,500. Center for Asian and Pacific Studies Dissertation Research Grants, The University of Iowa, 1998-1999.

SERVICE TO THE PROFESSION:

Scholarly Assessments:

Served as an assessor for Assistant Professor Alexander Zahlten's promotion to associate professor in the Department of East Asian Languages and Civilizations at Harvard University, November 2015-January 2016.

Manuscript Appraisals for Journals or Publishers:

Wrote an endorsement for *Capture Japan: Visual Culture and the Global Imagination from 1952 to the Present*. Edited by Marco Bohr. London and New York: Bloomsbury Visual Arts, 2023.

Wrote an endorsement for Assistant Professor Sean O'Reilly's book, *Re-Viewing the Past: The Uses of History in the Cinema of Imperial Japan*, scheduled to be published by Bloomsbury Academic US Colophon, 2018.

Served as an assessor for the article, "Butterflies, Beetles, and Postwar Japan: Semi-Documentary in the 1960s," submitted to *Journal of Japanese and Korean Cinema*, January 2017.

Served as an assessor for the book proposal, *Re-Viewing the Past: The Uses of History in the Cinema Imperial Japan*, submitted to Bloomsbury, November 2016.

[Author's name not revealed]. "Butterflies, Beetles, and Postwar Japan: Semi-Documentary in the 1960s." For *Journal of Japanese and Korean Cinema*. Editors, Hye Seung Chung and David Scott Diffrient. June 2016.

[Reviewing the entire book-length manuscript]. Katsuyuki Hidaka. *Consuming the Past: Japanese Media at the Beginning of the Twenty-first Century*. London and New York: Routledge, 2015.

[Author's name not revealed]. "The Difficulty of Differentiating Japanese Racial Difference: The Problem of Recialization and the Paradox of Visibility." For *Japanese Studies*. Area Editor, Japanese Studies, Koichi Iwabuchi. September 2013.

[Author's name not revealed]. "From Osaka to the Gion: Vernacular Modernism in Kenji Mizoguchi's *Osaka Elegy* and *Sisters of Gion*." For *Journal of Japanese & Korean Cinema*, Eds. David Desser and Frances Gateward. Vol. 4, Issue 2, 2013.

Chi-Yun Shin. "'Excessive' Remake: From *The Quiet Family* to *The Happiness of the Katakuris*." For *Moving Image Review & Art Journal*, a special issue on Transnational Cinemas. Ed. Jung-Bong Choi. October 2011.

[Author's name not revealed]. "Transplanted Hands: Lights, Vision, and Touch in Ozu Yasujirô's *Sono yo no tsuma* (That night's wife)." For *positions*, October-November 2007.

[Reviewing the entire book-length manuscript]. *The Cinema of Japan and Korea*. Ed. Justin Bower. London and New York: Wallflower, 2004.

External Examiner for M.A. or Ph.D. Theses at Other Universities:

External Reader for Examining Board for Koo Hyewon (具慧原), "Ozu Yasujiro wa naze 'Nihon-teki' ka—Ozu eiga no 'Nihontekimono' ni taisuru gensetsu-shi-teki kosatsu [Why Is Ozu Yasujiro so "Japanese"? —A Historical Discourse Analysis of the "Japaneseness" of Ozu's Films]," Ph.D. Dissertation in the University of Tokyo, Graduate School of Humanities and Sociology and Faculty of Letters, January 2012.

External Reader for Examining Board for Ryo Okubo, “Eizo no arukeoraji [Archaeology of the Images],” Ph.D. Dissertation in the University of Tokyo Interfaculty Initiative in Information Studies, December 2012 and June 2013.

External Reader for Examining Board for Sara Swain, “Roaming Across Cinematic Space: The Cell Phone in Film,” M.A. Thesis in Mel Hoppenheim School of Cinema, Concordia University, October-November 2007.

Conference Organization and Programing:

Organized screening of *Winter Butterfly* (2011) and Professor Wonsook Lee’s talk at Carleton University, School for Studies in Art and Culture, on November 29th, 2017.

Organized screening of *60 mankai no torai* [600,000 Times of Tries] (2014) and director Park Tonsa and Park Sayu’s talk at Kyoto University, Graduate School of Letters, on August 2nd, 2017.

Organizing the year-length workshops on “Examining Cultural Discourse in Post-3.11 Japan” through September 1st, 2016-August 31st, 2017 at The International Research Center for Japanese Studies, Kyoto, Japan.

Organized screening of *Japan and Nuclear Japan* (2014) and director Kawai Hiroyuki’s talk at Kyoto University, Graduate School of Letters, on July 15th, 2016.

Organized South Korean Cinema Night with Embassy of South Korea in Canada in October 8th, 2015.

Organized Taiwanese Cinema Week with Taipei Economic and Cultural Office in Canada in October, 2011.

Organized a symposium “1950 nendai Nihon eiga ni okeru senzen senchu to no renzoku-sei / hi-renzoku-sei (Viewing the Postwar in 1950’s Japanese Cinema: Its Continuation and Discontinuation from the Wartime)” through July 30th-31st, 2011, at the International Research Center for Japanese Studies, Kyoto, Japan.

Organized a symposium “1950 nendai Nihon eiga ni okeru ‘sengo’ no kochiku kenkyu (Studies on “Postwar” in the 1950s Japanese Cinema)” through March 19th-20th, 2011, at the International Research Center for Japanese Studies, Kyoto, Japan.

Organized Taiwanese Cinema Week with Taipei Economic and Cultural Office in Canada through October 16th-23rd, 2009.

Organized Taiwanese Cinema Week with Taipei Economic and Cultural Office in Canada through October 22nd to 26th, 2007.

Other Forms of Service to the Profession:

Served as a discussant for the panel, “The Politics of Genre in Japanese Cinema,” at the 2017 Inter-Asia Cultural Studies Society, Seoul, South Korea, scheduled in July 28st -30th, 2017.

Served as a discussant for the panel, “Applying Queer Theory on Japanese Cinema and its History,” at the Association for Studies of Culture and Representation, Maebashi City, Gunma, Japan, scheduled in July 1st -2nd, 2017.

Served as a respondent for the panel, “Image and Culture in Japanese Film: Local and Global Contexts,” at the Annual Conference of the Society of Cinema and Media Society, Atlanta GA, USA, March 30th -April 3rd, 2016.

Served as a guest lecturer for the screenings of *A Story of Yonosuke* and *The Floating Castle*, hosted by Embassy of Japan in Canada, at Carleton University, November 6th-7th, 2015.

Organized the screenings for the Korean film festival at Carleton University, October 22nd, 2015.

Organized the special lecture by Professor Mark Downing Roberts, “The Ethics of Japanese Social Documentary in the Wake of 3.11” at Carleton University, March 24th, 2015.

Organized the special lecture by Professor Kai Yoshiaki, “On Still Images by Hiroshi Hamaya and Masayoshi Nakamata,” and the special lecture by Minori Ishida, “On Moving Images by Masayoshi Nakamata,” at Carleton University, March 24th – 25th, 2014.

Served as a chair for the symposium, “Border Crossings: The 4th Annual Carleton University Film Studies Graduate Student Symposium,” held at Carleton University, March 14th-15th, 2014.

Organized the screenings and the discussions with the documentary filmmaker, Hitomi Kamanaka, on “Documenting Anti-Atomic Nuclear Energy Movements in Japan” at Carleton University, February 3rd – 6th, 2014.

Served as a discussant for the workshop, “Three Times + X. Transitional Moments in Film and Media History in Japan,” held at Harvard University, Boston, January 2014.

Organized the screening of *Ashes to Honey* [*Mitsubachi no haoto to chikyu no kaiten*] and the discussion with the documentary filmmaker, Hitomi Kamanaka, on “Documenting Anti-Atomic Nuclear Energy Movements in Japan” at Kyoto University, June 13th, 2013.

Served as a discussant for the symposium, “The Japanese cinema in the 1960s and 1970s and the World: How the Cinema Was Viewed and Discussed,” held at Meiji Gakuin University, Tokyo, November 2012.

Served as a discussant for the workshop, “Japanese Cinema Revisited,” held at Meiji Gakuin University, Tokyo, February 2013.

Served as the guest interviewer for the special screening of *Meguru (The Chain of Life, 2007)* held at the Embassy of Japan in Canada, February 2012.

Organized *World Cinema Forum*, the special screening and lecture by filmmaker Satoko Yokohama in September, 2009.

Organized the special lecture by Professor Yuichi Ito “Animation Culture in Japan” with the Embassy of Japan in Canada on September 19th, 2008.

ACADEMIC RESPONSIBILITIES:

Graduate Courses Taught:

a) At Kyoto University

Introduction to Transcultural Studies. Spring 2016-present.

Transcultural Asian Cinema. Fall 2018-present.

Ecocinema. Fall 2018-present.

Transcultural Cinema Forum. Fall 2018-present.

Reading Queer Theory. Spring 2020, Spring 2021, Spring 2022.

Reading Judith Butler. Spring 2019.

Contemporary Asian Media Culture. Spring 2015.

Global/Local East Asian Cinema. Spring 2013.

b) At Carleton University

FILM 5000 New Directions in Film Theory and Film History. Winter 2005-2008, Winter 2015-2016.

FILM 5001 Directed Readings and Research. Winter 2006, Fall 2006, Fall 2014, Winter 2012-15.

FILM 5002 *Anime* and its Discursive Construction. Fall 2011.

FILM 5203 Ecocinema. Fall 2017.

FILM 5701 Topics in Animation—*Anime* and its Discursive Construction. Fall 2009, Fall 2013-2014.

c) At Doshisha University

Intensive Seminar: Global Documentary. Fall 2021.

d) At Niigata University

Intensive Seminar: Global/Local East Asian Cinema. Fall 2019.

e) At University of Tokyo

Intensive Seminar: Global/Local East Asian Cinema. Fall 2018.

f) At Heidelberg University

Intensive Seminar: Global/Local East Asian Cinema. Spring 2018.

g) At Meiji Gakuin University

Intensive Seminar: Contemporary East Asian Cinemas. Summer 2016.

Undergraduate Courses Taught:

a) At Doshisha University

Undergraduate Lecture: Introduction to Cinema 1. Spring 2022, Spring 2023.

b) At Carleton University

FILM 2000 Film Theory, Historiography, and Criticism. Fall/Winter 2005-2008, Fall/Winter 2015-2016.

FILM 2201 Japanese National Cinema. Fall 2002, Fall 2004, Fall 2005, Winter 2018.

FILM 2401 The Film Makers: Ozu in the Postwar Period. Fall 2013, Winter 2015.

FILM 2401 The Film Makers: East Asian Film Festivals. Winter 2018.

FILM 3303 Film and Society. Fall/Winter 2002-2003, Fall/Winter 2004-2005.

FILM 3701 Topics in Animation, Video, and Experimental Film: Anime as Cultural Commons. Winter 2015.

FILM 3808 Cinema and Technology. Winter 2012.

FILM 3901 Japanese Animation. Winter 2003, Winter 2014.

FILM 3901 Transnational Asian Cinema. Fall 2006, Fall 2007, Fall 2009, Fall 2011, Winter 2014.

FILM 4201 Cinema and Memory. Winter 2012.

FILM 4201 Media Activism in East Asia. Winter 2014.

FILM 4805 Practicum in Film and Film Studies. Fall 2005-2007, Fall 2009.

FILM 4806 Practicum in Film and Film Studies. Winter 2006-2008, Winter 2010.

FILM 4807 Practicum in Film and Film Studies. Summer 2005-2009.

FILM 4901 Japanese Animation. Fall 2017.

FILM 4905 Independent Studies. Fall/Winter 2004-2005, Fall/Winter 2007-2008.

c) At Tufts University

Japanese Animation

Gender and Identity in Japanese Popular Culture
Japanese Cinema
Women's Literature & Cinema in Japan
East Asian Cinemas & Cultures
Great Directors: Akira Kurosawa
Independent Studies for Advanced Language Students (supervising four students)

Graduate Supervisions:

Ph.D. Dissertations

Maurice Alesch, Graduate School of Letters, Kyoto University. 2021-present.

David Richler, in The Institute of Comparative Studies in Literature, Art and Culture. Carleton University. 2011-2018.

Bianca Briciu, in The Institute of Comparative Studies in Literature, Art and Culture. Carleton University. Graduated in 2013.

External Advisor for Shiori Hasegawa, "'Sensational' Africa: Roosevelt's Cultural Politics and Expeditionary Filmmaking, 1890-1910," Ph.D. dissertation at The Doctoral Program in Literature and Linguistics, Graduate School of Humanities and Social Sciences, University of Tsukuba. 2008-2010.

M.A. Theses / Extended Research Papers

Gemai Jiang. "Transcultural Pin-up Girls on Domestic Walls in China: Modernity, Femininity, and Desire since the 1980s," M.A. thesis in Joint Degree Transcultural Studies, Kyoto University and Heidelberg University. Graduate in September 2023.

Nanako Hiromoto. "Positions and Visualisations of a Filmic Self: Through the Dialogue with the Family in Yang Yonghi's films," M.A. thesis in Joint Degree Transcultural Studies, Kyoto University and Heidelberg University. Graduated in March 2023.

Yawen Hu. "An Unexpected Melting Pot: Luoyang as A Transcultural Space in Contemporary China," M.A. thesis in Joint Degree Transcultural Studies, Kyoto University and Heidelberg University. Graduated in March 2023.

Elena Panter. "Visualizations of Waiting," M.A. thesis in Joint Degree Transcultural Studies, Kyoto University and Heidelberg University. Graduated in September 2022.

Marco Del Din. "Shonen Manga and Cross-Dressing," M.A. thesis in Joint Degree Transcultural Studies, Kyoto University and Heidelberg University. Graduated in September 2022.

Hiroki Arashi. "Transcultural New Waves: The Development of a Cinematic Approach to History," M.A. thesis in Joint Degree Transcultural Studies, Kyoto University and Heidelberg University. Graduated in March 2022.

Angela Tang. "Built Heritage in Kyoto," M.A. thesis in Joint Degree Transcultural Studies, Kyoto University and Heidelberg University. Graduated in September 2021.

Zifei Wang. "Chinatown as Space of Identity, Belonging, Transculturation: Shifting Meanings in Histories and Media," M.A. thesis in Joint Degree Transcultural Studies, Kyoto University and Heidelberg University. Graduated in March 2020.

Jasmin Hirsemann. "One with the Blue: Free Diving as Transcultural Practice of an Eco-Aesthetic Human–Ocean Relationship One with the Blue," M.A. thesis in Joint Degree Transcultural Studies, Kyoto University and Heidelberg University. Graduated in August 2020.

Lisa Xiangming Chen. "Japanese Art and Modern Painting in China: Cosmopolitan Modernity and National Identity in Prewar Shanghai, 1920s-Early 1930s," M.A. thesis in Joint Degree Transcultural Studies, Kyoto University and Heidelberg University. Graduated in August 2019.

Charlotte Masumi Richter. "Memory and Contemporary Art in Japan: Affective Reflections of *Zainichi* Koreans in Politics, Museums, and Contemporary Art," M.A. thesis in Joint Degree Transcultural Studies, Kyoto University and Heidelberg University. Graduated in August 2019.

Hyounjeon Yoo. Her extended research paper's title is not decided yet. M.A. in Film Studies, Carleton University. 2016-2018.

Frédéric St-Hilaire. "Pink Bodies: On the Aesthetic and Ideological Dimensions of the Female Body in Japanese Pink Cinema," M.A. thesis in Film Studies, Carleton University. Graduated in May 2017.

Xinfang Zhang. "China's Film Police and Its Role in Different Era," M.A. extended research paper in Film Studies, Carleton University. Graduated in May 2017.

Yeyeong Jeon. "Remapping Busan International Film Festival in National, Regional, and Global Context," M.A. Extended Research Paper in Film Studies, Carleton University. Graduated in 2016.

Matthew Poulter. "On Mamoru Oshii Animation," M.A. thesis in Film Studies, Carleton University. Graduated in 2014.

David Richler, "World Cinema in Translation: Wong Kar-Wai and the Recontextualizing Function of DVDs," M.A. thesis in Film Studies, Carleton University. Successfully defended and awarded "with distinction" in May 2010.

Bianca Briciu, "The Cinema of the Victim: Gender and Collective Trauma in the Postwar Japanese Woman's Film," M.A. thesis in Film Studies, Carlton University. Successfully defended in April 2008.

Mounir Khoury, "A Cinematic Intifada: Palestinian Cinema and the Challenge to the Dominant Zionist Narrative," M.A. thesis in Film Studies, Carleton University. Successfully defended and awarded "with distinction" in August 2007.

Thesis and Dissertation Board Participated on in a Capacity Other Than Supervisor:

External Examiner for Koo Hye-won, "Ozu Yasujiro wa naze 'Nihonteki' nanoka: Ozu Yasujiro eiga no 'Nihontekina mono' ni taisuru gensetushi teki kosatu," [Why is Ozu Yasujiro so "Japanese"? A Discursive Examination of the "Amanuenses" of Ozu's Films], Ph.D. dissertation at The Doctoral Program in The University of Tokyo, Aesthetics and Art History. 2021.

External Examiner for Yusuka Fukada, "'Data imeji' jidai no eiga seisaku to sozosei no mondai," [Filmmaking and Creativity in the Age of "Data Image"], Ph.D. dissertation at The Doctoral Program in Kyoto University, Graduate School of Letters. 2020.

External Examiner for Ryo Okubo, "Eizo no arukeoriji: 19 seiki tenkannki ni okeru shikaku riron, kogaku souchi, eizo bunka [Visual Archeology: Visual Theory, Optical Instrument, Visual Culture in the late 19 Century]," Ph.D. dissertation at The Doctoral Program in The University of Tokyo III/GSII. 2013.

External Reader of Examining Board for Asato Ikeda, "Japan's Haunting War Art: Propaganda Paintings, War Responsibility, and Museums," M.A. Thesis in Art History, April 2008.

ADMINISTRATIVE RESPONSIBILITIES:

Kyoto University, Graduate School of Letters:

Director, Joint Degree Master of Arts Program in Transcultural Studies, April 2020 on.

Chairwoman, Kyoto University Faculty and Staff's Union, July 2023-present

Member of the Hiring Committee in Graduate School of Human and Environmental Studies, 2019-2020.

Carlton University, School for Studies in Art and Culture:

Graduate Supervisor, Film Studies, 2011-2012 and 2013-2018.

Supervisor of Practicum, Film Studies, 2005-2008 and 2009-2010.

Member of the Curriculum Committee, Film Studies, 2005-2006.

Member of the Film Studies Hiring Committee, 2005-2007, 2009-2010, 2014-15.

Member of the Graduate Film Studies Committee, 2004-2008 and 2011-16.

Member of the DVD Reference Committee, 2004-2006.