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EDUCATION

May 2012	Ph.D., Yale University Film Studies/East Asian Languages and Literatures
May 2009	M. Phil., Yale University Film Studies/East Asian Languages and Literatures
May 2009	M.A., Yale University Film Studies/East Asian Languages and Literatures
March 2003	M.A., Meiji Gakuin University Art Studies w/ Emphasis on Film Studies
March 2000	B.A., Meiji Gakuin University Art Studies w/ Emphasis on Film Studies

WORK EXPERIENCE

2013-Present	Assistant Professor Department of Film and Media Studies (Affiliated with Department of East Asian Languages and Cultural Studies) UC Santa Barbara
2012-2013	Postdoctoral Associate Council on East Asian Studies Yale University
2009-2010	Visiting Lecturer Department of Art Studies Meiji Gakuin University

AWARDS, GRANTS, FELLOWSHIPS

2017-2018	UCSB Academic Senate Faculty Research Grants
2016-2017	The Hellman Family Fellowship
2009-2012	East Asian Studies Prize Fellowship Council on East Asian Studies, Yale University
2009 (Summer)	Summer Travel and Research Grant Council on East Asian Studies, Yale University
2008 (Fall)	Advanced to Ph.D. Candidacy with Distinction East Asian Languages and Literatures, Yale University
2008 (Summer)	Summer Travel and Research Grant Council on East Asian Studies, Yale University
2007 (Summer)	Pacific Film Archive Summer Research Fellowship Center for Japanese Studies, UC Berkeley

PUBLICATIONS

A. Books and Edited Volumes

Dialectics without Synthesis: Provocations on Realism, Film Theory, and Japanese Cinema.
In progress.

Tenkei-ki no mediorojii [Mediology in Postwar Japan], co-edited with Toba Kōji. Tokyo:
Shinwa-sha, forthcoming.

B. Articles, Book Chapters, Conference Proceedings

“Anbako kara no tōshi: Haniya Yutaka no sonzaironteki eigaron [As Seen through
the Camera Obscura: Haniya Yutaka and His Ontological Film Theory].” In *Tenkei-ki
no mediorojii*, forthcoming.

“Dialectics without Synthesis: Tracking Japanese Documentary Theory.” In *A Companion to
Documentary Film History*, edited by Joshua Malitsky and Malin Wahlberg. Malden:
Wiley-Blackwell, forthcoming.

“Kikai Jidai no geijutsu,” “Shimizu Hikaru,” “Hirabayashi Hatsunosuke,” “Nakai Masakazu,”
“Terada Torahiko,” and “Hasegawa Nyozenkan.” In *Nihon senzenn eigaron shūsei*,
edited by Aaron Gerow, Iwamoto Kenji, and Markus Nornes. Tokyo: Yumani shobō,
forthcoming.

- “‘Our Dream Cinema’ Revisited: Soviet Montage Theory and Japanese Film criticism.” In *Japanese Cinema Book*, edited by Hideaki Fujii and Alastair Phillips. London: BFI, forthcoming.
- “Eigakan” [Movie Theater]. In *Amerika bunka jiten* [Encyclopedia of American Culture], edited by Matsumoto Yuko. Tokyo: Maruzen, forthcoming.
- “Eye of the Machine: Itagaki Takao and Debates on New Realism in 1920s Japan.” In “Geopolitics of Film and Media Theory,” edited by Masha Salazkina. Special issue, *Framework* 56, no. 2 (Fall 2015): 368-387.
- “Yoshida Kijū’s Early Days: Critiquing ‘Phlegmatic’ Postwar Japan.” Translated by Patrick Noonan. In *Yoshida Kijū: 50 Years of Avant-Garde Filmmaking in Postwar Japan*, edited by Dick Stegewerns. Oslo: Norwegian Film Institute, 2010. Pp. 21-31.
- “Tōkī riarizumu e no michi [The Road to Talkie Realism]”. In *Nihon eiga wa ikite iru dai 2 kan: Eigashi wo yomi naosu* [Japanese Cinema is Alive, Vol. 2: Rereading Film History], edited by Yomota Inuhiko, et al. Tokyo: Iwanami Shoten, 2010. Pp. 211-239.
- “Where Did the Bluebird of Happiness Fly? Bluebird Photoplays and the Japanese Reception of American Films in the 1910s.” *Iconics* 10 (2010): 143-166.
- “Experiencing the World through Cinema: Nagae Michitarō and the Bergsonian Approach to Film in Wartime Japan.” In *Dall’inizio, alla fine: Teorie del cinema in prospettiva, Atti del XVI Convegno internazionale di studi sul cinema, Udine, 24-26 marzo 2009*, edited by Francesco Casetti, et al., Udine: Forum Editrice Universitaria Udinese, 2010. Pp. 571-576.
- “Eiga e no kaiki: *Mainoritī repōto* saikō [A Return to Cinema: Spielberg’s *Minority Report* Reconsidered].” In *Nyūmon Hariuddo eiga kōgi* [Contemporary Hollywood Cinema: An Introduction], edited by Fujii Jinshi. Kyōto: Jinbun Shoin, 2008. Pp. 41-66.
- “Wakaki hi no Yoshida Kijū: Nen’ekishitsu teki na sengo Nihon hihan [Yoshida Kijū’s Early Days: A Critique of Phlegmatic Postwar Japan].” In *Yoshida Kijū no zentaizō* [Complete Works of Yoshida Kijū], edited by Yomota Inuhiko. Tokyo: Sakuhinsha, 2004. Pp. 14-68.
- “Fūkei no saihakken: Itami Mansaku to *Atrashiki tsuchi* [Re-discovery of the Landscape: Itami Mansaku and *The New Earth*].” In *Nihon eiga to nashonarizumu: 1931-1945* [Japanese Cinema and Nationalism: 1931-1945], edited by Iwamoto Kenji. Tokyo: Shinwasha, 2004. Pp. 63-102.
- “Futari no Mako wo megutte: Ōsugi Sakae to Ryūtanji Yū [Two ‘Mako’s: Ōsugi Sakae and Ryūtanji Yū].” *Rhinoceros* 1 (2002): 50-71.

“Yomimono to shite no eiga [Film as Pulp Fiction].” *Bandaly* 1 (2002): 49-78.

C. Reviews, Reports, Festival Catalogues

“Think Locally, Act Globally: A Report on “Nuclear Japan: Japanese Cinema before and after Fukushima,” *UCSB EALCS Newsletter* 7 (Fall 2014): 18-21, 27-31.

“Yoshida Kijū’s Early Days: Critiquing ‘Phlegmatic’ Postwar Japan.” In *Yoshida Kijū: 50 Years of Avant-Garde Filmmaking in Postwar Japan*, edited by Dick Stegewerns. Oslo: Norwegian Film Institute, 2010. Pp. 20-31. Translated by Patrick Noonan.

“A Man Vanishes.” *ATG Retrospective*. Edited by Roland Domenig and Hirasawa Go. New York: Japan Society, 2009.

“Dai 6 kai Jeonju kokusai eiga sai hōkoku [Report on the 6th Jeonju International Film Festival].” *Tosho shinbun*, June 2005.

“Dai 6 kai Seoul josei eigasai hōkoku [Report on the 6th Seoul Women Film Festival].” *Jōkyō* 5, no. 7 (2004): 175-183.

Book Review of *Eiga no ryōbun* [The Realm of Cinema] by Katō Mikirō, *Shūkan dokushojin*, July 2002.

D. Translation (From English to Japanese)

Aaron Gerow, *Visions of Japanese Modernity: Articulation of Cinema, Nation, and Spectatorship, 1895-1925*. Chs. 4-5. Translated with Hase Masato and Shimura Miyoko. Tokyo: Tokyo Daigaku Shuppankai. Forthcoming.

Hayashi, Sharon. “Shikyū e no kaiki: Rokujū-nendai chūki Wakamatsu puro sakuhin ni okeruseiji to sei [Return to the Womb: Politics and Sexuality in mid-60s Wakamatsu Productions].” In *Wakamatsu Kōji: Hankenryoku no shōzō* [Wakamatsu Kōji: The Portrait of A Resistant], edited by Yomota Inuhiko. Tokyo: Sakuhinsha, 2007. Pp. 95-142.

Nornes, Abé Mark. “Sanrizuka no kowakuteki kūkan nite jikan wo shikakuka suru [Visualizing Time in the Enchanted Space of Sanrizuka].” *Gendai shisō* 35, No. 13 (October 2007): 92-101.

Nornes, Abé Mark. “Nihon dokyumentarī eiga no reimei: Jo [The Dawn of Japanese Documentary Film: An Introduction].” In *Dokyumentarī eiga wa kataru: Sakka intavū no kiseki* [Narrating Documentary Film: An Anthology of Interviews with Filmmakers], edited by Yamagata Kokusai Dokyumentarī Eigasai Tokyo Jimukyoku. Tokyo: Miraisha, 2006. Pp.10-15.

Gerow, Aaron. “Sekai de katsuyaku suru dokyumentarī shusshin no kantoku tachi: Jyo [Internationally Acclaimed Filmmakers from Japanese Documentary: An Introduction].” In *Dokyumentarī eiga wa kataru: Sakka intavū no kiseki*. Pp. 322-327.

Gerow, Aaron. “*Taiyō to Nihon no aida: Eiga ni okeru intānashionaru na rinri* [Between *The Sun* and Japan: International Ethics in Film].” In *Eiga Taiyō ofisharu bukku* [The Official Guidebook of *The Sun*]. Tokyo: Ōta Shuppan, 2006. Pp. 148-157.

Jeremi Szaniawski, “Gūzō hakaiteki hūmanizumu to rekishi hyōshō ni okeru ‘mō hitotsu no sei’ [Iconoclastic Humanism and ‘Another Life’ in the Representation of History].” In *Eiga Taiyō ofisharu bukku*. Pp. 158-167.

Nornes, Abé Mark. “Akutaiteki jimaku no tameni [For An Abusive Subtitling].” *Gengo bunka* 22 (March 2005): 161-195.

Wang, Mary. “Seijiteki na otokotachi no kizuna to Honkon jyosei [The Political Male Bonds and Hong Kong Female].” In *Otokotachi no kizuna, Ajia eiga: Homosōsharu na yokubō* [Male Bonds, Asian Cinema: Homosocial Desires], edited by Yomota Inuhiko and Saitō Ayako. Tokyo: Heibonsha, 2004. Pp. 152-167.

CONFERENCE PAPERS AND GUEST LECTURES

“Media and Environment in Wartime Japanese Film Theory.” 2017 Inter-Asia Cultural Studies Conference, Seoul, South Korea, July 2017.

“Dialectics without Synthesis: Tracking Documentary Film theory in Japan.” Society for Cinema and Media Studies Conference, Chicago, IL, March 2017.

“Our Dream Cinema Revisited: Montage Theory and Japanese Film Criticism.” Society for Cinema and Media Studies Annual Conference, Atlanta, GA, March 2016.

“Framing Japan: Film & Media Methodological Approaches.” RFG Reinventing Japan Workshop, UCSB, Santa Barbara, CA, January 2016.

“‘Our Dream Cinema’ Revisited: Montage Theory and Japanese Film Criticism.” The Rough Cut Workshop, Yale University, New Haven, CT, September 2015.

“Montage Theory in Japan.” RFG: Reinventing Japan Workshop, UCSB, Santa Barbara, CA, October 2014.

“The Neglected Tradition of Phenomenology in Japanese Film Theory.” Keynote speech at “Reimagining the Media Object” Workshop, UCSB, Santa Barbara, CA, April 2014.

“Montage Theory in Postwar Japan.” Society for Cinema and Media Studies Annual Conference, Seattle, WA, March 2014.

“Bazinian before Bazin: Nakai Masakazu and the Rise of Phenomenological Approach in Wartime Japanese Film Theory.” The Asia Cinema Workshop: Strategizing and

Modeling Space in Asian Films, Nanyang Technological University, Singapore, April 2013.

“Eyes of the Twentieth Century: Itagaki Takao and Debates on Machine Aesthetics in 1920s Japan.” Invited lecture at the Reischauer Center for Japanese Studies, Harvard University, Cambridge, MA, March 2013.

“Documenting the War Effort: Imamura Taihei and Wartime Japanese Film Theory.” CEAS Postdoctoral Lecture Series, Yale University, New Haven, CT, November 2012.

“Toward a Social Epistemology of Wartime Japan: Tosaka Jun’s Writings on Film.” Association for Japanese Literature Studies Annual Conference, The Ohio State University, Columbus, OH, October 2012.

“The Neglected Tradition of Phenomenology in Japanese Film Theory.” East Asian Film Theory: The Permanent Seminar 2012, University of Michigan, Ann Arbor, MI, September 2012.

“Documenting the War Effort: Imamura Taihei and Wartime Japanese Film Theory.” Invited lecture at “Recent Ph.D. Lecture series,” The Ohio State University, Columbus OH, May 2012.

“Realities That Matter: The Emergence and Development of Realist Film Theory and Practice in Japan, 1900-1945.” Invited lecture at “Sites of Cinema” Seminar, Columbia University, New York, NY, November 2011.

“Looking Ahead through the Mediated Past: Rekishi eiga and the Reform of Period Films in Late 1930s Japan.” Society for Cinema and Media Studies Annual Conference, New Orleans, LA, March 2011.

“Eyes of the Twentieth Century: Debates on New Realisms in 1920s Japan.” Direction of Realism: The 2010 Johns Hopkins Graduate Conference, Johns Hopkins University, Baltimore, MD, February 2011.

“Mechanized Reality: Itagaki Takao and Debates on Machine Aesthetics in Late 1920s Japan.” The 2010 Association for Japanese Literature Studies Annual Conference, Yale University, New Haven, CT, October 2010.

“Struggles Over Cinematic Subjectivity.” Kinema Club X, University of Hawaii at Manoa, Honolulu, HI, July 2010.

“Overcome by Reality: A Critical Approach to Japanese Realist Film Theory in Prewar Japan.” Society for Cinema and Media Studies Annual Conference, Los Angeles, CA, March 2010.

“The Reception of American Films in 1910s Japan.” Invited Lecture at Rikkyō University, Niiza, Japan, November 2009.

“Experiencing the World through Cinema: Nagae Michitarō and the Phenomenological Approach to Film in Wartime Japan.” XVI International Film Studies Conference, Università di Udine, Udine, Italy, March 2009.

“Introduction to Arnold Fanck’s *Die Tochter des Samurai* (1937).” 1936: Film Front, the 2008 Annual Conference for Film Studies and the Council on European Studies, Yale University, New Haven, CT, October 2008.

“The Question Oshima Reconsidered: Limitations and Possibilities of Critical Modernism.” Trans-Asian Screen Conference, Seoul Art Cinema, Seoul, South Korea, October 2006.

“Itami Mansaku no *Furusato* ni tsuite [On Itami Mansaku’s *Homeland*].” Kinema Club V, Athenee Français, Tokyo, Japan, June 2005.

“Wakaki hi no Yoshida Kijū [Yoshida Kijū’s Early Days].” The 8th Japanese Cinema Symposium, Meiji Gakuin University, Tokyo, Japan. May 2003.

PROFESSIONAL ACTIVITIES

Editorial Collective, Kinema Club, an academic society devoted to the study of Japanese moving image and media, 2013- present.

Panel Organizer, “History Via Screen,” The 2011 Society for Cinema and Media Studies Annual Conference, New Orleans, LA, March 2011.

Founding Coordinator, The Japanese Film Workshop, Meiji Gakuin University, Tokyo, September 2009 to May 2010.

Organizing Committee, *East Asia in Motion: Literature, Cinema, Dance*, The Department of East Asian Languages and Literature Conference, Yale University, CT, March 2009.

Organizing Committee, Kinema Club V, Athenee Français, Tokyo, Japan. June 2005.

International Correspondent, The 6th Jeonju International Film Festival, Jeonju, South Korea, May 2005.

International Correspondent, The 6th International Women’s Film Festival in Seoul, South Korea, April 2004.

Organizing Committee, The 8th Japanese Cinema Symposium, Meiji Gakuin University, Tokyo, Japan, May 2003.

COURSES TAUGHT

“Readings in Film Theory” (2017 Spring, 2015 Spring)
 “Classical Film Theory” (2017 Winter, 2016 Winter, 2015 Fall, 2014 Winter)
 “Cinema and Modernisms” (2016 Spring)
 “Contemporary Asian Cinema” (2016 Spring)
 “Encountering Japanese Cinema” (2015 Spring)
 “Disasters in Japanese Cinema” (2014 Spring)
 “Post-Fascist Cinema” (2014 Spring)
 “Reading English Texts on Film” (2010 Fall)
 “Hollywood in the 21st Century” (2009 Winter)
 “Introduction to Film Studies” (2008 Fall)
 “Japanese Literature after 1970” (2008 Winter)
 “Japanese Cinema before 1960” (2007 Fall)

LANGUAGES

English (Near Native). Japanese (Native), French (Reading)

REFERNCES

Aaron Gerow (Primary Adviser)
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