

Dates: 20th - 21st July 2019

Venue: Room 703, Building 11, Waseda Campus, Tokyo.

Address: 〒169-0051 Tokyo, Shinjuku City, Nishiwaseda, 1 Chome-6-1

JAPANESE TRANSNATIONAL CINEMA

2nd Symposium

Since the post-war discovery of Japanese cinema in the West, there has been a tendency to draw on the essentialist vision of the Japanese cinematic uniqueness derived from its isolation from the rest of the world and its highly developed aesthetic and cultural traditions. In other words, it has been regarded as if there exists a distinctive Japanese national cinema.

Through this symposium on ‘Japanese Transnational Cinema,’ we hope to challenge this paradigm by highlighting the limitations of studying Japanese film as a cinematic phenomenon confined to its national borders and also by proposing a transnational approach. The idea of Japanese national cinema may in this way be undermined and unsettled.

It goes without saying that Japanese filmmakers have always been exposed to the international flow of images, stories, iconographies, and film theories. Then, a question arises whether external influences and the so called Japanese cinematic uniqueness are compatible or not? Japanese cinema has also involved ample representations of other cultures. Then, another question is how these are compatible with those of Japanese traditional aesthetics and sensibility. In a different perspective, filmmaking cannot be completely understood or analysed being completely isolated from the transnational matrix of production-distribution-consumption.

Papers to be read in this symposium take innovative approaches, aiming to interrogating the cultural complexities of Japanese film production, and illustrating the extent to which Japanese cinema should be assessed through its transnational dimension.

This is a joint event of Graduate School of International Culture and Communication Studies of Waseda University, Top Global University Project, and Birkbeck College and School of Oriental African Studies of Waseda University and organized by Norimasa Morita and Marcos Centeno.

Acknowledgements: we are deeply grateful to Top Global University Project, DAIWA Anglo-Japanese Foundation and the Great Britain SASAKAWA Foundation for their support to this project.



PROGRAMME

Day 1: Saturday, 20th JULY

9.30 - 10.00	Registration
10.00 - 10.15	Introduction. Nori Morita, Marcos Centeno, Mitsuhiro Yoshimoto
	Panel 1: The Transnational in Japanese Film Theory. Chair: Mitsuhiro Yoshimoto
10.15 - 10.55	Aaron Gerow (Yale) <i>Theorizing the Location of Japanese Cinema</i>
10.55 - 11.35	Marcos Centeno (Birkbeck): <i>Transnationality in Susumu Hani's Protagonists Who do Not Act.</i>
11.35 - 11.50	Coffee break
	Panel 2: <i>Zainichi Cinema</i>: Korean authors in Japan. Chair: Jose Montaña
11.50 - 12.20	Nori Morita (Waseda) <i>'Self-deprecation and Dark Humour: Zainichi Seriocomedies since the 1990s.</i>
12.20 - 13.30	G.H.N. Pinnington (Cambridge) <i>Zainichi Coming-of-Age Cinema</i>
13.00 - 14.00	Lunch
14.00 - 14.40	Lu Siyu (Waseda) <i>Identity and Dilemma: Zainichi Women in Transnational Japanese Cinema</i>
	Panel 3: Transnational modes of representation. Chair: Marcos Centeno
14.40 - 15.20	Mitsuhiro Yoshimoto (Waseda) <i>Shin Gojira and Virtual Seriality</i>
15.20 – 16.30	Andreas Becker (Keio) <i>Action-Cut: Screenplay Analysis of Yasujirō Ozu's Equinox Flower (Higanbana)</i>
16.30 -16.45	Coffee break
16.45 – 17.25	Maxim Tvuron-Dunn (Waseda) <i>Finding Identity Through Style: The Works of Seijun Suzuki</i>

Panel 4. Transnational genres. Chair: Nori Morita

- 17.25 - 17.55 Jose Montaña (Rikkyo)
Dr. Strangelough or: How I Learned to Stop Worrying and Love Japanese Film Comedy
- 17.55 - 18.25 Azumi Sakamoto (Waseda)
Transnational Frankenstein in the Kaiju Film

Day 2: Sunday 21st JULY

Panel 5. Rethinking Eroticism on Screen. Chair: Nori Morita

- 10.00-10.40 Maria Roberta Novielli (Venice, Cá Foscari)
Women in Pink
- 10.40-11.20 Mio Hatokai (Waseda)
Is It Porn or Not?: Thoughts on Nikkatsu Roman-Porno
- 11.20-11.35 Coffee break

Panel 6. Japan in Asia and Asia in Japan. Chair: Andreas Becker

- 11.35-12.05 Tani Masachika (Waseda)
Lost on the border: Kiyoshi Kurosawa's Tabi no Owari Sekai no Hajimari
- 12.05-12.45 Rea Amit (Knox College)
Visions of Trans-Asian Orientalism: Indo-Japanese Cinematic Plagiarism, Misrepresentations, and Voluntarily Blindness
- 12.45-14 Lunch

Panel 7. Alternative Transnational Sexualities. Chair: Julian Stringer

- 14-14.40 Maiko Kodaka (SOAS)
The transnational phenomenon of alternative pornography to male desire-centred pornography
- 14.40-15.20 Kenta Kato (Waseda/ University of Sussex)
Subversive Tales of Chivalry in Japan: Homosociality and Effeminophobia in the Abashiri Bangai-chi Series
- 15.20-15.30 Coffee break

Panel 8. Transnational flows in East Asia. Chair: Maria Roberta Novielli

- 15.30-16.10 Nikki J.Y. Lee (Nottingham Trent University)
The Transnational Imaginary in Sino-Japan Film Connections: Animal World (2018)
- 16.10-16.50 Choo Kukhee (Sophia)
Postcolonial Production and Consumption of Koreeda Hirokazu's Air Doll (2009)
- 16.50-17.10 Coffee break

Panel 9. The global film culture. Chair: Nori Morita/ Marcos Centeno

- 17.10-17.40 Baba Hironobu (Waseda)
Fathers in Muddy Pools: Descriptions of Invisible Nuke Crises by Kurosawa and Tarkovsky
- 17.40-18.20 Lola Martinez (SOAS/University of Oxford)
Transnational or Transcultural? Understanding how Film Travels
- 18.20-19.00 Iris Haukamp (Tokyo University of Foreign Studies)
The 'festival of nations' that never was: the 1940 Winter Olympics and Japanese-German film collaboration
- 19.00-19.20 Closing remarks
- 20.00- Symposium Reception (all speakers and delegates invited: Free)

Tuesday, 23rd JULY

- 3-5pm. Screening of Susumu Hani's *Bwana Toshi no Uta* (1963)

Venue: National Film Archive of Japan (NFAJ) 国立映画アーカイブ
映画室 . 3-7-6 Kyobashi, Chuo-ku, Tokyo 104-0031 . Access:
https://www.nfaj.go.jp/english/visit/information_map/#section1-4

Access to the symposium at Waseda:

<https://www.waseda.jp/top/en/access/waseda-campus>