



UNIVERSITY OF LEEDS

**Centre for World Cinemas
School of Modern Languages and Cultures
Faculty of Arts**



The White Rose Mixed Cinema Network

André Bazin once coined the term ‘impure cinema’ to signify cinema’s mixed nature, which incorporates aesthetic devices and narrative strategies of all other arts. Drawing on this inclusive concept, the ‘Mixed Cinema Network’ will look at the cinema as a fundamentally interdisciplinary area of study, further enriched by an intercultural aspect deriving from its origin as an industrial and transnational medium. Japanese cinema is a case in point, as it emerged from the kabuki theatre and evolved on the basis of unrestricted borrowing from dance, literature and visual arts. More recently, Japanese cinema has turned to international co-productions with other Asian countries, which resulted in an enhanced intercultural dialogue. By addressing Japanese cinema through its interdisciplinary and intercultural elements, our network will contribute a novel approach which, rather than reinforcing traditional East-West, centre-periphery, Hollywood-World Cinema and other binary oppositions, will tackle the complexities of intermingled identities, aesthetics and social concerns cinema can reflect in a multipolar world.

The Mixed Cinema Network will develop two parallel research lines. The first of them, supported by the White Rose Consortium, refers to interdisciplinary and intercultural approaches to Japanese Cinema. The three awarded studentships will be looking at different aspects of this subject. On a second research level, the Network will be looking at interdisciplinary and intercultural approaches to World Cinema.

In order to access expertise on Japanese arts beyond the audiovisual media and reinforce our interdisciplinary profile, the Network will hold seminar series, three workshops and one large international conference at the partner universities, with specialists from the UK, Japan and other countries. These events are aimed at forming further research partnerships, putting in further funding applications and producing high-standard outcomes. The first workshop of a series of three will be held on 10-11 May 2010 at Leeds.

Workshop
‘Interdisciplinary and Intercultural Approaches to Cinema’
10-11 May 2010
University of Leeds

Programme

Venue: Leeds Humanities Research Institute, 29-31 Clarendon Place, University of Leeds

Part 1 – The Japanese Case

10th May 2010

The White Rose Mixed Cinema Network PhD Students and White Rose East Asia Centre (WREAC) film PhD student will present their research outlines:

09:00-10:00 – Coffee and registration

10:00-10:30 – Anya Benson (MCN York-Leeds), ‘The Transformative Power of Place in Contemporary Japanese Children’s Cinema’

10:30-11:00 – Julian Ross (MCN Leeds-Sheffield), ‘Dialogues between ATG films and *Angura* theatre in 60s/70s Tokyo’

11:00-11:15 – Coffee break

11:15-11:45 – Jasper Sharp ‘Japanese Widescreen Cinema: Industry, Commerce and Aesthetics’ (MCN Sheffield-York)

11:45-12:15 – Michael Smith (WREAC Leeds-Sheffield), ‘The Representation of Women in Postwar Japanese Cinema: Family, Rebellion, Desire’

(Aimee Richmond, WREAC Sheffield-Leeds, will not be available)

12:15-13:30 – Lunch

13:30-14:15 – Prof David Desser (University of Illinois), ‘Shojo Culture and the Mega-Text: Honey and Clover’

14:15-15:00 – Professor Ayako Saito (Meiji Gakuin University), ‘Mizoguchi's Taki no shiraito (Water Magician, 1933), a comparative study in literature, theatre and film’

15:00-15:45 – Professor Lúcia Nagib (Leeds) – ‘*The Realm of the Senses, shunga* and the eroticised apparatus’

15:45-16:00 – Tea break

16:00-18:00 – Dr Mika Ko, (Sheffield) ‘Neo-documentarism in Matsumoto Toshio’s *Funeral Parade of Roses*’

Dr Irena Hayter (Leeds) *Title to be confirmed*

Discussant: Dr Jonathan Rayner (Sheffield)

Part 2 – Perspectives on European and World Cinema

11th May 2010

09:30 – 10:15 – Prof Stephanie Donald (RMIT, Melbourne), ‘Missing histories in film and art: the lost opportunities of wound film-making in the 1980s’

10:15 – 11:00 – Prof Tim Bergfelder (University of Southampton), ‘In Transit: Vernacular Cosmopolitanism, Cinema, and Transnational Desire’

11:00 – 11:15 – Coffee break

11:15 – 12:00 – Prof Anne Jerslev (University of Copenhagen), ‘*Antichrist* and the Danish/European debate’

12:00-12:45 – Dr Richard Smith (University of Sydney) ‘Between Heaven and Earth: Simultaneity and National Cinema’

12:45-14:00 – Lunch

14:00-17:00 – Network Members to discuss further activities, grant proposals and outputs of the Mixed Cinema Network

ABSTRACTS

Anya Benson (University of York)

‘The Transformative Power of Place in Contemporary Japanese Children’s Cinema’

I will discuss the emphasis on place in four types of Japanese children’s films released within the last decade: those set entirely in present-day Japan, those in which a character moves from present-day Japan to another world or time, those set entirely in a fantasy world, and those in which a fantastical or alien element enters present-day Japan. Surveying films from each category, I will analyse the prominence of imaginings of place within the films – often in the form of rural idylls or worlds otherwise more ‘connected to nature’ than the representations of contemporary urban Japan to which they are explicitly or implicitly contrasted. While some of these films construct a simple dichotomy between a familiar rural home and alienated urban lifestyles, others create complex worlds that blend nostalgic longings for the past with technology-infused longings for easier and happier futures. Through these multifaceted depictions of worlds here, elsewhere, and everywhere in between, the films question categories of identity, community, and belonging in fascinating and intricate ways. These questions are further complicated by the intensive marketing schemes that accompany some of these films, the multiple forms of media production that comprise popular franchises, and their transnational popularity.

Julian Ross (University of Leeds)

‘Dialogues between ATG films and *Angura* theatre in 60s/70s Tokyo’

This paper will focus on the activities of the Shinjuku Bunka and Sasori-za in the 60s and early 70s assessing the impact of intermedial collaborations on the early films co-produced by the Art Theatre Guild. Despite evidence of high-level communication often revolving around ATG, little has been developed on the effects of the interface between film and other art forms that flowered in Shinjuku's artistic community.

Shinjuku Bunka was a centre of gravity for such artistic communion and, I will argue, actively encouraged filmmakers and artists to experience different cultural forms and engender fruitful collaborations. The paper will propose that dialogue with *angura* theatre played a decisive role in shaping the thematic and stylistic trends of ATG films, and that the intermedial collaborations came to generate a renewed perspective on the limits of the two art forms. I will pay particular attention on Terayama’s transmedial personality and his project *Throw Away Your Books, Get Out Onto the Streets*, which appeared in three incarnations as a book, a performance, and a film with ATG.

Jasper Sharp, University of York

‘Japanese Widescreen Cinema: Industry, Commerce and Aesthetics’

The subject of my research looks at the period from the late 1950s, when the Japanese film industry was dominated by six major studios operating under a vertically integrated model of production, distribution and exhibition, and the process by which widescreen cinema technology such as CinemaScope and Cinerama was rapidly adopted by the major companies, in an attempt to gain a competitive edge over one another, and adapted to create such proprietary formats as NikkatsuScope, Shochiku GrandScope and TohoScope. I will also look at how the wider dimensions of the screen have influenced the resulting product aesthetically.

Michael Smith, (University of Leeds)

‘The Representation of Women in Postwar Japanese Cinema: Family, Rebellion, Desire’

My research looks at the position of the female character in early postwar Japanese cinema (1945-60) and asks how, and to what extent, were the post WW2 legal and social changes in the status of women represented in mainstream Japanese cinema of the time, and how were the discourses surrounding the new position of women negotiated by Japanese film-makers? Using social and political events of the period as a prism through which to conduct film analysis, I will argue the necessity for an enquiry which looks at this particular period of Japanese cinema from an exclusively female representational standpoint.

After a brief outline of the thesis structure, a more detailed account of my research into postwar Japanese cinema's treatment of prostitution will be presented. Looking at the work of Kenji Mizoguchi, particularly *Gion Festival Music (Gion Bayashi, 1953)*, *The Woman in the Rumour (Uwasa no Onna, 1954)*, and *Street of Shame (Akisen Chitai, 1957)*, I will argue that the direct interjection of contemporary political events into the films works to establish a clear historicised discourse through which the narrative is used as a vehicle to perform a nuanced 'live' debate on the issues surrounding prostitution. I will propose that the generic character types found in these films each operate as representations of a specific viewpoint or strand of the argument surrounding prostitution which was, through the consideration of various proposals to criminalise the sex trade, simultaneously taking place in the realm of Japanese politics and society. With a variety of voices vying for contention, I will conclude that Mizoguchi's prostitution narratives offered a complex analysis characterised by a lack of a unified position which was reflective of the very debate surrounding the issue itself.

Prof David Desser (University of Illinois),

‘Shojo Culture and the Mega-Text: Honey and Clover’

The global popularity of manga (Japanese graphic novels) is perhaps the most striking feature of the transnational dimension of Japanese popular culture. Long popular across Asia, where

it often appears in bookstores in untranslated form as well as in local languages, it has lately found itself given substantial shelf space in mainstream US bookstore chains (e.g. Border's, Barnes and Noble). The popularity of manga comes on the heels of—and may be a function of—the no-less-striking popularity of anime. The number of anime with roots in manga has been frequently commented upon (even if much work remains on the shared and differing aesthetics of the two media). Less discussed is the way in which manga adaptations have become not just ubiquitous, but arguably central to, a stream of fairly lighthearted live-action dramas which have come to constitute a new cycle within the youth-film tradition of Japanese cinema.

This talk with focus on “Honey and Clover” (Hachimitsu to clover) as an example of what I am calling the “mega-text” – a work which exists across a variety of media formats, each of which has attained a global significance. Begun as a manga in 2000 in serialized form, it ran in a variety of publications until 2006. It was adapted into a TV anime which ran from 2005-2006 in thirty-six episodes. It was then adapted into a feature-length film in 2006 and then as a serialized live-action TV drama in 2008. Later in 2008 it was adapted for television in Taiwan in a Chinese-language version. I will argue that such trans-media appeal is typical of shōjo culture (girl-young woman culture) and that these numerous iterations must be seen in the context of textual and intertextual play and not the discrete texts which typically occupy the bulk of academic analysis of popular culture.

Professor Ayako Saito (Meiji Gakuin University),

‘Mizoguchi's Taki no Shiraito (Water Magician, 1933), a comparative study in literature, theatre and film’

This paper traces the textual trajectories of Mizoguchi Kenji's 1933 film *Taki no Shiraito* (Cascading White Threads/The Water Magician) from its original novel to cinematic adaptation. Although this film has been recognized as Mizoguchi's representative silent film, little has been written about the film's complex textual origin and the way in which the original story was adapted into a stage play, then into film. In fact, the textual production of *Taki no Shiraito* provides an exemplary case where layers of authorship are inscribed in the textual trajectories, traveling through genres from literature to stage to cinema.

The film *Taki no Shiraito* is based on a short novel, *The Righteous and the Chivalrous*, originally written by Izumi Kyōka, one of the most unique literary figures of modern Japanese literature at the turn of the century. Interestingly, this original story itself is a product of rewriting: though it was originally written by Kyōka, more than 3 versions exist and the final draft was edited and rewritten by his literary teacher Ozaki Kōyō, one of the most popular authors in late 19 century literature. It was soon adapted into one of the earliest *shinpa* melodramas, entitled *Taki no Shiraito*, featuring its heroine played by *oyama* (Kabuki actors impersonating female characters). This play too had different versions, including one version written by Kyōka himself. Through these modifications, the heroine figure changed drastically.

My analysis then is to read the 1933 Mizoguchi film in relation to its different textual predecessors, shedding light on the changes found in the heroine figure played by Irie

Takako, one of the most popular actresses of the time. In doing so, I hope to show the ways in which the intertextuality of Taki no Shiraito is inscribed in the cinematic materialization of the heroine by Mizoguchi.

Professor Lúcia Nagib (University of Leeds)

‘The Realm of the Senses, shunga and the eroticised apparatus’

Some of the films by Japanese director Nagisa Oshima seem to fit the Brechtian epic theatre programme like a glove, and this was the main reason for their critical success in Europe in the 1970s. However, even when Oshima was openly embracing Brecht, as in *Death by Hanging* (1968), the result was far from pure alienation effects. *The Realm of the Senses* (1976), a film which marks the apex of Oshima’s career, shows precisely this: how questionable the very idea of alienation effect is. Brecht used the famous expression *Verfremdungseffekt* for the first time with reference to the Chinese actor Mei Lan-fang and his theatre company, when they performed in Moscow in 1935. In his article ‘Alienation Effects in Chinese Acting’, Brecht lists a series of devices he deems ‘antiillusionistic’ in the Chinese theatre because they effect the revelation of the theatrical ‘apparatus’ within the scene. Such devices can also be found in most Japanese art forms, which often derive from the Chinese. They can equally be observed in *The Realm of the Senses*, close as it is to the Japanese traditional arts, and *shunga* (erotic prints) in particular. Since the 1970s the so-called *dispositif cinématographique*, or the ‘cinematic apparatus’, has become a central concept in film studies, for it describes the ways in which identification and illusionism are produced in order to create an ‘impression of reality’. The revelation of this apparatus in the scene would consequently prevent identification and enable the formation of critical spectatorship in Brechtian terms. In this paper, I will counter the idea, defended by many critics, that *The Realm of the Senses* ‘prevents’ sexual contagion due to the presence of disruptive voyeurs with the antiillusionistic function of revealing the cinematic apparatus. I will resort to the analysis of *shunga* to show that voyeurism in the film turns this apparatus into an integral part of the play, together with the artist’s and viewer’s bodies themselves. It becomes, so to say, an ‘eroticised apparatus’.

Dr Mika Ko (University of Sheffield)

‘Neo-documentarism in Matsumoto Toshio’s Funeral Parade of Roses’

This presentation indicates how Andre Bazin’s idea of ‘impure cinema’ may be applied to Matsumoto Toshio’s *Funeral Parade of Roses* (1968). This film not only displays the influence of European art cinema and American experimental film but also self-consciously quotes from literature, theatre and other films. While the paper will touch upon these elements, it will concentrate on the way in which the film also involves an exchange, or cross-over, between Matsumoto’s theoretical writing and filmmaking practice. In particular, my paper will explore the way in which Matsumoto sought to apply his theorization of ‘neo-documentarism’, or ‘new realism’, to the making of his narrative feature, *Funeral Parade of*

Roses. In doing so, I will indicate the way in which Matsumoto's realism, as evidenced in *Funeral Parade of Roses*, not only set out to investigate the visible and invisible 'realities' of Japan during a period characterized by student radicalism and a flourishing underground culture but also sought to address the 'independent value of cinema more distinctly as another reality'.

Dr Irena Hayter (University of Leeds)

Title and Abstract to follow

Prof Stephanie Donald (RMIT, Melbourne),

'Missing histories in film and art: the lost opportunities of wound film-making in the 1980s'

There was a flourishing of trauma films in the 1980s in China. These were read as 'wound' (shang) films, and marked a transition of film culture from the propaganda and red/light/bright (hong wei liang) enthusiasms of the Cultural Revolution period into a more open and self-reflexive mode of work. The wound films are analogous to rubble films of the post-war Germany, and as such are now interesting documents of resurgent memory articulated through the traumas of the present. In this regard, they are also useful reminders that film-makers (such as Xie Jin, who made both *Red Detachment of Women* in 1961, and *Hibiscus Town* in 1984) worked across a number of periods of historical understanding. He is a survivor of history. The continuity of his work, and its influence of emerging film-makers in the 1980s, emphasized the continuity between one form of cultural production and another. Now, thirty years later, film praxis seems to have come in somewhat of a circle, and evidences a loss of historical memory, rather than a continuous cumulative creative response to the recent past. This indicates that changes in Chinese cultural life are vulnerable and highly susceptible to retrogressive policies in mainstream political thinking. The paper thus questions whether what is missing in China is an acknowledgment of history, and that this lack both completes a virtual and somewhat psychotic sense of self and potentiality, which undermining the possibilities of moving beyond trauma except through generational change and a new forgetting.

Prof Tim Bergfelder (University of Southampton),

'Vernacular Modernism and the Mediatized City'

In response to David Bordwell and Kristin Thompson's well-known suggestion to view popular (American) cinema as a classical mode, Miriam Hansen argued that Hollywood can instead be understood as a form of vernacular modernism. More recently, in a comparison of Chinese and Japanese cinemas, Hansen has expanded on this idea and has suggested that the idea of vernacular modernism can be mapped across different cinematic cultures. Drawing on her argument, as well as on recent developments in genre studies to conceive of film noir as a global phenomenon, my paper looks at the trope of the mediatized city across a range of

historical and cultural contexts that nonetheless share certain similarities in their depiction of the intersection of mass media, crime, and urbanity. My examples will include Fritz Lang's *M* (Germany, 1931), Johnnie To's *Breaking News* (Hong Kong 2004), and *Ultima Parada 174* (Brazil, 2008).

Prof Anne Jerslev (University of Copenhagen),

'*Antichrist* and the Danish/European debate'

When the Nordic Jury motivated awarding the 2009 Nordic Council Film Prize to Lars von Trier's *Antichrist* they argued as follows in the press release: "Lars von Trier's *Antichrist* is a wild, visually beautiful and shockingly violent film about sorrow, rage and guilt. Disturbing and moving at the same time, it explores the chaos that invades its two characters' lives following the death of their young son. It is a passionate exploration of irrational forces – emotion and nature – that neither reason nor cognitive therapy is able to master. It breaks down the boundaries between inner and outer realities as it digs deep into its protagonists' innermost beings.

Lars von Trier meticulously stages the couples' dream/nightmare with total freedom of expression, and mercilessly toys with the delicate gender balance in their relationship. Perfectly phrased in terms of imagery and acting, and replete with cultural references, *Antichrist* places the cinematically, psychologically and physically familiar in a challenging and unfamiliar context.

Out of this visionary work emerges a darkness without contours, a chilling loneliness, a sense that pain is the primal force behind human survival. In his unmistakable, deeply personal way, Lars von Trier questions conventional religious thought and attacks accepted rationality and the desire for control, pushing the viewers towards the edge of their own deepest fears".

However, when the film premiered in Denmark in the early summer of 2009 it caused intense debates and heated arguments, not least from prominent feminists, at the same time as both critics and film scholars praised it. In my presentation I want to go into the public debates about the film and compare discussions (reviews, comments and debates) about *Antichrist* from selected European and American news sources. I want to discuss how the view upon the film differs in different cultural context; how a European auteur angle contributes to the evaluation of the film; which ideas of film quality were put forward, and whether the obvious dividing line were between European and US evaluations or other patterns of divergence could be found.

Dr Richard Smith (University of Sydney)

'Between Heaven and Earth: Simultaneity and National Cinema'

Benedict Anderson's concept of "imagined communities" is a much quoted and endorsed concept of the modern in studies of national cinema. Anderson's concept of nation is often taken as an analogue of cinematic modernity. What is much less examined is the central term of Anderson's concept, simultaneity. Arguably simultaneity is the term that distinguishes the pre-modern imaginary from the modern imaginary, because out of a vertical instantaneity

emerges a horizontal present-past. In modernity simultaneity becomes a relation of equidistant instants: time falls out of the heavens as the earth is put in motion. Crucial to simultaneity is alternation, or parallel montage, where an image can cut from point to point along the continuum of time and within the bounded space of the present. If what Chris Berry says of Anderson's concept is true, namely that

[e]mpires are defined by central points located where the emperor resides, whereas nation-states are defined by territorial boundaries. Those living in empires are subjects with obligations, whereas those living in nation-states are citizens with rights[the nation] imagines itself as unified and homogeneous, working to erase all differences (Berry Chris "From National Cinema to Cinema and the National." *Theorising National Cinema*. 153)

then not only is the notion of simultaneity a crucial spatio-temporal term within the cinematic imaginary, but the problem of "central points" becomes fundamental: the difficulty perhaps, of the distinction between empires and nation-states is precisely that the latter often imagine themselves in the terms of the former, that the transverse territory of the nation drifts towards, or creates "central points". Robert B. Ray's critique of the Classical Hollywood Formal Paradigm, endorses Alexis de Tocqueville's observation of a Cartesian habit in American thinking by stressing the tendency of Hollywood montage to 'centralise' the protagonist within an apparently open horizon. Openness is maintained as an "avoidance of choice", while the affective state of the protagonist occupies more and more of 'territory'.

Given that the problem of simultaneity and parallel montage has been at work in film theory since Eisenstein's critique of Griffith's use of Dickensian "interruption", it would seem that an investigation of the post-national, or the trans-national may find some valuable formalist and aesthetic value in a 'return' to an investigation of simultaneity as a postulate of the cinematic imaginary. This paper uses the work of the philosopher and physicist, Max Jammer on simultaneity and absolute space, to think about three films that examine the problem of simultaneity in a contemporary political and cultural context, Jim Jarmusch's *Night on Earth*, Fatih Akin's *Edge of Heaven*, and Ulrich Seidl's *Import Export*. Jammer's work demonstrates the enduring though under-recognised importance of simultaneity in the thought of physical time and space, and allows an interrogation of the relation of transverse movement and "central points". An examination of the three films demonstrates the versatility and the persistence of simultaneity in contemporary "post", or "trans-national cinema

Biographical Notes

ANYA BENSON

Bio: Anya Benson is currently a Mixed Cinema Network post-graduate research student at the University of York, working with a co-supervisor at the University of Leeds. She is studying contemporary Japanese children's cinema in a transnational context, paying particular attention to the themes of place and nostalgia. Before beginning at the University of York, Anya completed a master's programme in Japanese Studies from the School of Oriental and African Studies in London. Her dissertation explored the complexities of discussing popular Japanese media when it includes innumerable tie-ins, creative forms of marketing and fan participation across the globe, concentrating on the popular *shojo* text *NANA*. She received her undergraduate degree from Guilford College in North Carolina, USA, majoring in both East Asian Studies and Religious Studies. During her undergraduate years, she spent a year at the International Christian University in Tokyo.

TIM BERGFELDER

Tim Bergfelder is Professor of Film Studies at the University of Southampton. Together with Hans-Michael Bock and Sabine Hake, he edits the book series "Film Europa: German Cinema in an International Context" for Berghahn Books, and he is on the editorial advisory board for Screen and Transnational Cinemas. Besides numerous book chapters and journal articles, he has published several volumes: *The Concise CineGraph: Encyclopaedia of German Film* (co-edited with Hans-Michael Bock, Oxford and New York: Berghahn 2009); *Destination London: German-speaking Emigrés in British Cinema, 1925-1950* (co-edited with Christian Cargnelli), Oxford and New York: Berghahn, 2008; *Film Architecture and the Transnational Imagination. Set Design in 1930s Cinema* (co-written with Sue Harris and Sarah Street), Amsterdam: Amsterdam University Press, 2007; *International Adventures. Popular German Cinema and European Co-Productions in the 1960s*, Oxford and New York: Berghahn, 2005; *The Titanic as Myth and Memory: Representations in Visual and Literary Culture* (co-edited with Sarah Street), London and New York: I.B. Tauris, 2004; *The German Cinema Book* (co-edited with Erica Carter and Deniz Göktürk), London: British Film Institute, 2002.

DAVID DESSER

David Desser is Emeritus Professor of Cinema Studies and Comparative and World Literatures, University of Illinois. He received his PhD in Cinema Studies from USC and has also taught at USC, the University of Michigan, Kansai University, Hong Kong Baptist University and the University of Pennsylvania. His work on Japanese cinema includes the books *The Samurai Films of Akira Kurosawa* and *Eros plus Massacre: An Introduction to the Japanese New Wave Cinema*, the anthology *Ozu's Tokyo Story* in the Cambridge Film Handbook series, and the co-edited collections *Reframing Japanese Cinema* and *Cinematic*

Landscapes. He provided commentary on the Criterion Collection DVDs of Tokyo Story and Seven Samurai. A former editor of Cinema Journal, he serves on a number of editorial boards, including the Quarterly Review of Film and Video and Scope: An On-Line Journal of Film Studies; he is currently the co-editor of the Journal of Japanese and Korean Cinema.

STEPHANIE DONALD

Stephanie H. Donald is Dean of Media and Communication at RMIT and Honorary professor of Chinese Media at the University of Sydney. Her research focusses on film, with close reference to children's uses of media, the branding of cities, cosmopolitanism, and Chinese visual arts and media. Recent publications include *Tourism and the Branded City: Film and Identity of the Pacific Rim* (2007); and *Branding Cities: Cosmopolitanism, Parochialism, and Social Change* (edited with Eleonore Kofman, 2009) and articles on middle class taste in urban China (positions: 2009).

IRENA HAYTER

Dr Irena Hayter teaches modern Japanese literature, film and cultural studies in the department of East Asian Studies at the University of Leeds. She recently completed a doctoral thesis on modernism, narrative and ideology in 1930s Japan. Her work focuses on the relations between historical and cultural form (visuality, cinema and modernity; modernism and advanced capitalism) and her interests include also cultural theory, especially psychoanalytical and Marxist approaches. She has published on the political unconscious of Japanese modernism (in J. Keith Vincent and Nina Cornyetz (eds), *Perversion in Modern Japan: Psychoanalysis, Literature, Culture* (Routledge, 2009) and on the cultural politics of the sequel (in *Japanese Narrativity and Poeticity Revisited*, PAJLS vol.4, 2003).

ANNE JERSLEV

Anne Jerslev is Professor of Film and Media Studies, PhD, Film and Media Studies Section, Department of Media, Cognition and Communication, University of Copenhagen. Anne Jerslev has published and edited books in Danish and English and published dozens of articles in journals and anthologies in Danish, Scandinavian languages, German and English. Her first book was titled *David Lynch i vore øjne* (David Lynch in our eyes) (1991); it was published in German in 1995 under the title *David Lynch – mentale Landschaften*. After the Lynch book she published books about cult movies, youth and media and media and intimacy. She has edited two volumes in English, *Realism and Reality in Film and Media* (2002), where she contributed a piece about von Trier's Idiots, and later on *Performative Realism* (co-edited with Rune Gade (2005)). Currently she is working on a project about television entertainment and talent shows.

MIKA KO

Mika Ko is a lecturer in the School of East-Asian Studies at the University of Sheffield. Her major research subject is Japanese Cinema and she is currently interested in the treatment of gender and sexuality in Japanese Cinema.

She is author of the book *Japanese Cinema and Otherness: Nationalism, Multiculturalism and the Problem of Japaneseness* (Routledge). Her other publications include 'Takamine Go: A possible Okinawan Cinema' (in *Inter-Asia Cultural Studies*), 'The Break-Up of the National Body: Cosmetic Multiculturalism and the Films of Miike Takashi' (in *New Cinemas: Journal of Contemporary Film* and reprinted in *Theorising National Cinemas*), 'Mirroring Narcissism: Representation of Zainichi in Yukisada Isao's GO!' (in *National Cinemas and World Cinema*) and 'Representing Okinawa: Contesting Images in Contemporary Japanese Cinema' (in *Film History and National Cinema: studies in Irish Film II*).

LÚCIA NAGIB

Lúcia Nagib is Centenary Professor of World Cinemas and Director of the Centre for World Cinemas, University of Leeds. She is the Leader of the White Rose Mixed Cinema Network. Her major research subjects are cinematic realism, new waves and contemporary new cinemas. She is the author of the books *Werner Herzog: Film as Reality* (Estação Liberdade), *Around the Japanese Nouvelle Vague* (Editora da Unicamp), *Born of the Ashes: The Auteur and the Individual in Oshima's Films* (Edusp), *The Brazilian Film Revival: Interviews with 90 Filmmakers of the 90s* (Editora 34) and *Brazil on Screen: Cinema Novo, New Cinema, Utopia* (IB Tauris) and *World Cinema and the Ethics of Realism* (Continuum, forthcoming). She is the editor of *The New Brazilian Cinema* (IB Tauris), *Ozu* (Marco Zero), *Master Mizoguchi* (Navegar) and *Realism and the Audiovisual Media* (with Cecília Mello, Palgrave).

JULIAN ROSS

Julian Ross is a Mixed Cinema Network PhD Candidate at the Centre of World Cinemas. His research focuses on the Art Theatre Guild, an organisation that created an environment for artistic and intercultural dialogue between filmmakers and other sectors of the art world in the 1960s and early 70s.

AYAKO SAITO

Ayako Saito is a professor in the Department of Art Studies at Meiji Gakuin University in Tokyo, Japan. Having received a PhD from UCLA, she has written extensively about the work of such directors as Alfred Hitchcock, Max Ophuls, Fritz Lang, Jean-Luc Godard, and Chantal Akerman, as well as about postwar Japanese cinema and the representation of women. Her studies include "*Hitchcock's Trilogy: A Logic of Mise-en-Scène*" (Endless Night: Parallel Histories, Cinema and Psychoanalysis [University of California Press, 1999]) and "Orchestration of Tears: Politics of Crying and Reclaiming Women's Public Sphere" (Senses of Cinema, 2003). She has also edited *Film and Body/Sexuality* (Shinwasha, 2006) and co-authored books, including *Male Bonding: East Asian Cinema and Homosociality* (Heibonsha, 2004), *The Total Image of Yoshida Yoshishige* (Sakuhinsha, 2004), and *Fighting Women: Female Action in Japanese Cinema* (Sakuhinsha, 2009).

JASPER SHARP

Jasper Sharp is a White Rose PhD student at Sheffield and York, as part of the Mixed Cinema Network. He is also an independent researcher, freelance writer and curator based in the United Kingdom, and the co-editor of the specialist Japanese cinema website Midnight Eye. Book publications include *The Midnight Eye Guide to New Japanese Film* (2003), joint-written with Tom Mes, *Behind the Pink Curtain: The Complete History of Japanese Sex Cinema* (2008) and the forthcoming *Historical Dictionary of Japanese Cinema*. His writing on film has appeared in a number of publications all over the world, including *Sight and Sound*, *Variety*, *Japan Times*, *Film International* and *3d World*, and he has contributed liner notes, commentaries and interviews to numerous Japanese film releases. As well as curating the Japanese program of London's Raindance Film Festival and advising for the Japan Foundation UK's annual touring program since 2005, he has curated seasons at the British Film Institute, the Deutsches Filmmuseum, the Cinematheque Quebecois and Thessaloniki International Film Festival.

MICHAEL SMITH

Michael Smith is a WREAC funded research postgraduate candidate at the University of Leeds/University of Sheffield under the supervision of Prof. Lúcia Nagib (Leeds) and Dr. Mika Ko (Sheffield). After undergraduate study at Sheffield Hallam (BA Film Studies, 2004), he took a short break from academia before returning to part-time study at the University of Leeds (MA World Cinemas, 2008). Michael spent the majority of 2009 living in Tokyo, where he undertook full-time language training at a private institution in addition to library and archive work relevant to his thesis. Now based in Leeds, he hopes to complete his doctoral research in early summer 2012.

RICHARD SMITH

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