

**Naoki Yamamoto, Ph.D.**

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**EDUCATION**

May 2012 Ph.D., Yale University (Film Studies/EALL)  
May 2009 M.Phil., Yale University  
May 2009 M.A., Yale University  
March 2003 M.A., Meiji Gakuin University, Japan  
March 2000 B.A., Meiji Gakuin University, Japan

**WORK EXPERIENCE**

2013-Present Assistant Professor, Department of Film and Media Studies (Affiliated with EALCS), 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**

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**

**1. Books**

*Dialectics without Synthesis: Realism and Japanese Film Theory in a Global Framework.*

Oakland: University of California Press, 2020.

*Tenkei-ki no mediorojii* [Mediology in Postwar Japan], co-edited with Toba Kōji. Tokyo: Shinwasha, 2019.

**2. Journal Articles, Book Chapters, Conference Proceedings**

“Negation of the Negation: Tracking Japanese Documentary Theory.” In *A Companion to Documentary Film History*, edited by Joshua Malitsky and Malin Wahlberg. Malden: Blackwell, forthcoming.

- “Soviet Montage Theory and Japanese Film criticism.” In *Japanese Cinema Book*, edited by Hideaki Fujii and Alastair Phillips. London: BFI, 2020.
- “Jobun: Tenkeiki to shite no 1950-nendai” [Introduction: The 1950s as a Transformative Period].” In *Tenkei-ki no mediorojii*. Pp. 7-20.
- “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*. Pp. 105-130.
- “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, 2019. Pp. 213-223.
- “Eigakan” [Movie Theater]. In *Amerika bunka jiten* [Encyclopedia of American Culture], edited by Matsumoto Yuko. Tokyo: Maruzen, 2018. Pp. 664-665.
- “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. 2 (Fall 2015): 368-387.
- “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 Yomoto 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.

### 3. Reviews, Reports, Festival Catalogues

- “The Reception of Paul Rotha in Postwar Japan: On Hanada Kiyoteru’s ‘Sur-documentary.’” In *The Creative Treatment of Grierson in Wartime Japan*, edited by Noriko Morita and Daigo Nakamura. Yamagata: Yamagata International Documentary Film Festival, 2019. Pp. 32-35.
- “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 6<sup>th</sup> Jeonju International Film Festival].” *Tosho shinbun*, June 2005.
- “Dai 6 kai Seoul josei eigasai hōkoku [Report on the 6<sup>th</sup> 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.

#### **4. 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 Michiko. 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.
- 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 intānashonarū 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. 158-16.
- 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 LECTURES**

- “Shiyō naki benshōhō: Gurōbaru na wakugumi ni okeru riarizumu to Nihon eiga riron [Dialectic without Synthesis: Realism and Japanese Film Theory in a Global Framework].” Invited lecture at Waseda University, Tokyo Japan, July 2019.
- “Sengo Nihon to eiga riron: Haniya Yutaka no ‘sonzaironteki’ eigaron nit suite [Postwar Japan and Film Theory: On Haniya Yutaka’s ‘Ontological’ Film Theory].” The Humanities in East Asia Colloquium series, Waseda University, Tokyo, Japan, July 2019.

- “Film Theory and Its Protean Origin: Pragmatism, Lebensphilosophie, and Gonda Yasunosuke.”  
Uncanny Histories, UCSB, Santa Barbara, CA, February 2019.
- “Form, Expression, Cinema: The Kyoto School of Philosophy and Wartime Japanese Film Theory,” Transcultural Cinema Forum.” Transcultural Cinema Forum, Kyoto University, Kyoto, Japan, December 2018.
- “Negation of the Negation: Tracking Documentary Theory in Japan,” Kyoto Asian Studies Group, Dōshisha University, Kyoto, Japan, November 2018.
- “Lukács, Fukumoto Kazuo, and Marxist Theory in Prewar Japan.” Lukács and the World: Rethinking the Global Circuits of Cultural Production, UCSB, Santa Barbara, CA, April 2018.
- “Dialectics without Synthesis: Tracking Documentary Film theory in Japan,” UC Berkeley, Berkeley, CA, November 2017.
- “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 8<sup>th</sup> Japanese Cinema Symposium, Meiji Gakuin University, Tokyo, Japan. May 2003.

### **PROFESSIONAL ACTIVITIES**

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| 2018         | Co-Organizer (with Glyn Salton-Cox), “Lukacs and the World: Rethinking the Global Circuits of Cultural Production,” conference, UCSB   |
| 2018-        | Member, Undergraduate Committee, Film and Media Studies, UCSB  |
| 2015-present | Member, Graduate Committee, Film and Media Studies, UCSB   |
| 2013-2015    | Member, Undergraduate Committee, Film and Media Studies, UCSB  |
| 2013-present | Editorial Collective, Kinema Club  |
| 2009         | Organizing Committee, <i>East Asia in Motion: Literature, Cinema, Dance</i> , The Department of East Asian Languages and Literature Conference, Yale University, CT, March 2009. |

### **LANGUAGES**

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

## **REFERNCES**

Aaron Gerow (Primary Adviser)  
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Yale University  
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