

Aaron A. Gerow

Abridged CV
aaron.gerow@yale.edu

Education

- 1987-1996 **University of Iowa**, Iowa City, Iowa, USA
Doctorate in film studies in the Communication Studies Department with a specialty in Japanese film history.
- 1989-1992 **University of Iowa**, Iowa City, Iowa, USA
Masters in Asian Civilizations in the Department of Asian Languages and Literatures. Specialization in Japanese literature.
- 1985-1987 **Columbia University**, New York, New York, USA.
Masters in film studies in the Film Division of the School of the Arts.
- 1982-1985 **Columbia University**, New York, New York, USA.
Graduated *summa cum laude* with a major in Philosophy/Economics.

Work Experience

- 2004- **Yale University**, New Haven, CT, USA
Assistant, associate and then professor of Japanese film and media with a joint appointment between Film and Media Studies and East Asian Languages and Literatures. Duties have included Director of Undergraduate Studies for the Film Studies Program and Director of Graduate Studies for East Asian Studies and East Asian Languages and Literatures.
- 1997- 2003 **Yokohama National University**, Yokohama, Japan.
Associate professor in the International Student Center, specializing in teaching modern Japanese culture in English to international and Japanese students. Program co-coordinator for the Junior Year Overseas at Yokohama National University (JOY) Program.
- 2001-2004 **Meiji Gakuin University**, Tokyo, Japan.
Adjunct lecturer in the Graduate School of Literature.
- 1997-2001 **Meiji Gakuin University**, Tokyo, Japan.
Adjunct lecturer in the Department of Arts, Faculty of Literature.
- 1997-1998 **Waseda University**, Tokyo, Japan.
Part-time lecturer in the Faculty of Commerce, teaching courses in English expression.

Publications:

Books (as author):

Visions of Japanese Modernity: Articulations of Cinema, Nation and Spectatorship, 1895-1925. University of California Press, 2010.

Sections have been reprinted in several other publications.
Japanese edition will be published by the University of Tokyo Press.

Research Guide to Japanese Film Studies. Ann Arbor, MI: Center for Japanese Studies, University of Michigan, 2009. Co-authored with Abé Mark Nornes. An updated Japanese edition, *Nihon eiga kenkyū e no gaidobukku*, was published by Yumani Shobō in June 2016.

A Page of Madness: Cinema and Modernity in 1920s Japan. Ann Arbor, MI: Center for Japanese Studies, University of Michigan, 2008.

Kitano Takeshi. London: British Film Institute, 2007.

Books/Catalogs/Special Issues (as editor and/or co-author):

"Decentering Theory: Reconsidering the History of Japanese Film Theory." *Review of Japanese Culture and Society* 22 (December 2010). Editor of a special issue.

Nihon eiga wa ikite iru (Tokyo: Iwanami Shoten, 2010).
Cooperating editor (*henshū kyōryoku*) on this eight-volume series.

In Praise of Film Studies: Essays in Honor of Makino Mamoru.
Yokohama, Ann Arbor: Kinema Club, 2001. Co-editor with Abé Mark Nornes, also contributor, translator, and designer.

Articles (book chapters, catalog articles, introductions):

"Ozu to Asia via Hasumi," *Reorienting Ozu: A Master and His Influence*. Ed. Jinhee Choi. New York: Oxford University Press, 2018. Pp. 45–58.

"From Film to Television: Early Theories of Television in Japan," *Media Theory in Japan*. Eds. Marc Steinberg and Alex Zahlten. Durham: Duke University Press, 2017. Pp. 33–51.

"Globalism, New Media, and Cinematically Imagining the Inescapable Japan," *Routledge Handbook of East Asian Popular Culture*. Eds. Koichi Iwabuchi, Chris Berry, and Eva Tsai. London: Routledge, 2017. Pp. 86–92.

"Kurosawa Kiyoshi, Dis/continuity, and the Ghostly Ethics of Meaning and Auteurship." *The Global Auteur: The Politics of Authorship in 21st Century Cinema*. Eds. Seung-hoon Jeong and Jeremi Szaniawski. New York: Bloomsbury, 2016. Pp. 343–359.

"The Past of Japanese Science Fiction and Fantasy Movies." *Beyond Godzilla: Alternative Futures and Fantasies in Japanese Cinema*. Ed. Mark Schilling. Udine: Centro Espressioni Cinematografiche, 2016. Pp. 33–40, 151–155. In English and Italian.

"War and Nationalism in Recent Japanese Cinema: *Yamato*, *Kamikaze*, *Trauma*, and *Forgetting the Postwar*." *Divided Lenses*:

Screen Memories of War in East Asia. Eds. Chiho Sawada and Michael Berry. Honolulu: University of Hawai'i Press, 2016. Pp. 196-219.

"Tasha to iu manazashi to senryaku: Richi to Andāson no *The Japanese Film* no fukuzatsuna kanōsei" [The Strategy and Gaze of the Other: The Complex Possibilities of Richie and Anderson's *The Japanese Film*]. *Nihon eiga no kaigai shinshutsu—Bunka senryaku no rekishi* [The Expansion of Japanese Cinema Abroad: A History of Cultural Strategy]. Ed. Iwamoto Kenji. Tokyo: Shinwasha, 2015. Pp. 321-336.

"Critical Receptions: Historical Conceptions of Japanese Film Criticism." *Oxford Handbook of Japanese Cinema*. Ed. Miyao Daisuke. Cambridge: Oxford University Press, 2014. Pp. 61-78.

"Retrospective Irony: Film Festivals and Japanese Cinema History." *Film Festival Yearbook 5: Archival Film Festivals*. Ed. Alex Marlow-Mann. St. Andrews: St. Andrews Film Studies, 2013. Pp. 189-199.

"Japan." *The International Film Musical*. Ed. Corey Creekmur and Linda Mokdad. Edinburgh: Edinburgh University Press, 2012. Pp. 157-170.

"Japanese Film and Television." *Routledge Handbook on Japanese Culture and Society*. Eds. Victoria Lyon Bestor and Theodore C. Bestor, with Akiko Yamagata. London: Routledge, 2011. Pp. 213-225.

"Aoyama Shinji." *Fifty Contemporary Film Directors*. Second Edition. Ed. Yvonne Tasker. London: Routledge, 2011. Pp. 27-38.

"Benshi ni tsuite: Juyō kisei to eigateki shutaisei" [Speaking of the Benshi: Regulation, Reception, and Cinematic Subjectivity]. *Nihon eiga wa ikite iru 2: Eigashi o yominaosu* [Japanese Cinema Is Alive 1: Re-reading Film History]. Ed. Yomota Inuhiko, et al. Tokyo: Iwanami Shoten, 2010. Pp. 117-159. Trans. by Tsunoda Takuya.

"Nihon/eiga/riron" [Japan/Cinema/Theory]. *Nihon eiga wa ikite iru 1: Nihon eiga wa ikite iru* [Japanese Cinema Is Alive 1: Japanese Cinema Is Alive]. Ed. Yomota Inuhiko, et al. Tokyo: Iwanami Shoten, 2010. Pp. 159-199. Trans. by Tsunoda Takuya.

"Kind Participation: Postmodern Consumption and Capital with Japan's Telop TV." *Television, Japan, and Globalization*. Eds. Mitsuhiro Yoshimoto, Eva Tsai, JungBong Choi. Ann Arbor: Center for Japanese Studies, University of Michigan, 2010. Pp. 117-150.

"Narrating the Nation-ality of a Cinema: The Case of Japanese Prewar Film." *The Culture of Japanese Fascism*. Ed. Alan Tansman. Durham, NC: Duke University Press, 2009. Pp. 185-211.

"Playing with Postmodernism: Morita Yoshimitsu's *Family Game*." *Japanese Cinema: Texts and Contexts*. Eds. Alastair Phillips and Julian Stringer. London: Routledge, 2008. Pp. 240-252.

"Wrestling with Godzilla: Manga Monsters, Puroresu and the National Body." *In Godzilla's Footsteps*. Eds. William Tsutsui and Michiko Ito. New York: Palgrave Macmillan, 2006. Pp. 63-81.

"Nation, Citizenship and Cinema." *A Companion to the Anthropology of Japan*. Ed. Jennifer Robertson. Malden, MA: Blackwell Publishers, 2005. Pp. 400-414.

"From the National Gaze to Multiple Gazes: Representations of Okinawa in Recent Japanese Cinema." *Islands of Discontent: Okinawan Responses to Japanese and American Power*. Eds. Laura Hein and Mark Selden. Lanham: Rowman and Littlefield, 2003. Pp. 273-307.

"Ripetizione e rottura nei film di Kawase Naomi" (Repetition and Rupture in the Films of Kawase Naomi), *Kawase Naomi: i film i cinema*. Ed. Maria Roberto Novielli. Torino: Effata Editrice, 2002. Pp. 30-37. In Italian.

"The Industrial Ichikawa: Ichikawa Kon after 1976." *Kon Ichikawa*. Ed. James Quandt. Ontario: Cinematheque Ontario, 2001. Pp. 385-397.

"The Word Before the Image: Criticism, the Screenplay, and the Regulation of Meaning in Prewar Japanese Film Culture." *Word and Image in Japanese Cinema*. Eds. Carole Cavanaugh and Dennis Washburn. Cambridge: Cambridge University Press, 2000. Pp. 3-35.

"Consuming Asia, Consuming Japan: The New Neonationalist Revisionism in Japan." *Censoring History: Citizenship and Memory in Japan, Germany, and the United States*. Eds. Mark Selden and Laura Hein. Armonk, NY: M. E. Sharpe, 2000. Pp. 74-95. Revised version of *Bulletin of Concerned Asian Scholars* article.

"Miyamoto Musashi to senjichū no kankyaku" (Miyamoto Musashi and Wartime Spectators). *Eiga kantoku Mizoguchi Kenji* (Film Director Mizoguchi Kenji). Ed. Yomota Inuhiko. Tokyo: Shinyōsha, 1999. Pp. 226-250. In Japanese.

Articles (periodicals):

"Kawabata and Cinema: The Ambivalence of Knowledge, Medium, and Influence." *Japan Forum* 30.1 (2018): 26-41. Invited submission as part of the special issue "Kawabata Yasunari in the Twenty-First Century."

"Colonial Era Korean Cinema and the Problem of Internalization," *Trans-Humanities* 8.1 (2015): 27-46.

"War and Nationalism in *Yamato*: Trauma and Forgetting the

Postwar." *The Asia-Pacific Journal: Japan Focus* 9.24 (13 June 2011): <http://www.japanfocus.org/-Aaron-Gerow/3545>

"Introduction" and "The Process of Theory: Reading Gonda Yasunosuke and Early Film Theory," *Review of Japanese Culture and Society* 22 (December 2010): 1-13, 37-43.

"The Homelessness of Style and the Problems of Studying Miike Takashi." *Canadian Journal of Film Studies/Revue Canadienne d'Études Cinématographiques* 18.1 (Spring 2009): 24-43. In a special issue, "Contemporary Japanese Cinema in Transition"

"Fantasies of War and Nation in Recent Japanese Cinema." *Japan Focus* (20 February 2006): <http://www.japanfocus.org/products/details/1707>

"Nichijō toshite no Hariuddo to sekai kankyaku no shihai" (Vernacular Hollywood and Its Dominance of World Audiences). *Gendai shisō rinji zōkan* (Modern Thought) 31.8 (June 2003): 124-131. In Japanese.

"Tatakau kankyaku: Dai Tō-a Kyōeiken no Nihon eiga to juyō no mondai" (Fighting for Viewers: Wartime Japanese Film and the Asian Audience). *Gendai shisō* (Modern Thought) 30.9 (July 2002): 139-149. In Japanese.

"The Empty Return: Circularity and Repetition in Recent Japanese Horror Films." *Minikomi: Informationen des Akademischen Arbeitskreis Japan* N. 64 (2002): 19-24.

"Recognizing 'Others' in a New Japanese Cinema." *Japan Foundation Newsletter* 29.2 (January 2002): 1-6. Also available online: http://www.jpf.go.jp/e/publish/periodic/jfn/back.html#jfn29_2

"One Print in the Age of Mechanical Reproduction: Culture and Industry in 1910s Japan." *Screening the Past* 11 (2000). <http://www.latrobe.edu.au/screeningthepast/firstrelease/fr1100/agfr11e.htm>

"Gonda Yasunosuke to kankyaku no eiga bunmei" (Gonda Yasunosuke and the Film Civilization of Spectators). *Media-shi kenkyū* (Research in Media History) 10 (2000): 1-15. In Japanese.

"Ōshima to iu sakka, kankyaku to iu waisetsu: *Ai no koriida* saiban to poruno no seiji" (Oshima the Author and the Obscene Audience: The *In the Realm of the Senses* Trial and the Politics of Pornography). *Yuriika* (Eureka) 32.1 (January 2000): 188-197. In Japanese.

"A Scene at the Threshold: Liminality in the Films of Kitano Takeshi," *Asian Cinema* 10.2 (Spring/Summer 1999): 107-115. Revised English version of *Kitano Beat Takeshi* essay.

"Zuzō toshite no *Sensōron*" (*On War as a Visual Text*). *Sekai* (The World) 656 (December 1998): 118-123. In Japanese.

"Eiga no ta no kanōsei: *Kurutta ichipeiji* no juyō to eizō no kōdo-ka" (The Other Possibilities of Cinema: The Reception of A Page of Madness and the Codification of the Image). *Gengo bunka* (*Meiji Gakuin Daigaku Gengo Bunka Kenkyūjo*) (Linguistic Culture) 15 (1998): 66-80. In Japanese.

"Nihonjin" Kitano Takeshi: *Hana-Bi* to nashonaru shinema no keisei" (The Japanese Kitano Takeshi: *Hana-Bi* and the Formation of a National Cinema). *Yuriika* rinji zōkan (Eureka Special Issue) 30.3 (February 1998): 42-51. In Japanese.

"Jigoma to eiga no 'hakken'—Nihon eiga gensetsushi josetsu" (*Zigomar* and the "Discovery" of Cinema: An Introduction to a Discursive History of Japanese Film). *Eizōgaku* (Image Studies) 58 (1997): 34-50. In Japanese.

"The Self Seen as Other: Akutagawa and Film." *Literature/Film Quarterly* 23.3 (1995): 197-203.

"The Benshi's New Face: Defining Cinema in Taisho Japan." *Iconics* 3 (1994): 69-86.

"Seijun no eiga, mo ichido mite shinitai!: Suzuki Seijun mondai to posuto modan kankyakusei" ("I Want to See Seijun's Films Once More and Die": The Suzuki Seijun Incident and Postmodern Spectatorship). Translated into Japanese by Morimoto Masashi. *Image Forum* 169 (Feb. 1994): 75-83.

"Celluloid Masks: The Cinematic Image and the Image of Japan." *Iris* 16 (Spring 1993): 23-36.

On Internet:

Kinema Club. Co-program and manage WWW site for the scholarly study of Japanese cinema and television: <http://kinemaclub.org>
The site is also a peer-reviewed publication.

KineJapan, hands-on manager of 800-member newsgroup dedicated to Japanese moving image scholarship. Co-founder and owner with Abé Mark Nornes and Maureen Donovan.

Tangemania. Manage own Japanese film scholarship information website: www.aarongerow.com

Eli Scholar. Selected works available on the Yale repository: <https://works.bepress.com/aarongerow/>

Awards and Fellowships:

2017-2018 Asakawa Kan'ichi Fellowship

2017	American Council of Learned Societies Fellowship
2010-2011	Whitney Humanities Center Fellow
2009-2010	Asakawa Kan'ichi Fellowship
2009	Samuel and Ronnie Heyman Prize for Outstanding Scholarly Research
2009	Frederick W. Hilles Publication Fund
2006-2007	Morse Junior Faculty Fellowship in the Humanities (Yale University)
2005-2006	A. Whitney Griswold Faculty Research Fund
2003	Japan Foundation Grant for Participation in International Conferences (Dispatch)
1992-1993	Japan Foundation Dissertation Research Fellow
1992	Northeast Asia Council of the Association for Asian Studies Grant for Area Studies
1988, 1989	Stanley Summer Language Scholarships
1987-1991	Iowa University Fellow
1984	Elected to Phi Beta Kappa
1982-1983	John Jay Scholar, Columbia University