

Aaron A. Gerow

Abridged CV

aaron.gerow@yale.edu

Office: East Asian Languages and Literatures
Yale University
PO Box 208201
New Haven, CT 06520-8201 USA
Phone: 1-203-432-4668

Education

1987-1996 **University of Iowa**, Iowa City, Iowa, USA
Ph.D. in film studies in the Communication Studies Department with a specialty in Japanese film history.

Work Experience

2004- **Yale University**, New Haven, CT, USA
A. Whitney Griswold Professor of East Asian Languages and Literatures and Film and Media Studies. Currently chair of East Asian Languages and Literatures.

1997- 2003 **Yokohama National University**, Yokohama, Japan.
Associate professor in the International Student Center.

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.

Publications:

Books (as author):

- *Visions of Japanese Modernity: Articulations of Cinema, Nation and Spectatorship, 1895-1925.* University of California Press, 2010.
- *Research Guide to Japanese Film Studies.* Ann Arbor, MI: Center for Japanese Studies, University of Michigan, 2009. Co-authored with Markus Nornes.
- *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):

- *Bunka eiga kenkyū.* Yumani Shobō, 2021. Journal reprint.
- *Eiga geijutsu kenkyū.* Yumani Shobō, 2020–21. Journal reprint.
- *Eiga kagaku kenkyū.* Yumani Shobō, 2019. Journal reprint.
- *Nihon senzen eigaron shusei: Eira riron no saihakken / Rediscovering Classical Japanese Film Theory—An Anthology.* Yumani Shobō, 2018. Co-edited with Iwamoto Kenji and Markus Nornes.
- “Decentering Theory: Reconsidering the History of Japanese Film Theory.” *Review of Japanese Culture and Society* 22 (December 2010). Special issue.

- *In Praise of Film Studies: Essays in Honor of Makino Mamoru*. Yokohama, Ann Arbor: Kinema Club, 2001. Edited with Markus Nornes.

Articles (book chapters, catalog articles, introductions):

- "Early Cinema." *The Japanese Cinema Book*. Eds. Hideaki Fujiki and Alastair Phillips. London: BFI, 2020. Pp. 25-37.
- "'Tanpen' to iu jikansei—Murakami Haruki to eiga." *Bunka hyosho toshite no Murakami Haruki: Sekai no Haruki no yomikata*. Eds. Ishida Hitoshi and Antonin Bechler. Tokyo: Seikyusha, 2020. Pp. 226-239.
- "Ozu to Asia via Hasumi," *Reorienting Ozu: A Master and His Influence*. Ed. Jinhee Choi. New York: Oxford University Press, 2018. Pp. 45–58.
- "One Print in the Age of Mechanical Reproduction: Film Industry and Culture in 1910s Japan," *Early Cinema in Asia*. Ed. Nick Deocampo. Bloomington: Indiana University Press, 2017. Pp. 140–156.
- "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.
- "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.
- "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.
- "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*." *Nihon eiga no kaigai shinshutsu—Bunka senryaku no rekishi*. 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.
- "Japan." *The International Film Musical*. Ed. Corey Creekmur and Linda Mokdad. Edinburgh: Edinburgh University Press, 2012. Pp. 157–170.
- "Aoyama Shinji." *Fifty Contemporary Film Directors*. Second Edition. Ed. Yvonne Tasker. London: Routledge, 2011. Pp. 27–38.
- "Japanese Film and Television." *Routledge Handbook of Japanese Culture and Society*. Eds. Victoria Lyon Bestor and Theodore C. Bestor, with Akiko Yamagata. London: Routledge, 2011. Pp. 213-225.
- "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.
- "Benshi ni tsuite: Juyō kisei to eigateki shutaisei." *Nihon eiga wa ikite iru 2: Eigashi o yominaosu*. Ed. Yomota Inuhiko, et al. Tokyo: Iwanami Shoten, 2010. Pp. 117-159.
- "Nihon/eiga/riron." *Nihon eiga wa ikite iru 1: Nihon eiga wa ikite iru*. Ed. Yomota Inuhiko, et al. Tokyo: Iwanami Shoten, 2010. Pp. 159-199.
- "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.
- "Taiyō to Nihon no aida: Eiga ni okeru intanashonaruna rinri." *Eiga Taiyō ofisharu bukku*. Eds. Aleksander Sokurov, et al. Tokyo: Ōta Shuppan, 2006. Pp. 148-157.
- "Nation, Citizenship and Cinema." *A Companion to the Anthropology of Japan*. Ed. Jennifer Robertson. Malden, MA: Blackwell Publishers, 2005. Pp. 400-414.
- "Waku o hamidashite iru tasha." *Okinawa ni tachisukumu: Daigaku o koete shinkasuru chi*. Eds. Iwabuchi Kōichi, Tada Osamu and Tanaka Yasuhiro. Tokyo: Serika Shobō, 2004. Pp. 171-179.
- "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." *Kawase Naomi: i film i cinema*. Ed. Maria Roberto Novielli. Torino: Effata Editrice, 2002. Pp. 30-37.
- "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.
- "Miyamoto Musashi to senjichū no kankyaku." *Eiga kantoku Mizoguchi Kenji*. Ed. Yomota Inuhiko. Tokyo: Shinyōsha, 1999. Pp. 226-250.

Articles (periodicals):

- "Theorizing the Theory Complex in Japanese Film Studies," *Journal of Japanese and Korean Cinema* 11.2 (2019): 103-108.
- "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): <https://apjif.org/2011/9/24/Aaron-Gerow/3545/article.html>
- "Introduction: The Theory Complex" 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.
- "The Empty Return: Circularity and Repetition in Recent Japanese Horror Films." *Minikomi: Informationen des Akademischen Arbeitskreis Japan* N. 64 (2002): 19-24.
- "A Scene at the Threshold: Liminality in the Films of Kitano Takeshi," *Asian Cinema* 10.2 (Spring/Summer 1999): 107-115.
- "Fantasies of War and Nation in Recent Japanese Cinema." *Japan Focus* (20 February 2006): <https://apjif.org/-Aaron-Gerow/1707/article.html>
- "Tatakau kankyaku: Dai Tō-a Kyōeiken no Nihon eiga to juyō no mondai." *Gendai shisō* 30.9 (July 2002): 139-149.
- "Recognizing 'Others' in a New Japanese Cinema." *Japan Foundation Newsletter* 29.2 (January

- 2002): 1-6.
- "Gonda Yasunosuke to kankyaku no eiga bunmei." *Media-shi kenkyū* 10 (2000): 1-15.
 - "Ōshima to iu sakka, kankyaku to iu waisetsu: *Ai no koriida* saiban to poruno no seiji." *Yuriika* 32.1 (January 2000): 188-197.
 - "Zuzō toshite no *Sensōron*." *Sekai* 656 (December 1998): 118-123.
 - "Nihonjin" Kitano Takeshi: *Hana-Bi* to nashonaru shinema no keisei." *Yuriika* rinji zōkan 30.3 (February 1998): 42-51.
 - "Jigoma to eiga no 'hakken'—Nihon eiga gensetsushi josetsu." *Eizōgaku* 58 (1997): 34-50.
 - "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.
 - "Celluloid Masks: The Cinematic Image and the Image of Japan." *Iris* 16 (Spring 1993): 23-36.

Website:

www.aarongerow.com