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EDUCATION

- May 1996 Ph.D, Division of Critical Studies, School of Cinema/Television, University of Southern California. Dissertation: *Forest of Pressure – Japanese Documentary Film to 1946*. Committee: Michael Renov (chair), Marsha Kinder, Gordon Berger.
- May 1990 Master of Arts, Division of Critical Studies, School of Cinema/Television, University of Southern California.
- May 1986 Bachelor of Arts, Cinema Studies, Paracollege, St. Olaf College, Northfield, MN.

WORK EXPERIENCE

TEACHING

- 2021-present Interim Department Chair, Department of Asian Languages and Cultures.
- 1996-present Professor of Asian Cinema. Department of Film, Television and Media Studies, Department of Asian Languages and Cultures, School of Art & Design; University of Michigan, Ann Arbor, MI. Graduate seminars: Chinese and Japanese Cinema; Film and TV Historiography; Narration and Discipline in Asian Studies (team-taught); Documentary; Japanese Film Theory and Criticism. Undergraduate courses: International Film History; Film Theory; Asian Cinema; Japanese Cinema; Documentary; Dialogue of Violence: Cinema in WWII's Pacific Theater; Documentary in Theory and Practice (team-taught); Contemporary Chinese Art (team taught); Modern Empire in Pacific-Asia (team-taught); Fascist Cinema; Anime; Cinema Babel: Subtitling & Dubbing Practicum.
- 2017-2018 Visiting Professor. Waseda University, Tokyo.
- 2015 Visiting Professor. Josai University, Tokyo: two courses, East Asian film style and documentary.
- 2014-2015 Visiting Professor, Tokyo University (via Fulbright Fellowship).
- 2009-2014 Department Chair, Department of Screen Arts and Cultures.
- 2011 Visiting Professor, State Institute for Innovations in the Studies of Journalism, Communication and Mediated Society, Fudan University, Shanghai.
- 2008-2009 Edwin O. Reischauer Visiting Professor of Japanese Studies, Harvard University.
- 2004-2005 Visiting Professor, Waseda University (via Japan Foundation Fellowship).
- 2002-2004 Asian Languages and Cultures Associate Chair, University of Michigan
- 1999-2000 Visiting Professor, Meiji Gakuin University (via Fulbright Scholars Fellowship).
- 1996 Lecturer, History of International Cinema Course—Post WWII: Vanderbilt University, TN (Spring semester).
- 1995 Lecturer, History of Japanese Cinema Course: Colby College, Waterville, ME.
- 1993 Teaching Assistant, Introduction to Cinema Course: University of Southern California, Los Angeles, CA.
- 1989-1990, 1992 Head Teaching Assistant, International Cinema Course: University of Southern California, Los Angeles, CA.

CURATORIAL/EXHIBITION:

- 1990-1996, 2002-2005, 20012-2013 Coordinator, Yamagata International Documentary Film Festival, Tokyo, Japan. (Participate in overall design and realization of this international film festival.)
- 1988 Research Intern, Hawai'i International Film Festival: East-West Center, Honolulu, HI. (Conducted research and assisted director.)

- 1981-82 Assistant Manager: Mann National Theater, Westwood, Los Angeles, CA and also Fort Collins, CO.

CURRENT RESEARCH:

- Japanese Film Theory and Criticism Reader (in translation; co-edited with A. A. Gerow and Iwamoto Kenji).
- Critical Biography of Adachi Masao.
- Collected Film Theory of Adachi Masao (in translation; co-edited with Hirasawa Go and Adachi Masao).
- A History of Contemporary Japanese Documentary.

FILMS:

- *When We're Together* (co-directed with Chris McNamara, et al; 109 min. 2020)
- *The Big House* (documentary, co-directed, co-produced with Soda Kazuhiro and Terri Sarris, et al.; 119 min., 2018); Berlin Critics' Week (2018), Ann Arbor Film Festival (March 2018), Freep Film Festival (April 2018), Cinetopia (June 2018), UM Alumni Association Big House Immersion Weekend (September 2018); West Lake Film Festival (October 2018); Montreal Documentary Film Festival (November 2018); San Diego Asia Film Festival (November 2018); Riverside Saginaw Film Festival (November 2018); South Taiwan Film Festival (November 2018); Michigan Theater (Ann Arbor) theatrical run (October 2018); Spectacle Theater, NY (March 2019); Midland Art Center (May 2019); Beijing (May 2019); Obirin University, Tokyo (July 2019); Deptford Cinema, UK (October 2019); nationwide, 25-city theatrical distribution in Japan (6 June 2018-continuing). <https://vimeo.com/193406946> (password: bighouse2017)
- The Player *Played* (5-screen video installation, 7 min., 2017); UM Bicentennial (May 2017)
- *Winger—47° 32'9"N 95° 59'14"W* (documentary, 75 min., 2010). <https://vimeo.com/298708271> (password: Winter2019)
- *9/11* (experimental film, 43 min., 2002). <https://youtu.be/4iD4IN7H2js>

PUBLICATIONS:

BOOKS (AS AUTHOR):

- *Brushed in Light: Calligraphy in East Asian Cinema* (Ann Arbor: University of Michigan Press, 2021; includes an online corpus of 3,500 images; <https://doi.org/10.3998/mpub.11373292>).
- *Staging Memories: Hou Hsiao-hsien's City of Sadness*, with Yeh Yueh-yu (Ann Arbor: UM Maize Publishing, 2015—paper version, web version and iBooks enhanced, interactive version; <http://www.publishing.umich.edu/publications/maize-books/staging-memories/>).
- *A Research Guide to Japanese Film Studies*, with A. A. Gerow (Ann Arbor, MI: UM Center for Japanese Studies Publications Program, 2009).
 - Thoroughly updated version in Japanese translation: *Nihon Eiga Kenkyu e no Gaidobukku* (Tokyo: Yumani, 2016).
- *Cinema Babel: Translating Global Cinema* (Minneapolis: University of Minnesota Press, 2007).
- *Forest of Pressure: Ogawa Shinsuke and Postwar Japanese Documentary* (Minneapolis: University of Minnesota Press, 2007)
 - Chapter on Sanrizuka reprinted in *Japanese Cinema*, Vol. 3, ed. Nikki J.Y. Lee and Julian Stringer (London: Routledge, 2015).
 - Currently being translated into Chinese by Fudan University Press.
 - Reprinted Chapter 1 being translated for a Polish book

- *Japanese Documentary Film: The Meiji Era Through Hiroshima* (Minneapolis: University of Minnesota Press, 2003). Chapter on Prokino reprinted in *Japanese Cinema*, Vol. 2, ed. Nikki J.Y. Lee and Julian Stringer (London: Routledge, 2015).

BOOKS/EXHIBITION CATALOGS/REPRINTS (AS EDITOR AND/OR CO-EDITOR):

- Digital reprint of “Suzuki Seijun Problem Collection,” with a critical introduction by Michael Arnold (Ann Arbor: Center for Japanese Studies Electronic Publications, forthcoming). As editor.
- *Nihon Senzen Eiga-ronshu—Eiga Riron no Saihakken* [Rediscovering Classical Japanese Film Theory—An Anthology], (Tokyo: Yumani Shobo, 2018). An 800-page reader, co-edited with Iwamoto Kenji and Aaron Gerow.
- Film Section of the *Amerika Bunka Jiten* [Dictionary of American Culture] (Tokyo: Maruzen Shobo, 2018). As co-editor with Ikui Eiko.
- *Hallyu 2.0: The Korean Wave in the Age of Social Media* (Ann Arbor, MI: University of Michigan Press, 2015). As co-editor with Sangjoon Lee.
- *The Pink Book: The Japanese Eroducton and its Contexts* (New Haven: Kinema Club, 2014). As editor. <http://hdl.handle.net/2027.42/107423> (Over 10,000 downloads as of October 2019.)
- Digital reprint of David Bordwell, *Ozu and the Poetics of Cinema* (1988), with a new introduction by the author, color, and new scans of all images (Ann Arbor: Center for Japanese Studies Electronic Publications, 2007). As editor.
- Digital reprint of Noël Burch, *To the Distant Observer* (1979), with a new introduction by Harry Harootunian (Ann Arbor: Center for Japanese Studies Electronic Publications, 2004). As editor.
- Digital reprint of “Prewar Proletarian Film Movements Collection” (Ann Arbor: Center for Japanese Studies Electronic Publications, 2004). As co-editor and co-author of detailed annotations with Makino Mamoru. Contents include: monographs: *Eiga to Shihonshugi*, *Puroretaria Eiga no Chishiki*, *Puroretaria Eiga Undo no Tenbo*, *Puroretaria Eiga Nyumon*, *Puroretaria Eiga no Tame ni*, *Puroretaria Eiga Undo Riron*; journals (near complete runs): *Eiga no Eiga*, *Eiga Kaiho*, *Eiga Kōjō*, *Puroretaria Eiga*, *Shinko Eiga*, *Puroretaria Eiga*, *Purokino*, *Eiga Kurabu*, *Eiga Dokokai*, *Eiga Totsugekitai*, *Eicho*; films (in quicktime): *Yamamoto Senji kokubetsushiki*, *Yamasen Watamasa ro-no-so*, *Tochi*, *Dai junikai Tokyo Me De*, *Zensen*, *Supotsu*; and posters, newsletters and leaflets from the censors’ office. (Films temporarily taken offline when a commercial DVD was produced.)
- Digital reprint of Donald Richie, *Japanese Cinema: Film Style and National Character* (1971), with a new introduction by the author (Ann Arbor: Center for Japanese Studies Electronic Publications, 2004). As editor.
- Digital reprint of “Production Materials from *The Effects of the Atomic Bomb on Hiroshima and Nagasaki* (Ann Arbor: Center for Japanese Studies Electronic Publications, 2004). As editor and author of detailed annotations for original script, memorandum, letters and financial records.
- *In Praise of Film Studies: Essays in Honor of Makino Mamoru* (Victoria: Trafford/Kinema Club, 2001). As co-editor with Aaron Gerow and contributor.
- *Den’ei Nanahenge: Seven Transfigurations in Electric Shadows* (Tokyo: Cinematrix, 1995). As co-editor, co-writer of catalog for Yamagata Film Festival program on the centenary of cinema.

- *The Japan/America Film Wars: World War II Propaganda and Its Cultural Contexts* (New York: Harwood Academic Publishers, 1994). English book version of *Media Wars: Then & Now*.
- *In Our Own Eyes* (Tokyo: Cinematrix, 1993). As co-editor of six bilingual catalogs and a Japanese language poster/pamphlet.
- *Nichibei Eigasen* [Japan/America Film War], (Tokyo: Seikyusha, 1992). Japanese-language book version of *Media Wars: Then & Now*.
- *Media Wars: Then & Now* (Tokyo: Cinematrix, 1991). Co-edited, co-wrote, and laid out bilingual catalog for the Yamagata International Documentary Film Festival.

ARTICLES (BOOK CHAPTERS AND CATALOG ARTICLES):

- “Starting from Zero,” *Seishin O* (Tokyo: Tofoo, 2020), 8-13.
- “Exporting ‘Content’ in the Face of Indifference,” ERIA Discussion Paper Series (September 2019), 1-24.
- “Repatriation: A Very Personal Division,” in *Rediscovering Korean Cinema*, ed. Sangjoon Lee (Ann Arbor: University of Michigan Press, 2019), 385-394.
- “Hanpatsu Suru Eiga” [Films that Fight], *Tenzo* catalog (Tokyo: Kuzoku 2019).
- “Atogaki—Shisen ni Taishite no Shisen” [Afterword: A View on a View], in Soda Kazuhiro, *The Big House: Amerika o Toru* [The Big House: Shooting America], (Tokyo: Iwanami, 2018), 237-245.
- “The Hand that Wrote *Everything Visible is Empty*: The Traces Left by Matsumoto Toshio,” *Sputnik* (October 2017), 28-30.
- “Ranyoteki Jimaku no Tame ni Saiko” [Afterthoughts on “For an Abusive Subtitling”], *Honyaku Tsuyaku Kenkyu no Chihei* (Tokyo: Koyo Shobo, 2017), 2-48.
- “Teaching Audio Visual Translation,” in *Teaching Translation: Programs, Courses, Pedagogies*, ed. Lawrence Venuti (London: Routledge, 2016), 102-109.
- “Marking the Body: The Axiographics of the Visible Hidden Camera,” in *DV-Made China: Digital Subjects and Social Transformations*, ed. Zhang Zhen and Angela Zito (Honolulu: University of Hawai’i Press, 2015), 29-56.
- “Hou Hsiao-hsien and Narrative Space,” *Hou Hsiao-hsien*, ed. Richard Suchenski (Vienna: Österreichisches Filmmuseum and New York: Columbia University Press, 2014), 154-168.
- “Eastwards,” *The Documentary Film Book*, ed. Brian Winston (London: BFI, 2013), 209-216.
- “Yamagata—Asia—Europe: The International Film Festival Short-Circuit,” *Oxford Handbook of Japanese Cinema*, ed. Daisuke Miyao (Oxford: Oxford University Press, 2013), 251-268.
 - Currently being translated into Italian.
- “Misshitsu no Hikari Kagayaku Me” [The Twinkling Eyes of the Secret Room], trans. Matsumoto Junichiro, in *Wakamatsu Koji: Tatakai Tsuzuketa Kisai*, ed. Hirasawa Go (Tokyo: Kawade Mu Mukku Bessatsu Geijutsu, 2013), 184-187.
- “Asian Film Festivals, Translation, and the International Film Festival Short Circuit,” in *Film Festival Yearbook 3: Film Festivals and East Asia*, ed. Dina Jordanova with Ruby Cheung (St. Andrews: St. Andrews Film Studies, 2011), 42-45.
 - Reprinted in *The Film Festival Reader* (St. Andrews: St. Andrews Film Studies 2013), 151-153.

- “Ogawa Puro, Sono Undo to Shite no Eiga ni Okeru Ongakusei” [Ogawa Pro and the Musicality of Movement Cinema], trans. Mizuno Sachiko, in *Nihon Eiga wa Ikiteiru*, vol. 7, ed. Ishizaka Kenji (Tokyo, 2010: Iwanami Shoten), 1-34.
- “The International Migration of *Kinema Junpo*: Page-by-Page, Issue-by-Issue, Year-by-Year,” in reprint of 1930s era *Kinema Junpo* (Tokyo: Bunsei Shoin, 2009).
- “The Obtrusive and Bewildering Cinema of Hara Kazuo,” in *Camera Obtrusa: The Action Documentaries of Hara Kazuo* (Berkeley: Kaya Press, 2009), xi-xvi.
- “Nichibeigasen: Then as Now,” *Festival Report Special Edition: Supplement* (Tokyo: Yamagata International Documentary Film Festival, 2008), 15-16.
- “The Riddle of the Vase: Ozu Yasujiro’s *Late Spring*,” in *Japanese Cinema: Texts and Contexts*, ed. Julian Stringer and Alastair Phillips (New York: Routledge, 2007), 78-89.
 - Translated into Portuguese as “O enigma do vaso: “Primavera Tardia” de Yasujiro Ozu,” trans. Miguel Patrício, *À Pala de Walsh* (5 May 2021): <http://www.apaladewalsh.com/2021/05/o-enigma-do-vaso-primavera-tardia-de-yasujiro-ozu>.
- “Ogawa Purodakushon ga Egaku Sengo Chizu” [The Postwar Mapping of Ogawa Productions], in *Ogawa Shinsuke Eiga no Karekata e* (Tokyo: Musashino University, 2007), 48-53.
- “Nihon Dokyumentarii no Reimei: Kamei Fumio—Purokino kara no Keisho” [The Dawn of Japanese Documentary: Kamei Fumio—In the Steps of Prokino] in *Dokyumentarii Eiga wa Kataru: Sakka Intabyu no Kiseki* (Tokyo: Miraisha, 2006): 10-15.
- “Jigoma no Ukairo” [The Detours of *Zigomar*] in reprint of Kuwano Toka, *Tantei Shosetsu Jigoma* (1922), trans. Shibazaki Akinori (Tokyo: Yumani, 2006), 349-362.
- “Eiga Seisaku Shudan to shite no Ogawa Purodakushon,” *Tsuchi, Kushi, Kuko* (Narita: Rekishi Densho Inkai, 2006), 40-42.
- “Tane o Shinjita Urashima Saburo” [Urashima Saburo, Who had Faith in a Seed] in reprint of Urashima Saburo, *Katsudo Shashin no Tane Akashi* (1922), trans. Shibazaki Akinori (Tokyo: Yumani, 2005), 1-11.
- “Newsreels Under Pressure,” Yamagata International Film Festival Catalog (Yamagata: YIDFF, 2003): 83-84.
- “Private Reality,” in *Identity Replays: Realism and Cinema*, ed. Ivonne Margulies (Duke University Press, 2003), 145-163.
- “The Typical Genius of Kamei Fumio,” in *Kamei Fumio 1908-1987* (Yamagata: YIDFF, 2001): 43-51.
- “Fukuda Katsuhiko no Eigazukuri to Ogawa-puro e no Michi” [Fukuda Katsuhiko and the Way to Ogawa Productions], *Eigazukuri to Mura e no Michi: Fukuda Katsuhiko no Shigoto*, ed. Hatano Katsue, (Tokyo: Fukuda Katsuhiko Film Library, 2000), 8-11; in English: 12-13.
- “The Body at the Center: *The Effects of the Atomic Bomb on Hiroshima and Nagasaki*,” in *Hibakusha Cinema: Hiroshima, Nagasaki and the Nuclear Image in Japanese Film*, ed. Mick Broderick (London: KPI, 1996), 121-160.
 - Reprinted in Japanese language as “Chushin ni aru katamari—*Hiroshima, Nagasaki ni okeru genshibakudan no koka*,” trans. Shibazaki Akinori, *Hibakusha Shinema* (Tokyo: Gendai Shokan, 1999), 111-144, 244-235.
- “L’honneur national sauvé? L’exposition du cinquantenaire” [Tainting National Space — The Enola Gay and What is Missing], in *Hiroshima 50 ans: Japon-Amérique, mémoires au nucléaire* ed. by Maya Todeschini (Paris: Éditions Autrement, 1995), 171-183.

- Reprinted in Japanese language as “Sumisusonian no Zassetsu” [The Breakdown of the Smithsonian Institution], *Kakujidai ni Ikiru Watashitachi—Hiroshima, Nagasaki kara Gojunen* [We Who Live in the Nuclear Era—Fifty Years Since Hiroshima and Nagasaki], (Tokyo: Jiji Press, 1995), 279-303.
- “‘Nippon . . . Philippines . . . Peace’” [‘Nippon . . . Firippin . . . heiwa’] in *Herarudo de Reon kantoku o megutte* [On Geraldo de Leon], (Tokyo: ASEAN Bunka Center, 1995), 61-79. [in English and Japanese]
- “Cherry Blossoms and Corpses: Representations of Violence from WWII,” *Media Wars: Then & Now* (Tokyo: YIDFF, 1991): 115-128.
 - Reprinted in *Nichibei eigasen* [Japan/America Film War], (Tokyo: Seikyusha, 1992), 176-196.
 - Reprinted in *The Japan/America Film Wars: World War II Propaganda and Its Cultural Contexts* (New York: Harwood Academic Publishers, 1994), 147-161.

ARTICLES (PERIODICALS):

- “Time Traveling through Asian Documentary’s Pasts and Futures,” *Chinese Independent Cinema Observer* 1 (January 2021): 87-94.
- “Subtitling Calligraphy,” *Journal of Chinese Film Studies* 1.1 (2021): 1-19. [<https://doi.org/10.1515/jcfs-2021-0004>]
- “Filmless Festivals and Dragon Seals: Independent Cinema in China,” *Film Quarterly* 72.3 (Spring 2019): 78-86.
- “Tamura Masaki Obituary: Great Japanese Cinematographer Who Was ‘Impossible to Imitate,’” *Sight & Sound* (16 August 2018; <https://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/obituaries/tamura-masaki-japanese-cinematographer-shinsuke-ogawa-pro-collective-sanrizuka-series>).
- “Dui ‘Huyu Yexing Zimu’ Yiwen de Dikao Huo Yingshi Fanyi Zhong Kuiqian de Duo mo Tai” [Afterthoughts on “For an Abusive Subtitling], *Translogopoeia: A Fudan Journal of Translation Studies* 1 (September 2017): 464-504.
- “Collective Wisdom,” *Sight & Sound* 26.12 (December 2016): 50-51.
- “Le *benshi* et la cinema parlant au Japon,” trans. Jean-François Cornu, *L’Écran traduit* 5 (Summer 2016): 28-36.
- “*Wages of Resistance* and the Spiritual Problem of Sanrizuka,” *Senses of Cinema* 76 (September 2015): <http://sensesofcinema.com/2015/documentary-in-asia/wages-of-resistance-documentary/>
- Voter, “*Sight & Sound* Top 10 Documentaries of All Time Poll,” *Sight & Sound* (2014): <http://www.bfi.org.uk/sight-sound-magazine/greatest-docs-full-poll/#/?poll=combined&voter=cefec2>.
- “Sonzai Shienai Ginintachi no Rentai: Yamagata de no Ogawa Shinsuke” (“The Impossible Solidarity of the Righteous: Ogawa in Yamagata”), trans. Keino Yutaro, *Neo-Neo* 1.2 (2013): 70. (Extended version online: <http://webneo.org/archives/10227>)
- “The Crux,” response to special issue on Asia-Pacific Documentary, *Concentric: Literary and Cultural Studies: Literary and Cultural Studies* (Taipei) 39.1 (March 2013): 189-202.
- “The Creation and Construction of Asian Cinema Redux,” *Film History*, 25.1-2 (2013): 175-187.
- Voter, “*Sight & Sound* Top 10 Films of All Time Poll,” *Sight & Sound* (2012): <http://explore.bfi.org.uk/sightandsoundpolls/2012/voter/846>.
- “Bulldozers, Bibles, and Very Sharp Knives: The Chinese Independent Documentary Scene,” *Film Quarterly* 63.1 (Fall 2009): 50-55.

- Reprinted in *Film Festival Yearbook 3: Film Festivals and East Asia*, ed. Iordanova, Dina with Ruby Cheung (St. Andrews: St. Andrews Film Studies, 2011), 120-131.
- “Sanrizuka no Kowakuteki Kukan ni te Jikan o Shikakuka Suru” [Visualizing Time in the Enchanted Space of Sanrizuka], trans. Yamamoto Naoki *Gendai Shiso* 35.13 (2007): 92.
- “Zu Mimesis und musikalischem Element in Ogawa Shinsukes Dokumentarfilmen” [Mimesis and Musicality in the Documentary of Ogawa Shinsuke], *Nachrichten* (Hamburg) 181-182 (2007): 115-129.
- “X-Treme Private Documentary: Michael Moore and Kazuo Hara,” *The Journal of the International Institute* 15.1 (Fall 2007): 9.
- “Obituary: Sato Makoto,” *Documentary Box* 28 (October 2007): 34-35.
- “Why Not?/ ‘Yarisugi’: The Yamagata Way,” *Documentary Box* 28 (October 2007): 12-15.
- “Nippon Connection’s Anti-Canon,” *Midnight Eye* (September 13, 2006), (www.midnighteye.com/features/nippon-connections-anti-canon.shtml)
- “ATG in a Forest of Pressure,” *Minikomi: Against the Grain—Changes in Japanese Cinema of the Early 1960s & 1970s*, 70 (October 2003): 41-48. [https://journals.univie.ac.at/index.php/aaaj/article/view/070_041-048_ART_NORNES2005]
- “Adachi Roman to Jidenteki Kyotei” [Adachi Romanticism and the Autobiographical Pact], trans. Yamamoto Naoki, *Jokyo* 4.6 (June 2003): 174-177.
- “The Postwar Documentary Trace: Groping in the Dark,” in *Open to the Public: Studies in Japan’s Recent Past*, ed. Leslie Pincus, a special issue of *Positions* 10.1 (Spring 2002): 39-78.
 - Translated into Spanish as: “El Rastro del Cine Documental Japonés de Posguerra: A Tientas en la Oscuridad,” *El Cine de los Mil Años: Una aproximación Histórica y Estética al Cine Documental Japonés (1945-2005)* (Pamplona: Punto de Vista, 2006), 56-88.
 - Excerpted as “Ogawa Shinsuke’s Narita Stories,” in *The 29th Hong Kong Film Festival* catalog (2015), 245-247.
 - Reprinted in *The Documentary Film Reader: History, Theory, Criticism*, ed. Jonathan Kahana (London: Oxford University Press, 2016).
- Nornes, A. M. and Mitsuhiro Yoshimoto. “Where is Japanese Cinema Studies?” *Asian Studies Newsletter* 44.4 (Fall 1999): 12-13.
- “Poru Ruta and the Politics of Translation,” *Cinema Journal* 38.3 (Spring 1999): 91-108.
 - Reprinted in *Screening the Past* 7 (July 1999) (<http://www.latrobe.edu.au/www/screeningthepast/firstrelease/fr0799/MNfr7c.htm>).
 - Reprinted in *Breaking Boundaries—From Grierson to Docu-Soap*, ed. John Izod and Richard Kilborn, with Matthew Hibberd (Luton: University of Luton Press, 2000), 59-69.
 - Reprinted in *Critical Readings in Translation Studies*, ed. Mona Baker (London: Routledge, 2010).
 - Reprinted in *Translation Studies: Critical Concepts in Linguistics*, Vol. 1, ed. Mona Baker (London: Routledge, 2009).
 - Reprinted in *The Grierson Effect*, ed. Deane Williams and Zoë Druick (London: Palgrave MacMillan, 2014), 59-78.
 - Translated into Japanese as “Poru Rosa to Honyaku no Seijigaku,” in *The Creative Treatment of Grierson in Wartime Japan* (Tokyo: Yamagata International Film Festival, 2019), 42-52.
 - Currently under translation into Chinese by Lily Chen Jirong (Liaoning Normal University, PRC), forthcoming.
- “Toward an Abusive Subtitling: Illuminating Cinema’s Apparatus of Translation,” *Film Quarterly* 52.3 (Spring 1999): 17-34.

- Reprinted in German as “Ein Pladoyer für den Mibbrauch von Untertiteln,” trans. Gabriele Pauer, in *Minikomi* 61 (March 2001): 9-18.
- Revised and reprinted in *The Translation Studies Reader*, ed. Lawrence Venuti (London: Routledge, 2004), 447-468.
- Reprinted in Japanese as “Akutai-teki Jimaku no Tame Ni,” trans. Yamamoto Naoki, in *Gengo Bunka* 22 (2005): 161-195.
- “Amerika ni Okeru Kokyo Joei no Jokyo: Mishigan Shu, An Aabaa no Baai” [The Non-Profit Screening Situation: The Case of Ann Arbor, Michigan], *Network* 7 (Winter 1998), 8-11.
- “The Theater of a Thousand Years,” *The Journal of the International Institute* 4.2 (Winter 1997): 8-9.
 - Translated into French as “Le théâtre (vieux) de mille ans,” trans. Bastian Meiresonne, in *Eiga Go Go!* (1997: http://eigagogo.free.fr/Articles/Ogawa/ogawa_5.htm).
- “Narrating National Sadness: Cinematic Mapping and Hypertextual Dispersion,” *CinemaSpace* (Summer 1994), co-written with Yeh Yueh-yu, (<http://cinemaspace.berkeley.edu/Papers/CityOfSadness/table.html>). VRML 1.0 version, 1997.
- “Our Presence is Our Absence: History and Memory,” *Asian America: Journal of Culture and the Arts* 2 (Winter 1993): 167-171.
- “Sekai no Yutaka na Tayosei o Kanjitoru” [Feeling the Richness of the World's Variety], trans. by Koizumi Isamu, *Eiga Shinbun* 103 (1 November 1993): 8.
- “Wareware no Sonzai wa Fuzai no Ue ni Naritatsu” [Our Existence is Our Absence – *History and Memory: A Japanese American Response to World War II*], trans. by Abé Hideko Nornes, *Shiso no Kagaku* 159 (December 1992): 4-11.
- “Mawarimichi o Tadoru Tanoshimi – *Aga ni ikiru ni Tsuite*” [The Pleasures of Taking the Long Way – On *Living on the River Agano*], trans. by Kimura Yuko, *Network News* 22 (September 1992): 5-6.
- “The Men With the Yen: ‘Booms’ and the Bottom Line,” *Montage* (Spring 1992): 25-28.
- “Context and *The Makioka Sisters*,” *East-West Film Journal* (Spring 1991): 34-45.
- “Hou Hsiao-hsien to Nyu Shinema, Soshite Taiwan to Iu Kuni” [Hou Hsiao-hsien and New Cinema: A Country Called Taiwan], trans. by Koizumi Isamu, *Eiga Shinbun* 77 (1 May 1991): 2-3.
- “Musei Eiga wa Yuben ni Kataru” [Speaking Passionately of Silent Cinema], trans. by Fukushima Yukio, *Success* 9 (December 1990): 14-15.
- “Taiwan Eiga no Rekishi—Hou Hsiao-hsien Eigasai ni Yosete” [The History of Taiwan Cinema—For the Hou Hsiao-hsien Film Festival], *Footprints* (Fall 1990): 2-3.

ENCYCLOPEDIA ENTRIES AND REVIEWS:

- “Atogaki” [Afterword], in *Nihon Senzen Eiga-ronshu—Eiga Riron no Saihakken* [Rediscovering Classical Japanese Film Theory—An Anthology], (Tokyo: Yumani Shobo, 2018), 742-743.
- “Riarizumu, Bunka Eiga, Kiroku no Jidai” [Realism, Culture Film, Era of the Record], in *Nihon Senzen Eiga-ronshu—Eiga Riron no Saihakken* [Rediscovering Classical Japanese Film Theory—An Anthology], (Tokyo: Yumani Shobo, 2018), 563-567.
- “Motion Picture Translation,” in *Oxford History of Literary Translation in English*, ed. Michael Cronin and Lawrence Venuti (Oxford: Oxford University Press, forthcoming).

- “*Dokumentarii*” [Documentary, 660-661], “Seifu Kankei” [Government Relations, 650-651], *Amerika Bunka Jiten* [Dictionary of American Culture] (Tokyo: Maruzen Shobo, 2018).
- “Salute! A Festival That Asks ‘What is Documentary?’” in *Chinese Film Festivals Research Network* (2014), (<http://chinesefilmfeststudies.org/salute-a-festival-that-asks-what-is-documentary/>).
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- “Edward Yang,” “Ozu Yasujiro,” *The Encyclopedia of Film* (New York: Baseline, 1991).
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- “*Ozu and the Poetics of Cinema* [book review],” *East-West Film Journal* 3.2 (December 1989): 36-42.
- “*The Terrorizer*,” *Film Quarterly* 8.2 (Spring 1989): 64-72.
- “Unearthing Japaneseness: *Magino Village—A Tale*,” *1988 Hawai’i International Film Festival Viewers Guide* (Fall 1988): 59-61.

INTERVIEWS (AS INTERVIEWER):

- “Michael Moore X Hara Kazuo,” as editor, facilitator, and co-interviewer, *The Tsukuru* 37.9 (September/October 2007): 16-17, 36-45. <http://hdl.handle.net/2027.42/90915>
- “Interview with Sato Makoto,” *Documentary Box* 25 (August 2005): 2-15. [in Japanese and English; online at: www.yidff.jp/docbox/25/box25-1-1-e.html]
 - Reprinted in *Dokumentarii Eiga wa Kataru: Sakka Intabyu no Kiseki* (Tokyo: Miraisha, 2006): 135-153. <http://hdl.handle.net/2027.42/90916>
 - Reprinted in *Nichijo to Fuzai o Mitsumete: Dokumentarii Eiga Sakka Sato Makoto no Tetsugaku* (Tokyo: Satoyamasha, 2016): 250-270.

- “April 27 and the Birth of Chicago Newsreel, an Interview with Peter Kuttner,” *Yamagata Newsreel!* (Tokyo: Cinematrix, 2003): 1-4. <http://hdl.handle.net/2027.42/90974>
- “Adachi Masao e no 20 Shitsumon e no Kaito–2,” [Adachi Masao’s Reply to His 20 Questions–Part 2], cowritten with Aaron Gerow, *Eiga Geijutsu* 396 (Summer 2001): 174-180.
 - Reprinted in Adachi Masao. *Le Bus de la Revolution-passera bientot pres de chez toi*, eds. Nicole Brenez and Hirasawa Go (Paris: Rouge Profound, 163-191). <http://hdl.handle.net/2027.42/90912>
- “Adachi Masao e no 20 Shitsumon e no Kaito–1,” [Adachi Masao’s Reply to His 20 Questions–Part 1], cowritten with Aaron Gerow, *Eiga Geijutsu* 395 (Spring 2001): 126-130.
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- “Interview with Helen Von Dongen,” *Documentary Box* 17 (2001): 2-14. [in Japanese and English; online at: www.yidff.jp/docbox/17/box17-1-1-e.html]
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- “Digital – Film – Digital: An Interview with Michael Friend,” *Den’ei nanahenge: Seven Transfigurations in Electric Shadows* (Tokyo: Cinematrix, 1996). [in Japanese and English]
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- “Documentarists of Japan Series: Yanagisawa Toshio,” *Documentary Box* (October 1993): 3-7. [in Japanese and English]
 - Reprinted in *Dokumentarii Eiga wa Kataru: Sakka Intabyu no Kiseki* (Tokyo: Miraisha, 2006): 251-259. <http://hdl.handle.net/2027.42/90918>
- “Documentarists of Japan Series: Suzuki Shiroyasu,” *Documentary Box* (July 1993): 5-10. [in Japanese and English]
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- “Documentarists of Japan Series: Haneda Sumiko,” *Documentary Box* (September 1992): 9-13. [in Japanese and English]
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- “Kokuritsu Kobunshokan: Amerika no Eizo to Saundo no Kokyo” [National Archives: Home of America’s Sounds and Images], interview with archivist William Murphy, *Information III* (27 September 1991): 13-14.
- “Chugoku, Soshite Amerika–Mizukara no Eiga Hyogen no Kanosei,” [China, Then America – The Potential of Our Cinematic Expression], interview with filmmaker Peng Xiao-lian, *Information II* (15 May 1991): 24-26.

INTERVIEWS (AS INTERVIEWEE), MEDIA AND ROUNDTABLES:

- Untitled documentary film on Donald Richie, directed by Karen Severns, forthcoming.
- *J-Flix*, interviewed on recent Japanese films and on “Watching Ozu” (NHK, February 2021).

- Oral History, Chinese Independent Film Archive, Newcastle University (5 June 2020); <https://www.chinaindiefilm.org>.
- Voter, "Asian Cinema Survey," Busan International Film Festival (2020).
- *J-Flix*, interviewed on recent Japanese films, *benshi* performance (NHK, March 2020).
- Martin, Robert. "Opening the Lens on Three Cutting Edge Documentaries," *Review* 869 (18 October 2018): <https://www.review-mag.com/article/opening-the-lens-on-three-cutting-edge-documentaries>
- "Dairekuto shinema to sakkatachi" [Direct Cinema and its Directors], *Neo-Neo* 11 (Summer 2018): 68-75.
- "Fushigi na 'Sekai' no Kiritorikata," *Shukan Dokushojin* (29 June 2018): 8. <http://hdl.handle.net/2027.42/167615>
- *J-Flix*, interviewed on Cannes' Japanese films for 2018 (NHK, August 2018).
- *Eiga sakka Soda Kazuhiro America o "kansatsu suru"* (Nonfix, Asahi Broadcasting, 2017; also a feature-length documentary version from Nihon Denpa Nyususha, 2018). <https://www.fujitv.co.jp/nonfix/library/2017/675.html>
- "Kejian de Zimu," [Visible Subtitling], *Shijie Dianying* [World Cinema] 3 (March 2015): 147-156. <http://hdl.handle.net/2027.42/167616>
- *Harry Mimura: Man Who Shot the Atomic Bombing in Color*, Wowow (2015). <https://www.wowow.co.jp/detail/106765>
- Voter, "Sight & Sound Top 10 Documentaries of All Time Poll," *Sight & Sound* (2014). <https://www2.bfi.org.uk/sight-sound-magazine/greatest-docs-full-poll/#/?poll=combined&voter=cefec2>
- "*Gennin hokokusho—Haneda Toso no kiroku*," Nihon Eiga Senmon Chaneru (2013). (A televised roundtable with Adachi Masao and Kitakoji Takashi.)
- Sato Kanro, "'Rinri wa Dokyumentarii no Hitsuzentekikadai!—Muttsu no Manazashi to 'Rinri Mashine' Abe Maaku Nonesu-san Intabyu," *Neoneo* (12 October 2013): <http://webneo.org/archives/11537>
- "Japan Scholar Gained Outsider's Perspective," *NPR's All Things Considered* (20 February 2013): <http://www.npr.org/2013/02/20/172519479/japan-scholar-gained-outsiders-perspective>
- Voter, "*Sight & Sound* Top 10 Films of All Time Poll," *Sight & Sound* (2012): <https://www2.bfi.org.uk/films-tv-people/sightandsoundpoll2012/voter/846>
- "Ima Koso Mikaesu Imi ga Aru, Kessaku Dokyumentarii: *Aga ni ikiru*," *Shukan Asahi* (30 November 2012): 54. <http://hdl.handle.net/2027.42/167614>
- "Film Studies in America," for program on film education, Channel 4, Tehran, Iran (19 October 2009).
- Catherine Terretaz, "Babel Cinéma: sur le doublage et le sous-titrage," Swiss Radio (27 April 2009).
- Nornes, A. M., Ann Hui, and Sato Makoto. "A Discussion of Barbara Hammer's *Devotion*," *Documentary Box* 19 (April 2002): 16-28. In Japanese and English: www.yidff.jp/docbox/19/box19-2-1-e.html
- Nornes, A. M., Eric Cazdyn, James Quant, Catherine Russell, and Mitsuhiro Yoshimoto, "Tokyo Olympiad: A Symposium," in *Ichikawa Kon*, ed. James Quant, (Toronto: Cinemateque Ontario, 2001), 315-336. Reprinted as liner notes for Criterion Collection's DVD of *Tokyo Olympics* (2002).

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- Makino Mamoru. “Omori Ippai no Somen” [One Big Helping of Noodles], *Kinema Junpo* No. 1229 (1 August 1997): 210.
- Nornes, A. M., Yomota Inuhiko, Teddie Co, and Ishizaka Kenji, “*Ano hata o ute o megutte*” [On *Dawn of Freedom*], in *Herarudo de Reon kantoku o megutte* [On Geraldo de Leon], (Tokyo: ASEAN Bunka Center, 1995), 21-41. Symposium proceedings.
- Makino Mamoru. “Maakusan no horidashimono” [Mark's Lucky Discovery], *Kinema Junpo* No. 1153 (1 February 1995): 161.
- Fuke Shigeko. “Yamagata ni Sekai no Senjumin Eiga ga Atsumatta” [Films of the World's Indigenous Peoples Gathered in Yamagata], *Asahi Shinbun Weekly Aera* (8 November 1993): 47.
- *Hopi e no michi* [The Road to Hopi], interviewed about indigenous media for documentary broadcast on NHK-Eiseihoso, 1993.
- “Kiroku Eiga o Megutte—Nichibei no Koryu” [Encountering Documentary Film: Japanese—American Interchange — An Interview with Abé Mark Nornes and Fukushima Yukio], *Kiroku Eiga* 347 (Fall 1992): 2-5. Part II: *Kiroku Eiga* 348 (Winter 1992): 2-5.
- Tsurumi Shunsuke, Kogawa Tetsuo, Fukushima Yukio, Markus Nornes. “When the Human Beings are Gone...” *Media Wars: Then & Now* (Tokyo: Cinematrix, 1991), 155-177.
 - Reprinted in *The Japan/America Film Wars: World War II Propaganda and Its Cultural Contexts* (New York: Harwood Academic Publishers, 1994), 164-186.
 - Reprinted in *Nichibei Eigasen* (Tokyo: Seikyusha, 1992), 238-264.
 - Reprinted in *Kindai tte Nandaro ka?* (Tokyo: Shobunsha, 1996), 138-159.
 - Reprinted in *Showa o Kataru* (Tokyo: Shobunsha, 2015), 82-110.

TRANSLATIONS (JAPANESE TO ENGLISH):

- Akiyama Tamako. “The Liberty Coerced by Limitation: On Subtitling *Feng Ming: A Chinese Memoir*,” *Journal of Chinese Cinemas* 12.3 (2018): 250-266.
- Kimata Kimihiko. “Thoughts on the Extremely Private Pink Film of the 1970s,” in *The Pink Book: the Japanese Eroduction and Its Contexts* (Kinema Club, 2014), 49-90.
- *The Canal* [*Sosui*, 1934], film directed by Nose Katsuo, subtitles, 2012.
- *Memories of Agano* [*Aga no kioku*], film directed by Sato Makoto, subtitles, 2004.
- “Rethinking the Emergence of the Proletarian Film League of Japan (Prokino),” in *In Praise of Film Studies: Essays in Honor to Makino Mamoru*, ed. Abé Mark Nornes and Aaron Gerow (Victoria: Trafford / Kinema Club, 2001), 15-45.
- *Artists in Wonderland* [*Mahiru no hoshi*], film directed by Sato Makoto, subtitles, 1998.
- Kanai Katsu. “A Binding Promise With the Dead,” in *The Pursuit of Japanese Documentary* (Tokyo: Yamagata International Documentary Film Festival, 1997), 33-34.

- Ôtsuki Natsuko. "Encountering Death and Unreality," in *The Pursuit of Japanese Documentary* (Tokyo: Yamagata International Documentary Film Festival, 1997), 37.
- *Uepotara – Ainu Exorcism Rites* [Uepotara] video directed by Kayano Shigeru, co-translation/subtitles with Hideko Abe, 1994.
- *Living on the River Agano* [*Aga ni ikiru*], film directed by Sato Makoto, co-translation/subtitles with Abé Hideko Nornes, 1992.
- Nibuya Takashi. "Cinema / Nihilism / Freedom," in *The Japan/America Film Wars: World War II Propaganda and Its Cultural Contexts* (NY: Gordon and Breach, 1994), 129-154. Co-translator with Hamaguchi Tetsuo.
- *A Movie Capital* [*Eiga no miyako*], film directed by Iizuka Toshio and Ogawa Shinsuke, subtitles, 1990.

EDITORIAL AND ADVISORY BOARDS:

- Asian Cinema Lab, Nanyang Technological University (2021-present)
- Advisory Board, Chinese Independent Film Archive, Newcastle University (2020-present)
- Director of Publications, Center for Japanese Studies Press, University of Michigan (2002-2004, 2018-present)
- Scientific Board, Audio-Visual Translation Committee, China Alliance of Radio, Film and TV (2017-present)
- Kinema Club (editor, 2013-present)
- Scientific Board, Contemporary Japan book series, Edizioni Ca' Foscari (2012-present)
- Advisory Board, East-Asian Film Institute, Josai International University, Japan (2011-present)
- Editorial Board, Film Theory in Media History series, Amsterdam University Press (2010-present)
- Scientific Board, Permanent Seminar on the History of Film Theories (2007-present)
- Editorial Board, *Journal of Japanese and Korean Cinema* (2007-2012, 2013-present)
- Editorial Board, *Studies in Documentary* (2006-present)
- Advisory Board, *Film Quarterly* (2005-present)
- Advisory Board, Cinema Cultures in Contact: Remapping Film Histories Across Borders series, UC Press (2018-present)
- Associate Editor, *Studies in Documentary Film* (2003-present)
- Northeast Asia Advisory Council (elected), Association for Asian Studies (2013-2015)
- Senior Board, *Mechademia* (2005-2013)
- Advisory Committee, Japan Society Film Program, New York (2008-2010)
- Editorial Board, *Documentary Box* (1999-2007)

ON INTERNET:

- *Kinema Club*, website site for the scholarly study of Japanese cinema and television (<http://kinemaclub.org/>).
- *KineJapan*, 600-member newsgroup dedicated to Japanese moving image scholarship, co-founder and owner with Aaron Gerow and Maureen Donovan.

PROGRAMMING:

- "Nuclear Nation: A Screening and Conversation with Director Funahashi Atsushi," Center for Japanese Studies, University of Michigan, 22 February 2021.
- "Imaging the Avant-garde: Film Experiments of the 1960s," Ann Arbor Film Festival, March 2020.
- "Art of the Camera," with visit by *benshi* Kataoka Ichiro (Covid-19 cancellation at the last minute), Center for Japanese Studies film series (Spring 2020).
- "Wada's World: Wrestling with Existence," visit by Wada Atsushi, Ann Arbor Film Festival, 30 March 2019.
- "Xu Bing: Origins of Creativity," visit by Xu Bing with screening of *Dragon Fly Eyes*, co-programmed, University of Michigan, 6 October 2018.

- Matsumoto Toshio Tribute, Yamagata International Documentary Film Festival, 12-15 October 2017.
- “Axes of Dwelling: The Video Art of Yuan Goangming,” a film program and video installation featuring visit by Yuan Goangming, Ann Arbor Film Festival, 21-26 March 2017.
- *Page of Madness*, screening with benshi Kataoka Ichiro and original score by Little Bang Theory, Ann Arbor Film Festival, 21 March 2017.
- Three Songs of “Exile”: Independent Chinese Filmmakers Far From Home, with Akiyama Tamako, Wang Wo, Ying Liang and Cui Zi’en, University of Michigan, 8 October-3 December 2016.
- Most Beautiful: The War Films of Shirley Yamaguchi and Hara Setsuko, with Yomota Inuhiko, Darrell Davis, Japan Society of New York, 21 March-4 April 2015.
- Retrospective: Ogawa Productions—11 Flowers of Movement Cinema, with Wu Yii-feng, Akiyama Tamako, Hatanaka Hiroko, Taiwan Documentary Film Festival, 9-19 October 2014.
- *Nuclear Nation*, with Funahashi Atsushi, Aaron Gerow, Akira Lippitt, Kitano Keisuke, Hayashi Chiaki, Mark Roberts and Mitsuyo Wada-Marciano, co-programmed with Akira Lippitt and Aaron Gerow, Josai University, 18 July 20014.
- The Fair Use Movement in America, with Gordon Quinn, John Junkerman and Yamagami Tetsujiro, Josai University, 18 October 2013.
- The Ethics Machine: Six Gazes of the Camera, four-day event with guests from Japan, China, Taiwan, USA, UK, Denmark, and Argentina, co-programmed with Fujioka Asako, Yamagata International Documentary Film Festival, 12-15 October 2013.
- The Social Protest Cinema of Ogawa Pro, with visit by Iizuka Toshio, University of Michigan, Fall 2013.
- Yunfest in Michigan, with visit by Yi Secheng, Mao Chenyu and Cong Feng, University of Michigan, Fall 2013.
- King Hu Retrospective, with visit by Cheng Pei-pei, co-programmed with Sangjoon Lee, University of Michigan, Fall 2012.
- Artistic Residency of *benshi* Kataoka Ichiro, with Ozu silent film series, University of Michigan, Fall 2012.
- *Bill T. Jones: A Good Man*, with visit by Gordon Quinn, co-programmed with Stashu Kybartus, University of Michigan, 1 November 2012.
- Permanent Seminar for the Histories of Film Theories: Histories of Film Theories in East Asia, University of Michigan, 27-30 September 2012.
- 311 Anniversary Screening: *Fukushima: Memories of a Lost Landscape*, with visit by director Matsubayashi Yoju, University of Michigan/University of Chicago, 11 March 2012.
- Chinese Documentary Series, with visit by filmmaker J.P. Sniadecki and Libbie Cohn, University of Michigan, Winter 2012.
- *City of Sadness*, with lecture by Darrell Davis, Center for Chinese Studies, University of Michigan, 29 November 2011.
- Wang Bing retrospective, with visit by Wang Bing (visit canceled because of illness), University of Michigan and Ann Arbor Film Festival, Spring 2011.
- Hara Kazuo retrospective, Shanghai, China, May 2010.

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- Hara Kazuo and the Autobiographical Film, CCD Workstation, Beijing, China, May 2010.
- Yoshida Kiju and Okada Mariko retrospective, Harvard Film Archive, co-programming, Spring 2009.
- Ann Arbor Film Festival, primarily selection, March 2008.
- Momoi in America, curator of Momoi Kaori visit, University of Michigan, November 28-December 1, 2007.
- X-Treme Private Documentary: A Conversation with Kazuo Hara + Michael Moore, co-coordinator, University of Michigan, 11-12 May 2007.
- Matsumoto Toshio: Selected Short Films 1968-1987, co-curator of director's visit, Ann Arbor Film Festival, 20-25 March 2007.
- Nippon Connection, co-curator for film series, University of Michigan, Fall 2006.
- Yamagata International Documentary Film Festival, co-coordinated festival's overall planning, 8-13 October 2005.
- Three Films, co-curator for University of Michigan film series featuring discussions and lectures by Adachi Masao, Ueno Toshiya, Jonathan Hall and Christine Marran, Fall 2005.
- Okada Mariko & Yoshida Kiju at UM, curator for book signing, film screening, and symposium on Ozu, University of Michigan, November 2003.
- Yamagata International Documentary Film Festival, co-coordinated festival's overall planning with particular emphasis on Newsreel retrospective, 10-16 October 2003.
- The Other Anime, co-curator for film series, University of Michigan, Fall 2003.
- Harada Masato & *Kamikaze Taxi*, co-curator, University of Michigan, February 2001.
- The Films of Lee Myung-se—New Comedy from Korea, co-curator, University of Michigan, November 1998.
- “*Den’ei nana henge: Seven Transfigurations in Electric Shadows*,” one of two programmers for sidebar celebrating the centenary of cinema; included 65 works and 6 guests; includes symposiums, *benshi* performances and music accompaniment by small groups and a full orchestra; Yamagata International Documentary Film Festival, 3-10 October 1995.
- Yamagata International Documentary Film Festival, co-coordinating festival's overall planning, 3-10 October 1995.
- Megaron Txucamarrae, co-programmed lecture/screening about Kayapo Indian video activism by tribal leader, University of Southern California, 20 October 1993.
- “In Our Own Eyes — Indigenous Peoples' Film and Video Festival”, one of two programmers; included 27 works and symposiums with 29 guests representing Hopi (US), Cree (Canada), Maori (Aotearoa/New Zealand), Ainu Moshiri (Japan), Kayapo (Brazil), Okinawa (Japan), Puure (Australia), Hawai'i (US), and Qichua (Ecuador) nations; Yamagata International Documentary Film Festival, 6-11 October 1993.
- Yamagata International Documentary Film Festival, Co-coordinated festival's overall planning, 6-11 October 1993.
- “Pearl Harbor: 50 Years Later,” co-programmed a sidebar featuring 15 films and 4 guests from America and Japan, Hawai'i International Film Festival, 1-7 December 1991.
- “*Nichibei eigasen: Media Wars — Then & Now*,” one of two programmers for a sidebar commemorating the 50th anniversary of Pearl Harbor; included 45 films and 9 guests from America, Philippines and Japan, Yamagata International Documentary Film Festival, 5-10 October 1991.

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- Yamagata International Documentary Film Festival, co-coordinated festival's overall planning, 6-11 October 1993.
- Hawai'i International Film Festival, personal assistant to the director, 30 November-5 December 1988.
- University of Southern California School of Cinema-Television Film Retrospectives, coordinated screenings, 1987-1988.
- St. Olaf Film Program, president, 1985-1986.

CONFERENCES AS CO-ORGANIZER:

- Organizer, Kinema Club XIX, Ann Arbor, MI; with visit by Soda Kazuhiro for a sneak preview; 1-3 November 2019.
- Co-Organizer with Akiyama Tamako, Wang Hongwei: Platform for Independence, with Wong Hongwei, Akiyama Tamako, Saito Ayako, and Nakajima Seio, Meiji Gakuin University, 22 June 2015.
- Co-Organizer with Mark McLelland, "Future Directions: "The End of "Cool" Japan?" Roundtable," University of Michigan, 5 April 2014.
- Co-Organizer with Akira Lippit and Aaron Gerow, Supernatural Asia: *Ajia Eizô ni Okeru Shizensei to Chôshizensei*, Josai University, Tokyo, 27 April 2013.
- Organizer, Permanent Seminar on the History of Film Theory, Ann Arbor, 15 September 2012.
- Co-Organizer with Aaron Gerow, Kinema Club X, East-West Center, Honolulu, HI, 28-30 July 2010.
- Co-Organizer with Akira Lippit and Aaron Gerow, Josai International Media Studies Department Media Workshop (aka., The Alternative SCMS), Josai University, Tokyo, 22-24 May 2009.
- Co-Organizer with Dimitry Mironenko, Kinema Club IX, Harvard, 13-15 March 2009.
- Co-Organizer with Alexander Zahlten, Kinema Club VIII, Nippon Connection, Frankfurt, 18-22 April 2007.
- Co-Organizer with Mitsuhiro Yoshimoto, Kinema Club VI, New York University, 10 December 2005.
- Co-Organizer with Mitsuhiro Yoshimoto, Kinema Club V (included keynote speech by Rey Chow, special event with Oshii Mamoru, and extensive film screenings), Tokyo, Summer 2005.
- Co-Organizer with Mitsuhiro Yoshimoto and Anne MacKnight, Kinema Club IV, McGill University, Montreal, 8-9 October 2004.
- Co-Organizer with Mitsuhiro Yoshimoto, Kinema Club III, New York University, 13-15 February 2004.
- Co-Organizer with Mitsuhiro Yoshimoto, Kinema Club II, East-West Center, Honolulu, Hawaii, 29 May-1 June 2003.
- Co-Organizer with Mitsuhiro Yoshimoto, Kinema Club I: Japanese Film Studies in the Real View Mirror, University of Michigan, March 1999.

KEYNOTES AND INVITED LECTURES:

- Lecture, "Brushed in Light," Europe Japan Research Centre, Oxford Brookes University, Oxford, UK, 24 February 2021.

- Lecture, “Pulse of the Workplace,” The Creative Treatment of Grierson program, Yamagata International Documentary Film Festival, 12 October 2019.
- Lecture, “Nichibeigasen,” Kanagawa University, 24 July 2019.
- Keynote, “Iwasaki Akira and Eric Barnouw: Prokino and Columbia,” Legacies of Leftism in Film and Media Theory: East Asia and Beyond Conference, Columbia University 28 February 2019.
- “Translating Calligraphy,” Kyoto University, 20 November 2018.
- Panelist, “Robaato Furahatii no Dokyumentarii no Henyo” [Robert Flaherty and Documentary’s Transformations], Athenne Française, Tokyo, 10 August 2018.
- Dialogue with Soda Kazuhiro, *The Big House* Alternative Ending screening and discussion, 7-Gei Theater, Osaka, 27 June 2018.
- Dialogue with Soda Kazuhiro, *The Big House* Alternative Ending screening and discussion, Image Forum, Tokyo, 20 June 2018.
- Keynote, “Respect: The Translated Film as Original,” Sino-Foreign Audiovisual Translation and Dubbing Cooperation Workshop, Shanghai International Film Festival, 13 June 2018.
- Panelist, “Fushiki na ‘Sekai’ no Kiritorikata,” book discussion with Soda Kazuhiro, Aoyama Book Center, 5 June 2018.
- “Contemporary Japanese Documentary,” MC of panel with four filmmakers, Nippon Connection, Frankfurt, 2 June 2018.
- “Village Time of *Heta Buraku*,” Jeu de Paume, Paris, 3 April 2018.
- “Radical Film Practice in Japan,” École des Hautes Études en Sciences Sociales, Paris, 29 March 2018.
- Masterclass, “On Ogawa Productions,” Cinéma du Réel, Centre du Pompidou, Paris, 23 March-1 April 2018.
- 12 Ogawa Productions film introductions, (20 minutes each), Cinéma du Réel, Centre du Pompidou, Paris, 23 March-1 April 2018.
- “Sato Makoto Abroad” Ten Trips Around the Sun: Sato Makoto’s Documentary Horizon Today, Yamagata International Film Festival, 8 October 2017.
- “Senso o Egakanakatta ‘Bunka Eiga’—Senjiki no Geijutsu Eigasha no Sakuhin Kara,” Tokyo University, 29 September 2017.
- “Ogawa Puro no ‘Shuho,’” Rikkyo University, 20 July 2017.
- “Chinese Cinema as Asian Cinema,” Waseda University, 31 May 2017.
- “Yamagata—Asia—Europe: The International Film Festival Short-Circuit,” Waseda University, 25 May 2017.
- “Translating Calligraphy,” Waseda University, 12 May 2017.
- “Afterthoughts on Abusive Subtitling,” Washington University, 20 April 2017.
- Series of 20-minute film introductions and 30-minute Q and As, Courtisane Film Festival, Ghent, Belgium, 25 March 2017.
- “Afterthoughts on Abusive Subtitling,” University of Pennsylvania, 26 January 2017.

- “Rendering Village Time,” Institute of Contemporary Art, London, 25 November 2016.
- “Nihon Eiga ‘Gaku’ no Tanjo [The Birth of Japanese Film “Studies”],” Meiji Gakuin University, 12 November 2016.
- “Afterthoughts on Abusive Subtitling,” International Japanese-English Conference, Sendai, Japan, 18 June 2016.
- “Sato Makoto and the Critique of Self-Documentary,” Shanghai University Film Theory Conference, 4 June 2016.
- “Afterthoughts on For an Abusive Subtitling,” Stanford University, 30 January 2016.
- “For a Sensuous Subtitling,” The Select Center, Singapore, 22 January 2016.
- “Afterthoughts on For an Abusive Subtitling,” Nanyang Technical University, Singapore, 21 January 2016.
- “Kamei Fumio in China,” Chuo University, 16 July 2015.
- “Film Festivals and World Cinema,” Musashino Art University, 13 July 2015.
- Opening Presentation, “Explosion/Implosion: from Bruce Conner’s *Crossroads* to *Star Trek*,” Hyosho Bunkaron Gakkai, Waseda University, 4 July 2015. Lecture and film screening.
- Keynote, “Afterthoughts on ‘For an Abusive Subtitling,’” 3rd Annual University of Tokyo GSII Graduate Student Conference, University of Tokyo, 29 May 2015. Also served as discussant.
- “Navigator” for Ogawa Shinsuke Complete Retrospective, 11 lectures before film screenings, Athenne Française, Tokyo, 4 May 2015-18 July 2015.
- “The Impurity of the Benshi,” Splendid Innovations: The Development, Reception and Preservation of Screen Translation, British Academy for the Humanities and Social Sciences, London, 22 May 2015.
- Benshi performance with Kataoka Ichiro, Splendid Innovations: The Development, Reception and Preservation of Screen Translation, British Academy for the Humanities and Social Sciences, London, 22 May 2015.
- “Pioneer of Subtitling Research: Practical Case Studies in Subtitling,” Japan Audiovisual Translation Academy, Tokyo, 15 May 2015.
- Keynote, “Afterthoughts on ‘For an Abusive Subtitling,’” Subtitle Translation and Foreign Communication, Rikkyo University, 25 April 2015.
- “Afterthoughts on ‘For an Abusive Subtitling,’” Japan in Translation, Temple University Japan, 10 April 2015.
- “Translating Calligraphy,” Fulbright, Tokyo, 30 March 2015.
- “Rendering Magnitude in 311 Documentaries,” Rethinking Nature in Contemporary Japan: Facing the Crisis, Ca’Foscari University of Venice, Italy, 3 March 2015.
- “311 Disaster and the Archive,” Yamagata Documentary Film Archive, 29 November 2014.
- Panelist, Nuclear Nation: Surviving Fukushima, Josai University, 18 July 2014.
- Keynote, “Translating Calligraphy,” Translation and Comparative Cultural Studies, Fudan University, 10 May 2014.
- “Calligraphy in Korean/Japanese/Chinese Cinema,” Korean Trans Cine-Media in Global Contexts: Asia and the World, Korean National University of the Arts, Seoul, 27 March 2013.

- “Verité Before Verité: Hani Susumu’s Documentaries, Contexts and Legacies,” As if Our Eyes Were in Our Hands—The Films of Hani Susumu Symposium, Harvard University, 28 January 2013.
- “Translating Calligraphy,” Sungkyunkwan University, Seoul, 14 January 2013.
- “The American Critical Reception of the Japanese New Wave,” Meiji Gakuin Daigaku, Tokyo, 10 November 2012.
- “A Partnership in Translation: *Aga ni ikiru*,” Japan Visualmedia Translation Academy, Tokyo, 8 July 2012.
- “Translating Calligraphy,” Kansai University, Osaka, 2 July 2012.
- Keynote, “Translating Calligraphy,” Art in Translation Conference, University of Iceland, Reykjavik, 25 May 2012.
- “Translating Calligraphy,” Carleton College, 10 May 2012.
- “The Restlessness of the Calligraph,” Center for Japanese Studies Working Papers Seminar, 4 April 2012.
- Introduction to Earthquake Documentaries and *Fukushima: Memories of a Lost Landscape*, University of Chicago, 9 March 2012.
- “A Visible Hidden Camera: The Anything-Goes Ethos of China’s Renegade Documentarists,” Center for Chinese Studies, University of Michigan, 6 March 2012.
- “Translating Calligraphy,” The Dialects and Dialectics of Subtitling: Graphing Language Matters in Film, Yale University, 24 February 2012.
- Panelist, 20th Death Anniversary of Ogawa Shinsuke, Athénée Française, Tokyo, 10 February 2012.
- “Paul Rotha, *Documentary Film*, and Makino Mamoru,” Inaugural Symposium for the Makino Collection, Columbia University, 11 November 2011.
- Panelist, “Japanese Film Theory,” Sites of Cinema Seminar, Columbia University, 10 November 2011.
- “The Restlessness of the Calligraph,” Kansai Modern Japan Group, Kyoto, 13 July 2011.
- “Subtitling Can Be Disterbing,” State Institute for Innovations in the Studies of Journalism, Communication and Mediated Society, Fudan University, Shanghai, 27 June 2011.
- “Sato Makoto’s Agano Series,” Beijing Independent Documentary Film Festival, 5 May 2011.
- “Fighting Soldiers or Dying Soldiers?: The Artful Dodges of Kamei Fumio,” UC Davis, 28 February 2011.
- Respondent, Chinese Film Theory Workshop, Duke University, 13 January 2011.
- “Restlessness of the Calligraph,” Projectorhead Booth, University of Michigan, 10 December 2011.
- “Mimesis and Musicality in the Documentary of Ogawa Shinsuke,” Princeton University, 6 October 2010.
- “A Collaboration in Abusive Subtitling,” UC Santa Cruz, 22 January 2010.
- “A Colloquium on Abusive Subtitling with Abé Mark Nornes and a Film by Sato Makoto,” Museum of Art, University of Michigan, 12 November 2009.
- “Translating the Movies,” J-Pitch Seminar, Yamagata International Documentary Film Festival, 11 October 2009.
- Keynote Speech, Edinburgh University Translation Camp, 25 June 2009.
- “Hara Kazuo’s Intersubjective Vectors in the Interview Scene,” UC Berkeley, 3 May 2009.

- "Demolition, Christians, and the Slaughter of Creatures Great and Small," Emergent Visions: Independent Documentaries from China, Harvard University, 10 April 2009.
- Chair, Okada Mariko & Yoshida Kiju roundtable, Harvard University, 9 April 2009.
- Kanai Katsu panel, East Asia in Motion, Yale University, 28 February 2009.
- "The 'Postwar' as a Cycle of Bad Movie Sequels," Nagoya University, 10 January 2009.
- "The Typicality of *In the Realm of the Senses*," Harvard Film Archive, 12 December 2008.
- "Mimesis and Musicality in the Documentary of Ogawa Shinsuke," Harvard University, 24 October 2008.
- "Subtitling Can Be Disterbing: *Memories of Agano* and Abusive Translation," Harvard University, 2 October 2008.
- "*Tekkō Kinkreet* Panel Discussion," MIT, 1 October 2008 [bowed out because of illness].
- "Subtitling Can Be Disterbing: *Memories of Agano* and Abusive Translation," University of California, Berkeley, 2 May 2008.
- "Subtitling Can be Disterbing: Film Translation of the Third Era," Syracuse University, Syracuse, NY, 21 March 2008.
- "*To the Distant Observer* to the Distant Observer," Permanent Seminar on the History of Film Theory, Udine, Italy, 4 March 2008.
- "Subtitling Can be Disterbing: Film Translation of the Third Era," Ohio State University, Columbus, OH, 14 February 2008.
- "A Public Discussion with Momoi Kaori," Michigan Theater, University of Michigan, 1 December 2007.
- "Owning Hiroshima," Center for Holocaust and Genocide Studies, University of Minnesota, 8 November 2007.
- "Hara Kazuo's *Extreme Private Eros*" & "Subtitling Can Be Disterbing: Film Translation of the Third Era," University of Colorado, Boulder, 16 October 2007.
- "New God & the New Japanese Documentary," Youth in Asia Workshop, The Centre for East and South-East Studies, Lund University, Sweden, 22-24 November 2006.
- "Mimesis and Musicality in the Sanrizuka Series," DocuLens Asia, University of Minnesota, 2-4 November 2006.
- "Dangerous Liaisons," Hamilton College, 28 March 2006.
- "Translating Cinema Abusively," Duke University, 3 November 2005.
- "*Charisma*," Duke University, 3 November 2005.
- Seminar on Subtitling, Kawaguchi Art School, Waseda University, Tokyo, Japan, 14 April 2005.
- "Dubbing: The Translator as Ventriloquist," Meiji Gakuin University Film Research Group, Tokyo, Japan, 22 March 2005.
- "Dubbing: The Translator as Ventriloquist," School of Applied Language and Intercultural Studies, Dublin City University, Ireland, 23 February 2005.

- “Romancing the 60s: Ogawa Pro’s Meaning Today,” Film Research Group, Wako University, Japan, 3 February 2005.
- “The Ethics of Film Translation,” Ethics Research Group, Japan Association of Corporate Directors, Tokyo, 24 January 2005.
- “Dubbing: The Translator as Ventriloquist,” Ehime Association of Corporate Directors, Matsuyama, 28 December 2005.
- “1968—Partisans,” Ogawa Shinsuke Cosmos, Neo-neo-za, Tokyo, 26 November 2004.
- Keynote, “Dangerous Liaisons: Interpreters with Attitude,” Nichiei Kaiwa Gakuin, Tokyo, 20 November 2004.
- “Nyusuriiru no Ongakusei” [The Musicality of the Newsreel], Documentary Dream Show, Tokyo, 21 July 2004.
- “The Documentary in Fiction in Times of Political Stress and Artistic Experimentation,” Against the Grain, symposium at the Viennale, Vienna, 20 October 2003.
- “My Gulf War: Net Activism from the Left, the Right, and Every Other Direction,” Yamagata Newsreel, Yamagata International Documentary Film Festival, 13 October 2003.
- “*Lessons of Darkness*,” Humanities Institute, University of Michigan, 9 September 2003.
- “*Jin-Roh*: Oshii Mamoru’s Little Red Riding Hood in Arms,” Swarthmore, 14 April 2003.
- “Abusive Anime Subbers,” Western Michigan University, 17 March 2003.
- “A World Elsewhere: Coriolanus and Cultural Exile,” panel participant in conjunction with Royal Shakespeare Company residency, University of Michigan, 4 March 2003.
- “Political Mimesis and the Musicality of the Sanrizuka Series,” University of Hamburg, 16 November 2002.
- “Dubbing: the Translator as Ventriloquist,” University of Vienna, 16 October 2002.
- “*Devotion*: On the Subject of Ogawa Productions and Japanese Documentary,” UC Irvine Film Center, 30 May 2002.
- “Japanese Cinema on the Great Trade Route of the International Film Festival Circuit,” Face of Another Conference on Japanese Cinema, Yale University, 23 February 2002.
- “Dubbing: the Translator as Ventriloquist,” Dartmouth/Berkeley Workshop on Translation & Modern Japan Seminar, Dartmouth, 2 November 2001.
- “The Sounds of *Peking* and the Legacy of Kamei Fumio,” Yamagata International Documentary Film Festival, Japan, 5 October 2001.
- “Dubbing: the Translator as Ventriloquist,” Middlebury Japan School, 15 July 2001.
- “Ogawa Shinsuke and Asia,” Jeong-ju International Film Festival, Korea, 1 May 2001.
- “Dubbing: the Translator as Ventriloquist,” Association for Asian Studies Midwest Conference, 28 April 2001.
- “The Question of a Fascist Film Culture,” Fascism and Japan conference, University of California, Berkeley, 17 March 2001.
- “Nonfiction Film and the Fate of Feminism,” Japanese Women Filmmakers conference, University of Colorado, Boulder, 6 October 2000.

- “Mazo to Shite no Bigaku” [The Masochistic Aesthetic], War and Media Research Group, Tokyo, Japan, 12 May 2000.
- “The Translator's Cinema,” Society for Writers, Editors and Translators, Tokyo, Japan 24 May 2000.
- “The Virtual Address of Television Documentary,” PURN, Seoul, South Korea, 13 May 2000.
- “The Translator's Cinema,” the Fulbright Seminar, Tokyo, Japan, 3 March 2000.
- “Film History and the Wartime Meeting of Japan and the Philippines,” Manila Film Festival Seminar, Manila, Philippines, 14 February 2000.
- “Corrupt Dubbers, Abusive Subbers,” Meiji Gakuin University Film Research Group, Tokyo, Japan, 20 October 1999.
- “The Grierson School in Japan,” Breaking the Boundaries—The Stirling Documentary Conference, Stirling, Scotland, 17 January 1999.
- “Amerika no NPO seido to Michigan Shiataa” [The American Non-Profit System and the Michigan Theater], keynote address at The Network Convention, Yamagata City, 3 September 1998.
- “*Fighting Soldiers* and the Question of Japanese ‘Fascism,’” Military History Working Group, University of Michigan, 10 March 1998.
- “The Imperial Screen,” symposium at Imperial Japan at the Movies event, Yamagata International Documentary Film Festival, 10 October 1997.
- “Bachuaritii to 'dokumentaritii’” [Virtuality and 'Documentality'], paper delivered at Symposium on Virtual Reality, Japan Society of Image Arts and Sciences, Yamagata City, Japan, 3 June 1997.
- “The Sacrificial Body at the Epicenter,” lecture at Rethinking Hiroshima and Nagasaki: 51 Years and 40,000 Bombs Later symposium at Vanderbilt University, 15 March 1996.
- “*Ano hata o ute o megutte*” [On *Dawn of Freedom*], symposium with Yomota Inuhiko and Teddie Co, ASEAN Culture Center, Tokyo, 18 August 1995.
- “Eiga 100-nen to Sono Shorai” [100 Years of Cinema and Its Future], seminar with Ueno Toshiya, Tohoku Art University, 19 May 1995.
- “Nagasaki/Hiroshima – 50 Years Later,” lecture in Japanese History and Culture seminar, Colby College, 5 March 1995.
- “Toward an Abusive Subtitling,” paper delivered at New England Japan Seminar, Colby College, 24 September 1994.
- “Media chekku: Merikan tennô no teuchi” [Media Check: Judging the American Emperor], presentation with Kogawa Tetsuo at Kokka to Girei no Kenkyukai [Nation and Protocol Study Group], Tokyo, Japan, July 16, 1994.

CONFERENCE PAPERS:

- Panelist, “Open Access and Digital Scholarship: Going Beyond the Book,” Open Access Publishing in Asian Studies, International Institute, University of Michigan, 26 February 2021.
[https://lib.mivideo.it.umich.edu/media/t/1_6go3vfuu]

- Panelist, “Brushed in Light: Li Xianting and the Cinematographic Calligraph,” Reassessing Chinese Independent Cinema: Past, Present...and Future?” Chinese Independent Film Archive, Newcastle University, 28-29 January 2021.
- Panelist, “Wang Bing and Documentary Ethics,” Reassessing Chinese Independent Cinema: Past, Present...and Future?, Newcastle University, 5-6 June 2020 (cancelled because of Covid-19).
- Panelist, “Roundtable: Past and Futures of Chinese Indie Cinema,” ICAS, Leiden, Holland, 18 July 2019.
- Panelist, “Teaching Subtitling for Documentary,” Face-to-Face Conference, Hangzhou, China, 22 June 2019.
- Panelist, “Brushed in Light,” Chinese Contemporary Art: Curation, Collection, and Connection, University of Michigan, 6 April 2019.
- Panelist, “Chinese Independent Documentary as Asian Documentary,” Crossroads Conference, Shanghai University, 12 August 2018.
- Panelist, “Shooting in the Grey Zone: The Upside of Ethical Risk,” Documentary Film: Regional, Theoretical, and Political Parameters,” Hong Kong Baptist University, Hong Kong, 25 June 2018.
- Panelist, “Japanese Film Studies Abroad,” Kinema Club XVII, Meiji Gakuin University, Tokyo, 21 February 2018.
- Panelist, “Writing and Publishing in the English Academic Press,” Kinema Club XVII, Meiji Gakuin University, Tokyo, 21 February 2018.
- Panelist, “Chinese Cinema as Asian Cinema in the Age of Big Box Office,” Chinese Film Market and Asian Cinema Conference, Nanyang Technical University, Singapore, 26 August 2017.
- Panel chair and presenter, “Afterthoughts on Abusive Subtitling,” Association for Asian Studies, Seattle, 31 March 2016.
- Panel participant, “Neurocinematics—Movies on the Mind and the Mind on Movies,” Program on Neuroscience, University of Michigan, 25 March 2016.
- Respondant, Graduate Student Conference, Tokyo University, 29 May 2015.
- “Calligraphy in Korean/Japanese/Chinese Cinema,” Association of Asian Studies, San Diego, 22 March 2013.
- “Translating Calligraphy,” Society for Cinema and Media Studies, Boston, 22 March 2012.
- “Yamagata—Asia—Europe: The International Film Festival Short-Circuit,” Kinema Club XI, Vienna, 26 November 2011.
- Respondant, “History via Screen” panel, SCMS, New Orleans, 11 March 2011.
- “The Restless Calligraph,” Kinema Club X, East-West Center, Honolulu, HI, 28-30 July 2010.
- “Imagining the Architecture of Asian Cinema: the Archive of the Dismantling,” SCMS, Philadelphia, 9 March 2008.
- “Layers of Localization: Audiovisual Translation and/as Reformatting,” Workshop, SCMS, Philadelphia, 9 March 2008.
- “Loving Dubbing,” Kinema Club VI, New York University, 10 December 2005.
- “Anime and the Academy,” Japanese Animation Roundtable, Society for Cinema Studies, Denver, 25 May 2002.
- “Dubbing as Technology of Transfer,” Society for Cinema Studies, Denver, 25 May 2002.

- Respondent, “Remembering War in Peace: Appropriating Memories across Borders and Generations” panel, Association for Asian Studies, 25 March 2000.
- “The New Historicism and Japanese Literary Studies,” Discussant, 1997 Conference of the Midwest Association for Japanese Literary Studies, 24-26 October 1997.
- “Programming the International Scene,” paper delivered on panel about film/video programming at Society for Cinema Studies Conference, Ottawa, Canada, 15 May 1997.
- “Networked Scholarship,” paper delivered on panel for CD-ROM scholarship at Society for Cinema Studies Conference, Dallas, 8 March 1996.
- “Toward an Abusive Subtitling,” paper delivered at Asian Cinema Conference, Ohio University, Athens, 4 November 1994, was also panel chair).
- “Theater of a Thousand Years: Ogawa Pro and the Crisis in the Japanese Reception Context,” paper delivered at Visible Evidence Conference, Duke, N. Carolina, 12 November 1993.
- “Makioka Sisters: Translation/Context/Exclusion,” paper delivered at Asian Cinema Conference, East-West Center, Hawai'i, 5 December 1989.

FILM FESTIVAL JURIES, PANELS, AND MODERATING:

- Juror, West Lake International Documentary Film Festival, Hangzhou, China, 15-18 October 2020.
- Juror, San Diego Asian Film Festival, 11 November 2018.
- Roundtable Panelist, “Chinese Documentary Now” and “Ethics and Documentary,” West Lake International Documentary Film Festival, Hangzhou, China, 19-20 October 2018.
- Juror, Za Koenji Documentary Film Festival, Tokyo, 19-12 February 2017.
- Juror, DMZ Documentary Film Festival, Korea, 23-29 September 2016.
- Panelist, panel on 25 years of independent documentary in China, Yamagata International Film Festival, 10 October 2015.
- “When Cinema Reflects the Times—Hou Hsiao-hsien and Edward Yang,” Yamagata International Film Festival, 9 October 2015, discussion of a Kore-eda film with Akiyama Tamako.
- Panelist, “Anime from Japan to the World,” Josai University, 10 July 2015.
- Panel chair, Wang Hongwei: Platform for Independence panel, Meiji Gakuin University, 20 June 2015.
- Panel chair, film introductions and Q&As at Ogawa Retrospective: Ogawa Productions—11 Flowers of Movement Cinema, with Taiwan Documentary Film Festival, 12 October 2014.
- Panelist, “Future Directions: ‘The End of ‘Cool’ Japan?’ Roundtable,” University of Michigan 5 April 2014.
- Roundtable Participant, “Chinese Now: Contemporary Portraits,” University of Michigan, 16 November 2013.
- Moderator, “Germán Scelso,” The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 15 October 2013.

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- Panelist with Brian Winston, "*Land Without Bread & Fighting Soldiers*," The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 15 October 2013.
- Moderator, "Zhao Liang and *Petition*," The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 14 October 2013.
- Panelist, "Discussion: Six Gazes of the Ethics Machine," The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 14 October 2013.
- Moderator, "Hara Kazuo with *The Emperor's Naked Army Marches On*," The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 13 October 2013.
- Moderator, "Joshua Oppenheim & Hara Kazuo," The Ethics Machine: Six Gazes of the Camera, Yamagata International Film Festival, 13 October 2013.
- Moderator, Discussion with John Russo (screenwriter for *Night of the Living Dead*), 9 February 2013.
- Panelist, "Film Criticism Workshop Symposium," Yamagata International Documentary Film Festival, 10 October 2011.
- Moderator, "A Reunion of Taiwan and Japanese Filmmakers: 12 Years Later," Yamagata International Documentary Film Festival, 7-11 October 2011.
- Moderator, Traverse City Film Festival, 28-30 July 2011.
- Organizer, Panelist, "Chinese Independent Documentary," with Guo Juin Hong, Ann Arbor Film Festival, 25 March 2011.
- Juror, Taiwan International Documentary Film Festival, 25-31 October 2010.
- Moderator and Panelist with Michael Moore, Traverse City Film Festival, 1-4 August 2010.
- Panelist, "New Docs Japan: Directors' Discussion," Yamagata International Documentary Film Festival, 11 October 2009.
- Panelist, "Cinema Babel: A Discussion on Film and Film Festival Translation," Visions du Réel, Nyon, Switzerland, 27 April 2009.
- Juror, Ogawa Pro Symposium and four one-hour lectures, Songzhuang Independent Documentary Film Festival, Songzhuang, People's Republic of China, 25-31 May 2008.
- Panelist with Wakamatsu Koji and Sato Hisayasu et al, Sex and Politics in Cinema, Nippon Connection, 2006.
- Juror, Navarra International Documentary Film Festival "Punto de Vista", Pamplona, Spain, 17-25 February 2006.
- Moderator, "The Birth of Newsreel with Jon Jost," Yamagata Newsreel, Yamagata International Documentary Film Festival, 11 October 2003.
- Moderator, "Newsreel Symposium with Christine Choy & Oe Masanori," Yamagata Newsreel, Yamagata International Documentary Film Festival, 11 October 2003.
- "Filmmaking and the Way to the Village," introductory comments for the Opening Film of the Yamagata International Documentary Film Festival, October 1999.
- Panelist, "Propaganda in WWII's Pacific Theater," panel discussion with Sato Tadao and others, Hawai'i International Film Festival, 7 December 1991.

- Organizer and Moderator, “Images of the Enemy,” chair of panel with Tsurumi Shunsuke, Kogawa Tetsuo, and Yamane Sadao, “Media Wars: Then & Now” retrospective, Yamagata, Japan, 3 October 1991.

ORGANIZATIONS:

- Japan/East-Asia Image Research Center, Josai University, Tokyo [Center Coordinator 2011-present].
- Society for Cinema and Media Studies [Translation Committee 2010-present; conference program committee 2009; Committee for Information Technology/Screen-L 1997-2000].
- Association for Asian Studies [elected, Northeast Asia Council Member, 2013-2015].
- Kinema Club [co-founder, site manager 1995-present].
- Kine-Japan [co-founder and co-owner of internet mailing list 1995-present].
- Center for Japan Studies, University of Michigan [member, Executive Committee: 1996-1999; 2001-2003, 2012].
- Center for Chinese Studies, University of Michigan [member].
- Nam Center for Korean Studies, University of Michigan [member].

GRANTS AND AWARDS (SELECTED):

- Toward an Open Monograph Ecosystem grant to make new book open access, Association of American Universities/Association of Research Libraries/Association of University Presses, 2018.
- Japan Society for the Promotion of Science Long Term Fellowship, Tokyo, 2017-2018.
- Waseda Institute for Advanced Study, Short Term Fellowship, May 2017.
- Fulbright Research Fellow, Tokyo, 2014-2015.
- Taiwan Fellowship, Ministry of Education, Taiwan, 2011.
- Visiting Professor, State Institute for Innovations in the Studies of Journalism, Communication and Mediated Society, Fudan University, Shanghai, 2011.
- Confucius Institute Grant, University of Michigan, 2011.
- Rackham Graduate Assistant Grant, Summer 2010.
- Edwin O. Reischauer Visiting Professor of Japanese Studies, Harvard University, 2008-2009.
- Center for Japanese Studies Research Grant, University of Michigan, 2006.
- Japan Foundation Research Fellow, Tokyo, 2004-2005.
- Freeman Pan Asian Course Development Award, University of Michigan, Winter 2003.
- Center for Japanese Studies Research Grant, University of Michigan, 2003.
- Center for Research on Learning and Teaching, University of Michigan, Winter 2003 (for underwriting experimental, team-taught course linking documentary production and studies).
- Undergraduate Research Opportunity Program, Faculty Project Sponsor, 2002-2003.
- Center for Japanese Studies Research Grant, Summer 2002.
- Faculty Career Development Award, University of Michigan, 2002.
- Center for Research on Learning and Teaching, University of Michigan, Winter 2002 (for subtitling DVDs of non-canonical films for pedagogy).
- Korea Foundation Research Grant, Summer 2000.
- Fulbright Research Fellow, Tokyo, 1999-2000.
- Excellence in Education Award, University of Michigan, 1999.
- Center for Japanese Studies Undergraduate Course Development Grant, 1999.
- Center for Japanese Studies Research Grant, Summer 1998.
- Center for Japanese Studies Research Grant, Summer 1997.
- Undergraduate Research Opportunity Program, Faculty Project Sponsor, 1996-1997.
- Beverly Houston Award, USC School of Cinema-Television, 1993.
- Association for Japan-US Community Exchanges Fellowship, USC East Asian Studies Center, 1993.

GRADUATE STUDENT MENTORING:

- Tanite Chahwan, Department of Screen Arts & Cultures.
- Cameron White, Department of Asian Languages and Cultures, major professor.
- Yuki Nakayama, Department of Screen Arts & Cultures, major professor.

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- Irhe Sohn, Department of Asian Languages and Cultures, major professor (2018, Smith College).
- Michael Arnold, Department of Screen Arts & Cultures and Department of Asian Languages and Cultures, major professor (2015, Washington State University).
- Jieun Kim, Department of Anthropology, committee member (2015, University of Leeds).
- Nathan Koob, Department of Screen Arts & Cultures, committee member (2014, University of Pittsburgh).
- Peter Leix, School of Art & Design, committee member (2014).
- Ying Qian, Department of East Asian Languages and Cultures, Harvard University, outside member (2013, Columbia University).
- Peter Alilunas, Department of Screen Arts & Cultures, committee member (2013, University of Oregon).
- Naoki Yamamoto, Department of East Asian Languages and Cultures, Yale University, outside member (2012, UC Santa Barbara).
- James Rotz, School of Art & Design, committee member (2011).
- Charles Fairbanks, School of Art & Design (2009, Antioch College).
- Alex Bates, Department of Asian Languages and Cultures (2006, Dickensen College).
- Chris Ames, Department of Anthropology (2007, UC University of Maryland, University College Asia, 2007).
- ann-elise lewallen, Department of Anthropology (2007, UC Santa Barbara).
- David Henry, Department of Asian Languages and Cultures (2008, University of Alaska).
- Jason Herlands, Department of Asian Languages and Cultures (2008, Oberlin College).
- Heather Bowen-Struyk, Department of Asian Languages and Cultures (2001, University of Chicago).