

Joel Neville Anderson

Curriculum Vitae

PhD Candidate, Visual & Cultural Studies
Dept. of Art & Art History, University of Rochester
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Education

University of Rochester
PhD Candidate, Visual and Cultural Studies, 2012-present
State University of New York at Purchase College, Conservatory of Theatre Arts & Film
BFA, Film Production, Minor: Asian Studies, *summa cum laude*, 2009

Fellowships, Grants, & Awards

Dean's Dissertation Fellowship, University of Rochester, 2017-2018
Alternative Careers/Archival Research Fellowship, University of Rochester, 2016-2017
Celeste Hughes Bishop Award for Distinction in Graduate Studies, University of Rochester, 2015
The Susan B. Anthony Institute for Gender and Women's Studies Teaching Fellowship, University of Rochester, "Introduction to Women's Studies: Women's Personal Cinema," Fall 2015
Graduate Student Association (GSA) Conference Travel Award, University of Rochester, Spring 2015, Spring 2017
Robert Flaherty Film Seminar Fellow, 2013
Vice Provost and University Dean of Graduate Studies Travel Grant, University of Rochester, 2013
University of Rochester Graduate Research Showcase Award for "Cinema in reconstruction: Japan's post-3.11 documentary," 2013
President's Award for Achievement in Purchase College Conservatory of Theatre Arts & Film, 2009
Special Achievement Award in recognition of Junior thesis, *Man Alive*, Purchase College, 2008
Dean's Scholar Award, Purchase College, 2008-2009
Merit Scholarship, Purchase College, 2008-2009
Academic Competitiveness Grant, Purchase College, 2006-2007
Institutional Scholarship, Purchase College, 2005-2008
Art Department Award for Video Production, Concord-Carlisle HS, 2004

Research Interests

Experimental film and video, personal documentary, community media, environmental justice, film festival studies, Japanese cinema and visual culture

Publications

Journal Articles

"Cinema's prosthesis: (dis)ability and the politics of Hara Kazuo's personal documentary practice." "Asian Documentary" edited by Rowena Santos Aquino, special issue, *Asian Cinema* (2017). (Under review.)
"(Community) Video Art: DCTV's Expanded Documentary Practice." *Millennium Film Journal* 65 (Spring 2017).

Book Chapters

“Cinema in reconstruction: Japan's post-3.11 documentary.” In *Film on the Faultline*, edited by Alan Wright. Chicago: University of Chicago Press, 2015. (Peer-reviewed.)

Book Reviews

Review of *Immediations: The Humanitarian Impulse in Documentary* (2017) by Pooja Rangan. *Afterimage: The Journal of Media Arts and Cultural Criticism* 45, nos. 2 & 3 (2018): 62-63.

Review of *Radiation Brain Moms and Citizen Scientists: The Gender Politics of Food Contamination after Fukushima* (2016) by Aya Hirata Kimura. *International Feminist Journal of Politics* 19, no. 4 (2017): 545-547.

Film Festival Reports

“A City of Cinema Perseveres: The 15th Yamagata International Documentary Film Festival.” *Senses of Cinema* 85 (December 2017).

“My First Flaherty: Joel Neville Anderson.” *Flaherty Stories: Voices from the Robert Flaherty Film Seminar*, companion blog to *The Flaherty: Decades in the Cause of Independent Cinema* (Indiana University Press, 2017) by Patricia R. Zimmermann and Scott MacDonald. September 8, 2017.

Festival Focus: JAPAN CUTS. In *Directory of World Cinema: Japan 2*, edited by John Berra. Chicago: University of Chicago Press, 2012.

Interviews

“Sennan Asbestos Disaster: Kazuo Hara Discusses His First Film in 10 Years.” *MUBI Notebook*. November 21, 2017.

Interview with Nicholas Mirzoeff on *How to See the World: An Introduction to Images, from Self-Portraits to Selfies, Maps to Movies, and More* (Basic Books, 2016). *Aca-Media* (monthly podcast from the Society for Cinema and Media Studies and *Cinema Journal*). May 2016.

Interview with Jun Okada on *Making Asian American Film and Video: History, Institutions, Movements* (Rutgers University Press, 2015). *Aca-Media* (monthly podcast from the Society for Cinema and Media Studies and *Cinema Journal*). December 2015.

Essays & Film Reviews

“Let’s Use the Art Strike to Hold Cultural Institutions Accountable.” *Hyperallergic*. January 19, 2017.

Screen Slate articles: *The Actor* (2015). Web. 2016-present.

“The infant and the cadaver: Paul Schrader’s films and criticism.” In *Directory of World Cinema: American Independent 3*, edited by John Berra. Chicago: University of Chicago Press, 2016.

“Mitsuo Yanagimachi: Currents of dissent and modes of social critique.” In *Directory of World Cinema: Japan 3*, edited by John Berra. Chicago: University of Chicago Press, 2015.

“In-flight viewing.” *InVisible Culture: An Electronic Journal for Visual Culture* (IVC). September 7, 2015.

Profile of Hal Hartley, reviews of *The Indian Runner* (1991), *Laws of Gravity* (1992), *The Limits of Control* (2009). In *Directory of World Cinema: American Independent 2*, edited by John Berra. Chicago: University of Chicago Press, 2013.

“Drift compatibility: Pacific Rim and the international blockbuster.” *InVisible Culture: An Electronic Journal for Visual Culture* (IVC). September 7, 2013.

Reviews of *The Blood of Rebirth* (2009), *Blue Spring* (2001), *Merry Christmas, Mr. Lawrence* (1983), *The Munekata Sisters* (1950). In *Directory of World Cinema: Japan 2*, edited by John Berra. Chicago: University of Chicago Press, 2012.

Film reviews and essays. *Cinespect*. Web. 2010-2012.

Encyclopedia Entries

Encyclopedia entries for Shinji Aoyama, *Cure* (1997), *Doppelgänger* (2003), *Killers* (2014). In *The Encyclopedia of Japanese Horror Films*, edited by Salvador Jimenez Murguía. Lanham, MD: Rowman & Littlefield Publishers, 2016.

Encyclopedia entries for André Bazin, Mikio Naruse, and *Tokyo Story* (1953). In *Routledge Encyclopedia of Modernism*, edited by Stephen Ross. New York: Routledge, 2016. (Peer-reviewed.)

Wiki contributor. *Japanese Women Behind the Scenes*. Project leader: Cathy Munroe Hotes. Web. 2011-present.

Conference Participation & Invited Talks/Workshops

Conference Participation

“LaToya Ruby Frazier and the Place of the Artist in Social Documentary,” panel chair:

“Circulating Subjectivities and the Political Environments of Documentary,” Visible Evidence XXV, Center for Documentary Research and Practice, Indiana University, Bloomington, Indiana, August 8-11, 2017

Participant in “Documentary Storymaking and Community Media” strategy session, Our (Digital) Humanity: Storytelling, Media Organizing and Social Justice Conference, Lehigh University, Bethlehem, Pennsylvania, April 20-22, 2018

“Whales and Documentaries: Neoliberal Consumption on the Environmental Film Festival Circuit,” panel: “Media, Ecology, and the Environment,” Society for Cinema and Media Studies (SCMS), March 14-18, 2018

Yamagata Film Criticism Workshop Participant, Yamagata International Documentary Film Festival 2017

“Unpaid R&D: Community Media and TV Documentary,” panel chair: “The New Political Subject: Documentary Form as Social Formation in the 21st Century,” Visible Evidence XXIV, Alianza Francesa and Borges Cultural Center, Buenos Aires, August 2-6, 2017

“Narcissism and Community Video,” 4th International Association for Visual Culture Biennial Conference, Boston University, September 29-October 1, 2016

“Post-3/11 Visual Practices,” “To the Future, With Regrets: Film as a Record of the Anthropocene” workshop, Visible Evidence XXIII, Montana State University, August 11-14, 2016

“Visual Practices of Exposure Post-3/11,” [image here] Film and Visual Studies Conference and Exhibition, Harvard University Carpenter Center for the Visual Arts, April 7-10, 2016

“Circuits of Performance and Engagement: Public Access Video Art and Community Video,” panel co-chair (with Jun Okada): “Identity and Experimentation in the Public Sphere: 1970s Transnational Asian/Middle Eastern Film/Video,” Society for Cinema and Media Studies (SCMS), March 30-April 3, 2016

“Giving a picture, and pointing at the screen: the circulation of domestic portraiture following Japan’s triple disaster of 2011,” lightning round at Personal Digital Archiving Conference, Moving Image Archiving and Preservation (MIAP), New York University, April 24-26, 2015

“The national body and cinema’s prosthesis: disability and affective production in Hara Kazuo’s documentary encounters,” Society for Cinema and Media Studies (SCMS), March 25-29, 2015

“Home birth, world cinema: Kawase Naomi’s experimental personal documentaries,” The Susan B. Anthony Institute’s 22nd Annual Gender and Women's Studies Interdisciplinary Graduate Conference: Between Identities and Environments, University of Rochester, March 19-20, 2015

- “The national body and cinema’s prosthesis: disability and affective production in Hara Kazuo’s documentary encounters,” University of Rochester Disability Studies Cluster Symposium Complicating Normalcy: Disability, Technology, and Society in the Twenty-First Century, November 14, 2014
- “Playing radical: revolutionary aspiration in the loose realisms of epic docudrama,” Society for Cinema and Media Studies (SCMS), March 19-23, 2014
- “Cinema, and other surrogates: posthuman encounters in *Air Doll* (2009),” 23rd Annual Columbia Graduate Student Conference on East Asia, Columbia University, February 14-15, 2014
- “Cinema in reconstruction: Japan’s post-3.11 documentary,” New York Conference on Asian Studies (NYCAS), September 27-28, 2013
- Graduate Student Fellow, Flaherty Seminar: “History is What’s Happening,” June 15-21, 2013
- “Cinema in reconstruction: Japan’s post-3.11 documentary,” University of Rochester Graduate Research Showcase, April 18, 2013
- “Cinema in reconstruction: Japan’s post-3.11 documentary,” University of Toronto Cinema Studies Graduate Colloquium: Film and Television, February 9, 2013

Invited Talks/Workshops

- “Hara Double at the Brattle” video essay, Hara Setsuko Workshop at Institute for Global Cinema and Creative Cultures, University of St Andrews, Scotland, February 5, 2018
- Introduction to *Tracing the Future: Photographer Naoya Hatakeyama* (2015), Japan Society, New York, June 10, 2016
- Introductions at George Eastman Museum, Rochester, New York: *Late Spring* (1949) April 6, 2016, *Late Autumn* (1960) April 26, “Three Times of the Year: Setsuko Hara and Yasujiro Ozu” series; *Election* (2005) January 28, *Office* (2015) February 5, “Symmetry of Violence: Seven Films by Johnnie To” series; *Far From Poland* (1984), December 9, 2015, “Here and Elsewhere” series
- Introduction for *Tokyo Story* (1953), Rubin Museum, New York, June 13, 2014
- Q&A moderation with Hiroyuki Sanada and Tanroh Ishida following preview screening of *The Railway Man* (2014), Japan Society, New York, April 6, 2014
- Introduction for *The Life of Oharu* (1952), “A Tribute to Donald Richie,” Japan Society, New York, November 16, 2013
- Guest Lecture on Contemporary Japanese Cinema, Prof. Soyoung Yoon’s “New Waves of East Asian Cinema,” Purchase College School of Film & Media Studies, March 10, 2011
- Cinematography Workshop Instructor, Prof. Deanna Kamiel’s New Media MA documentary production courses, The New School, 2009-2012

Teaching

Instructor

- “Introduction to Women’s Studies: Women’s Personal Cinema,” University of Rochester, Fall 2015

Additional Teaching (Museum, Non-Profit, Teaching Artist, Teaching Assistant)

- Teaching Assistant, University of Rochester, 2012-2016
- “History of Photography II,” Prof. Jacob Lewis, Spring 2016
- “Advanced Video Art,” Prof. Cary Peppermint, Fall 2015
- “Film History 1959-1989,” Prof. Sharon Willis, Fall 2014
- “Issues in Film: Documentary and Mock Documentary,” Prof. Jason Middleton, Spring 2013
- “Atomic Creatures: Godzilla,” Prof. Joanne Bernardi, Fall 2012
- “Hayao Miyazaki and Planet Ghibli,” Prof. Joanne Bernardi, Fall 2012
- Educator, Museum of the Moving Image, weekends 2010-2012, Summer 2013

Teaching Assistant, Jacob Burns Film Center, 2009-2011
Instructor, Summer Media Intensive, DCTV Professional Youth Media Training, 2009
Teaching Assistant, Purchase College Conservatory of Theatre Arts & Film, 2008-2009,
“Cinematic Expression,” Prof. Soyoungh Yoon, Spring 2008, Fall 2008, Spring 2009
Writing and Film Studies Tutor, Purchase College Learning Center, 2007-2009
Teaching Assistant, Purchase College Continuing Education, Youth and Pre-College Programs in
the Arts, “Young Filmmakers,” Daniel Kang, Spring 2006

Curatorial Projects

Programmer

JAPAN CUTS: Festival of New Japanese Film, Japan Society, New York, July 19-29, 2018
“Documentary Attunements,” On Film screening series, University of Rochester, February 19,
2018 (1 feature film, 1 short, 1 guest)
JAPAN CUTS: Festival of New Japanese Film, Japan Society, New York, July 13-23, 2017 (28
feature films, 6 shorts, 10 guests, introductions/Q&A moderation)
“Immigration and Displacement,” On Film screening series, University of Rochester, April 17,
2017 (1 feature film, 1 short, 1 guest)
“Queer Longings: Narratives of Desire,” On Film screening series, University of Rochester,
November 29, 2016 (1 feature film, 1 short, 1 guest)
JAPAN CUTS: Festival of New Japanese Film, Japan Society, New York, July 14-24, 2016 (29
feature films, 41 shorts, 23 guests, introductions/Q&A moderation)
“Voicing on Film,” On Film screening series, University of Rochester, February 18, 2016 (6
short films, introductions)
“Films Made in Kasama and Fukushima,” University of Rochester, November 16, 2015 (1
feature film, 1 short, 1 visiting filmmaker with class visit)
JAPAN CUTS: Festival of New Japanese Film, Japan Society, New York, July 9-19, 2015 (28
feature films, 29 shorts, 16 guests, introductions/Q&A moderation)
“Godina & Marc on Film, Presented by Jurij Meden,” On Film screening series, University of
Rochester, March 30, 2015 (5 short films, 1 guest, introductions/Q&A moderation)
“Andy Warhol’s Sexy Silent Films, Presented by Douglas Crimp,” On Film screening series,
University of Rochester, November 6, 2014 (5 short films, 1 guest)
JAPAN CUTS: Festival of New Japanese Film, Japan Society, New York, July 10-20, 2014 (28
feature films, 8 guests, introductions/Q&A moderation)
“Layers/Earths,” On Film screening series, University of Rochester, April 3 & 10, 2014 (3
feature films, 7 shorts, 1 guest)
“Waiting/Action,” On Film screening series, University of Rochester, March 27 & 29, 2013 (2
feature films, 4 shorts)

Festival Jury Participation

JAPAN CUTS Award, Osaka Asian Film Festival (Indie Forum section), Osaka, Japan, March
3-12, 2017
JAPAN CUTS Award, Osaka Asian Film Festival (Indie Forum section), Osaka, Japan, March
4-13, 2016

Editorial

Managing Editor, *InVisible Culture: An Electronic Journal for Visual Culture* (IVC), 2013-2014
Member of Editorial Board, *InVisible Culture: An Electronic Journal for Visual Culture* (IVC),
2013-present
Peer-reviewer for *positions: asia critique* (Duke University Press)

Community Involvement, University Service, & Other Professional Experience

Participant in “Vision & Justice” civic course, Brooklyn Public Library, Spring 2017
Participant in “Critical Pedagogies” Reading Group, University of Rochester, Spring 2016
Co-producer, *Aca-Media* (monthly podcast from the Society for Cinema and Media Studies and *Cinema Journal*), 2015-present
Member of Organizing Committee, The Susan B. Anthony Institute’s 23rd Annual Gender and Women’s Studies Interdisciplinary Graduate Conference, University of Rochester
Volunteer Staff Member (Audio Coordinator), Robert Flaherty Film Seminar, 2015-2018
VCS Prospective Student Recruitment Assistantship, University of Rochester, Spring 2015, Spring 2016, Spring 2017
Member of Organizing Committee, “Drawing Together: Solidarities, Pictures, and Politics,” 10th Visual and Cultural Studies Graduate Conference, University of Rochester, April, 2015
Member of Professional Development Organizing Group, University of Rochester, 2014-2015
Member of Organizing Committee, “A Matter of Time: Temporalities of Material Culture,” 9th Visual and Cultural Studies Graduate Conference, University of Rochester, April 5-6, 2013
Purchase College Faculty Advisor, Lake Placid Film Forum 24 Hour Filmmaking Competition, 2012
Purchase College Faculty Advisor, Lake Placid Film Forum 24 Hour Filmmaking Competition, winner of Best Film (Robin Pell Award) and Best Actor, 2010
Development Assistant, Japan Society, New York, 2010-2012
Film Program Assistant, Japan Society, New York, 2010
Film Program Intern, Japan Society, New York, 2010
Film Student Advisory Board Senior Class Representative, Purchase College, 2008-2009
Film Program Rentals Employee, Purchase College Conservatory of Theatre Arts & Film, 2005-2008

Memberships

Visible Evidence, 2014-present
Society for Cinema and Media Studies (SCMS), 2011-present (Member of CinemArts, ExFM, and Film and Media Festivals Scholarly Interest Groups)
Film Festival Research Network (FFRN), 2011-present