

## **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, Visual and Cultural Studies, 2019 (expected)

Dissertation: "Surface Intimacies: Institutional Mediations of Personal Documentary"

MA, Visual and Cultural Studies, 2016

Purchase College, State University of New York, Conservatory of Theatre Arts & Film

BFA, Film, *summa cum laude*, Minor: Asian Studies, 2009

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### **Professional Appointments**

Purchase College, State University of New York, School of Film and Media Studies

Visiting Assistant Professor of Cinema Studies and Film, 2019-present

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### **Fellowships, Grants, & Awards**

Student Engagement Grants, Purchase College Association, Fall 2018, Spring 2019

Part Time Teaching Support Award, Purchase College, SUNY, Office of the Provost and Academic Affairs, Fall 2018

The Susan B. Anthony Institute for Gender, Sexuality, & Women's Studies Research Grant, 2018

Signal Culture Researcher in Residence, Spring/Summer 2018

Dean's Dissertation Fellowship, University of Rochester, 2017-2018

Alternative Careers/Archival Research Fellowship, University of Rochester, 2016-2017

Celeste Heughes Bishop Award for Distinction in Graduate Studies, University of Rochester, 2015

The Susan B. Anthony Institute for Gender, Sexuality, & 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 Conservatory of Theatre Arts & Film, Purchase College, SUNY, 2009

Special Achievement Award for Junior thesis, *Man Alive*, Purchase College, SUNY, 2008

Dean's Scholar Award, Purchase College, SUNY, 2008-2009

Merit Scholarship, Purchase College, SUNY, 2008-2009

Academic Competitiveness Grant, Purchase College, SUNY, 2006-2007

Institutional Scholarship, Purchase College, SUNY, 2005-2008

Art Department Award for Video Production, Concord-Carlisle HS, 2004

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### **Research Interests**

Personal documentary, community media, cinema and media studies, experimental filmmaking, environmental justice, film festival studies, Japanese cinema

## **Publications**

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### Journal Articles

- “Home Birth, World Cinema: Kawase Naomi’s Films in Circulation.” “First Person Documentary Practices in East and Southeast Asia: Performing Subjectivity, Memory Construction, and Social Intervention” special issue edited by Kiki Tianqi Yu and Alisa Lebow, *Studies in Documentary Film* (2019). (Peer-reviewed.)
- “Cinema’s Prosthesis: (Dis)ability and the Politics of Hara Kazuo’s Personal Documentary Practice.” “Asian Documentary” special issue edited by Rowena Santos Aquino, *Asian Cinema* (2019). (Peer-reviewed.)
- “(Community) Video Art: DCTV’s Expanded Documentary Practice.” *Millennium Film Journal* 65 (Spring 2017).

### Book Chapters

- “Tracking Dissensus: Between Script Translation and Post-Produced Documentary Sound.” In *Essay Films and Narrative Techniques*, edited by Romana Turina and Kiki Tianqi Yu. 2020. (In progress.)
- “Pointing Through the Screen: Archiving, Surveillance, and Atomization in the Wake of Japan’s 2011 Triple Disasters.” In *Routledge Handbook of Japanese Cinema*, edited by Joanne Bernardi and Shota T. Ogawa. New York: Routledge, 2019.
- “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 ‘My’ *Self on Camera: First Person Documentary Practice in an Individualising China* (2019) by Kiki Tianqi Yu. *Alphaville* (2020). (In progress.)
- 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.

### Festival & Exhibition Reports

- “Queens International Speaks Volumes About a Borough that Welcomes the World.” *Hyperallergic*. February 21, 2019.
- “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

- Interview with Nedda Ahmed and Chris Cagle on video streaming and library collections. *Academia* (monthly podcast from the *Journal of Cinema and Media Studies*). July 2019.
- “Sennan Asbestos Disaster: Kazuo Hara Discusses His First Film in 10 Years.” *MUBI Notebook*. November 21, 2017. (Reprinted in *DOCU-YAMA LIVE!* [ドキュ山 LIVE!]. January 19, 2018.)

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 *Journal of Cinema and Media Studies*). 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 *Journal of Cinema and Media Studies*). December 2015.

### Essays & Film Reviews

“Yamagata Film Criticism Workshop Discussion on *Another Year* (2016).” With Chris Fujiwara, Quyen Nguyen, Chanon Kenji Praepipatmongkol, and Becca Voelcker. *DOCU-YAMA LIVE!* [ドキュ山 LIVE!]. October 9, 2017.

“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. (Reprinted in *MUBI Notebook*. July 6, 2018.)

“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.

### Video Essays

“Hara Double at the Brattle.” “Film Festivals: Aftermaths and Beyond,” guest-edited by Dina Iordanova, *Frames Cinema Journal* 13 (May 2018).

### 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**

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### Conference Participation

“Floating Invaders: Autonomous Vehicles in the Unceded Territories of Nuclear Warfare’s Pre-History,” panel: “Cinema and Ecology in Japan,” and participant in “Cinema, Media, and Self-Images” seminar, Society for Cinema and Media Studies (SCMS), March 13-17, 2019

- “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, 2018
- Open Engagement Conference Scholarship, Queens Museum, May 10-13, 2018
- Participant in “Working with/for Community Media” component of “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 22nd  
Annual Susan B. Anthony Institute for Gender & Women’s Studies International 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

Invited lecture, F.I.L.M. Series, Hamilton College, Spring 2020  
Panel moderation, "The Current State of Film Restoration in Japan," JAPAN CUTS: Festival of New Japanese Film, Japan Society, New York, July 26, 2019  
Discussion moderation, Flaherty Seminar: "Action," June 15-21, 2019  
Q&A moderation with Megumi Sasaki following screening of *A Whale of a Tale* (2016), Quad Cinema, New York, August 18, 2018  
Seminar in conversation with artist Kota Takeuchi, Soyoung Yoon's Art Senior Seminar, The New School, April 4, 2018  
"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, Soyoung Yoon's "New Waves of East Asian Cinema," Purchase College, SUNY, March 10, 2011  
Cinematography Workshop Instructor, Deanna Kamiel's New Media MA documentary production courses, The New School, 2009-2012

#### **Teaching**

##### Instructor

"Introduction to Cinema Studies I & II," Purchase College, SUNY, Fall/Spring, 2019-2020  
"New Waves of East Asian Cinema, Purchase College, SUNY, Fall 2019  
"Experimental Workshop I & II," Purchase College, SUNY, Fall/Spring, 2018-2019, 2019-2020  
"Introduction to Cinema Studies," The New School, Fall 2018  
"The Art of Film," The New School, Fall 2018  
"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, SUNY, Conservatory of Theatre Arts & Film, 2008-2009,  
“Cinematic Expression,” Prof. Soyoung Yoon, Spring 2008, Fall 2008, Spring 2009  
Writing and Film Studies Tutor, Purchase College, SUNY, Learning Center, 2007-2009  
Teaching Assistant, Purchase College, SUNY, Continuing Education, Youth and Pre-College  
Programs in the Arts, “Young Filmmakers,” Daniel Kang, Spring 2006

## **Curatorial Projects**

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### Programmer

JAPAN CUTS: Festival of New Japanese Film, Japan Society, New York, July 19-28, 2019 (26 feature films, 16 shorts, 22 guests, introductions/Q&A moderation)  
JAPAN CUTS: Festival of New Japanese Film, Japan Society, New York, July 19-29, 2018 (28 feature films, 9 shorts, 21 guests, introductions/Q&A moderation)  
“Documentary Attunements,” On Film screening series, University of Rochester, February 19, 2018 (1 feature film, 1 guest lecture)  
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 lecture)  
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 8-17, 2019  
JAPAN CUTS Award, Osaka Asian Film Festival (Indie Forum section), Osaka, Japan, March 9-18, 2018  
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**

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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), 2013-2019

Peer-reviewer for *positions: asia critique* (Duke University Press), *Studies in Documentary Film* (Taylor & Francis)

### **Community Involvement, University Service, & Other Professional Experience**

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Senior Project Second Reader: New Media (Nicolas Umpierrez), Playwriting and Screenwriting (Wisdom Johnson), Purchase College, SUNY, 2018-2019

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 23rd Annual Susan B. Anthony Institute for Gender, Sexuality, & Women's Studies International Graduate Conference, University of Rochester, Spring 2016

Volunteer Staff Member (Audio Coordinator), Robert Flaherty Film Seminar, 2015-2019

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, SUNY, Faculty Advisor, Lake Placid Film Forum 24 Hour Filmmaking Competition, 2012

Purchase College, SUNY, 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, SUNY, 2008-2009

Film Program Rentals Employee, Purchase College, SUNY, Conservatory of Theatre Arts & Film, 2005-2008

### **Memberships and Affiliations**

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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

### **References**

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Jason Middleton

Associate Professor, Director of Film and Media Studies Program, University of Rochester (PhD Dissertation Committee Chair)

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Joanne Bernardi  
Professor of Japanese, University of Rochester  
(PhD Dissertation Committee Member)  
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Associate Professor, English, SUNY Geneseo  
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Sharon Willis  
Professor of Art History and Visual and Cultural Studies, University of Rochester  
(PhD Dissertation Committee Member)  
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Associate Professor, Dir. of Undergraduate Programs, School of Media Studies, The New School  
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Soyoung Yoon  
Assistant Professor, Program Director of Art History and Visual Studies, The New School  
(Teaching Supervisor)  
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(Curatorial Supervisor)  
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