

## Joel Neville Anderson

*Curriculum Vitae*

Visiting Assistant Professor of Cinema Studies & Film  
Purchase College, State University of New York  
735 Anderson Hill Road, Purchase, NY 10577

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### Education

University of Rochester

PhD, Visual and Cultural Studies, 2020

Dissertation: “Self-Documentary in Community: Private Images Against Neoliberal Enclosure”

Committee: Jason Middleton (chair), Joanne Bernardi, Jun Okada, Sharon Willis

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 & Media Studies

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

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### Research Interests

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

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### Fellowships & Awards

Faculty in Residence Fellowship, Purchase College, SUNY, 2022-24

Summer Institute for East Asian Studies Fellow, University of Pittsburgh, June 2-4, 2021

ACLS Emerging Voices Fellowship Nominee, University of Rochester, 2021

Professional Development Grant, New York State/United University Professions Joint Labor-Management Committee, 2021

CinemArts Graduate Essay Prize for “Pointing Through the Screen: Archiving, Surveillance, and Atomization in the Wake of Japan’s 2011 Triple Disasters,” Society for Cinema and Media Studies (SCMS), 2020

Student Engagement Grant, Purchase College Association, Fall/Spring 2018-19, Fall/Spring 2019-20

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, 2017-18

Alternative Careers/Archival Research Fellowship, University of Rochester, 2016-17

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 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, 2008-09  
Merit Scholarship, Purchase College, SUNY, 2008-09  
Academic Competitiveness Grant, Purchase College, SUNY, 2006-07  
Institutional Scholarship, Purchase College, SUNY, 2005-08

## **Publications**

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### Journal Articles

“Home Birth, World Cinema: Kawase Naomi’s Films in Circulation.” “Feminist Approaches in Women’s First Person Documentaries from East Asia” special issue edited by Kiki Tianqi Yu and Alisa Lebow, *Studies in Documentary Film* 14, no. 1 (2020): 50-62. (Peer-reviewed.)  
“(Community) Video Art: DCTV’s Expanded Documentary Practice.” *Millennium Film Journal* 65 (Spring 2017): 38-45.

### 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. 2023. (In progress.)  
“The Art of LaToya Ruby Frazier and Holding Space in Social Documentary.” In *The Documentary Moment*, edited by Joshua Malitsky and Patrik Sjöberg. Bloomington: Indiana University Press, 2022. (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, 2020. (Winner of CinemArts Graduate Essay Prize.)  
“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* (2022). (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

“My First Flaherty.” In *Flash Flaherty: Tales from a Film Seminar*, edited by Patricia R. Zimmermann and Scott MacDonald. Bloomington: Indiana University Press, 2021. (Originally published in a companion blog to *The Flaherty: Decades in the Cause of Independent Cinema* [Indiana University Press, 2017], ed. Zimmermann and MacDonald. September 8, 2017.)

“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).

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

### Interviews

“The One-Meter Rule: An Interview with Kazuo Hara and Sachiko Kobayashi.” *The 65th Robert Flaherty Film Seminar Catalogue*. New York: World Records, 2019.

Interview with Nedda Ahmed and Chris Cagle on video streaming and library collections. *Aca-Media* (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

Review of “SHITAMACHI: Tales of Downtown Tokyo” at Film Forum in “Best of 2019: Our Top NYC Art Shows.” *Hyperallergic*. December 10, 2019.

“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). 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*. 2010-12.

#### Video Essays

“Hara Double at the Brattle.” “Film Festivals: Aftermaths and Beyond,” guest-edited by Dîna Jordanova, *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. 2011-2014.

### **Conferences & Symposia**

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#### Conference Participation

“Tracing Pre-Histories of Nuclear Disaster Between Japan and Unceded Territories of North America: On Takeuchi Kota’s *Blind Bombing, Filmed by a Bat* (2020),” as fellow in Summer Institute for East Asian Studies: “Media and Mediation in East Asia: Assemblages and Global Flows,” Asian Studies Center, University of Pittsburgh, June 2-4, 2021

“Pointing Through the Screen: Archiving, Surveillance, and Atomization in the Wake of Japan's 2011 Triple Disasters,” panel: “Redefining Cinema Research and Pedagogy: Workshopping The *Routledge Handbook of Japanese Cinema*,” Association for Asian Studies (AAS), March 21-26

“Suspended Translations and Research-based Moving Image Art,” panel: “Experiments in an Open Terrain: Exhibiting Film and Video After Expanded Cinema,” auditor of “Media Histories of Care” seminar, Society for Cinema and Media Studies (SCMS), March 17-21, 2021

“Suspended Translations and Research-based Moving Image Art,” panel: “Experiments in an Open Terrain: Exhibiting Film and Video After Expanded Cinema,” auditor of “Refracting Global Art and Political Cinema through the Lens of the Indian New Wave” seminar, Society for Cinema and Media Studies (SCMS), April 1-5, 2020 (Cancelled: COVID-19)

“Floating Invaders: Autonomous Vehicles in the Unceded Territories of Nuclear Warfare’s Pre-History,” panel: “Cinema and Ecology in Japan;” 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;” auditor of “Critical Ethnic Studies and Cinema and Media Studies” seminar, 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,” 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 & Event Facilitation

Invited lecture, F.I.L.M. Series, Hamilton College, 2022-23

“Pointing Through the Screen: Archiving, Surveillance and Atomization in the Wake of Japan’s 2011 Triple Disasters,” Book Launch: *Routledge Handbook of Japanese Cinema*, University of Rochester Humanities Center, April 9, 2021

“Pointing Through the Screen: Archiving, Surveillance and Atomization in the Wake of Japan’s 2011 Triple Disasters,” panel: “Culture and Politics,” Japanese Cinema from Multiple Perspectives: Global Virtual Symposium + Film Series, Nagoya University and University of Warwick, March 5-7, 2021

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, NY: *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: 7 Films by Johnnie To;” *Far From Poland* (1984), December 9, 2015, “Here & Elsewhere”

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, 2009-12

## Teaching

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### Instructor

“Self-Documentary,” Purchase College, SUNY, Spring 2023

“Close Analysis,” Purchase College, SUNY, Fall 2022

“First-Year Learning Community Seminar: Personal Documentary & First-Person Media in Community,” Purchase College, SUNY, Fall 2022

“Environmental Media,” Purchase College, SUNY, Spring 2022

“Cinema Studies Senior Colloquium,” Purchase College, SUNY, Fall 2021

“Film Programming,” Purchase College, SUNY, Fall 2020

“History of Film Art,” Purchase College, SUNY, Fall 2020, Spring 2021

“Cinema in the Internet Age,” Purchase College, SUNY, Spring 2020

“Introduction to Cinema Studies I,” Purchase College, SUNY, Fall 2019, Fall 2022

“New Waves of East Asian Cinema,” Purchase College, SUNY, Fall 2019, Fall 2021

“Experimental Workshop I & II,” Purchase College, SUNY, Fall/Spring, 2018-19, 2019-20, 2020-21, 2021-22, 2022-23

“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

### Mentorship

Senior Project Advisor: Cinema Studies (Kennedy DeAugustine, Jake Fenniman, Georgia Formes, Andrea Garcia Escalante, John Hickey, Karina McEvoy, Hunter Newell, Samantha Parmely, Julia Reeder, Daniel Roeder), Playwriting and Screenwriting (Françoise Marie Francis), Purchase College, SUNY, 2019-present

Independent Study and Learning Assistant Sponsor: Henry Caughey, Fê Fernandes, Françoise Francis, Ian Goodman, Lucas Neufeld, Amelia Wyeth Ponirakis, Purchase College, SUNY, 2019-present

Senior Project Second Reader: Cinema Studies (Matthew Almont, Jacob Bender, Nezh Bouali, Noah Brown, Chloe Campanelli, Shamyll Estevez, Ian Goodman, Mai-laya Govia, DeShaun Powell, Steven Zaza), New Media (Nicolas Umpierrez, George Witnauer), Playwriting and Screenwriting (Laila Cannold, Christopher D'Anna, Wisdom Johnson, Wayne Landreth), Visual Arts (Ivan Richter), Purchase College, SUNY, 2018-present

### Additional Teaching (Community Media, Museum, Non-Profit, Teaching Artist, Assistant)

Teaching Assistant, University of Rochester, 2012-16

“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 2010-12, Summer 2013

Teaching Assistant, Jacob Burns Film Center, 2009-11

Instructor, Summer Media Intensive, DCTV Professional Youth Media Training, 2009

Teaching Assistant, Purchase College, SUNY, Conservatory of Theatre Arts & Film, 2008-09,

“Cinematic Expression,” Prof. Soyoung Yoon, Spring 2008, Fall 2008, Spring 2009

Writing and Film Studies Tutor, Purchase College, SUNY, Learning Center, 2007-09

Teaching Assistant, Purchase College, SUNY, Continuing Education, Youth and Pre-College Programs in the Arts, “Young Filmmakers,” Daniel Kang, Spring 2006

### Professional Pedagogical Development

Diversity, Equity & Inclusion in Teaching and Learning Certificate, SUNY Center for Professional Development, expected 2022

Co-Facilitator, Film Faculty Curriculum Workshop, Purchase College, SUNY, 2019

Participant in “Vision & Justice” civic course, Brooklyn Public Library, Spring 2017

Participant in “Critical Pedagogies” Reading Group, University of Rochester, Spring 2016

### **Curatorial Projects**

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#### Programmer

JAPAN CUTS: Festival of New Japanese Film, Japan Society, New York, Hybrid August 20-September 2, 2021 (27 feature films, 12 shorts, introductions/Q&A moderation)

JAPAN CUTS: Festival of New Japanese Film, Japan Society, New York, Online July 17-30, 2020 (31 feature films, 12 shorts, introductions/Q&A moderation)

“*So Pretty* (2019) with director Jessie Jeffrey Dunn Rovinelli,” Purchase College, SUNY, December 9, 2019 (1 feature film, 1 visiting filmmaker with class visit)

Cinema Studies Screening Series committee member, Purchase College, SUNY, 2019-present

- 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), Osaka, Japan, March 5-14, 2021
- JAPAN CUTS Award, Osaka Asian Film Festival (Indie Forum), Osaka, Japan, March 3-15, 2020
- JAPAN CUTS Award, Osaka Asian Film Festival (Indie Forum), Osaka, Japan, March 8-17, 2019
- JAPAN CUTS Award, Osaka Asian Film Festival (Indie Forum), Osaka, Japan, March 9-18, 2018
- JAPAN CUTS Award, Osaka Asian Film Festival (Indie Forum), Osaka, Japan, March 3-12, 2017
- JAPAN CUTS Award, Osaka Asian Film Festival (Indie Forum), Osaka, Japan, March 4-13, 2016

#### **Service**

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##### Department

Themed Event Series Faculty Coordinator, School of Film & Media Studies, Purchase College, SUNY, 2021-22

Search committee member for Film Conservatory, Purchase College, SUNY, 2021-22

Faculty Advisor for *Cinema-Roll* undergraduate journal, Purchase College, SUNY, 2021-present

Panel Co-Producer, “Building the Festival Experience: A Panel on Film Programming,” SUNY-Wide Film Festival, April 9-10, 2021

Co-Facilitator, Film Faculty Curriculum Workshop, Purchase College, SUNY, 2019  
Member of Film, and Cinema Studies Departments, Purchase College, SUNY, 2019-present  
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 VCS Professional Development Organizing Group, University of Rochester, 2014-15  
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  
Film Student Advisory Board Senior Class Representative, Purchase College, SUNY, 2008-09  
Film Program Rentals Employee, Purchase College, SUNY, Conservatory of Theatre Arts & Film, 2005-08

#### University

Facilitating Fall and Spring sessions of Cinema Discussion Club, Broadview Senior Living, SUNY Purchase Continuing Education, 2021-22  
Guest Lecturer, “(Community) Video Art,” Senior Auditor Summer Lecture Series, Purchase College, SUNY, Summer 2020  
Technos International Week Faculty Representative for Purchase College, SUNY in Tokyo, Japan, Fall 2019  
Volunteer Staff Member, Nitrate Picture Show, George Eastman Museum, Rochester, NY, 2017  
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

#### Discipline

Peer-reviewer for *Journal of Asian Studies* (Cambridge University Press), 2022; *Studies in Documentary Film* (Routledge), 2019; *positions: asia critique* (Duke University Press), 2016  
Co-producer, *Aca-Media* (monthly podcast from the Society for Cinema and Media Studies and *The Journal of Cinema and Media Studies*), 2015-2019  
Volunteer Staff Member (Audio Coordinator), Robert Flaherty Film Seminar, 2015-20, 2022  
Managing Editor, *InVisible Culture: An Electronic Journal for Visual Culture* (IVC), 2013-14  
Member of Editorial Board, *InVisible Culture: An Electronic Journal for Visual Culture* (IVC), 2013-19

#### Non-Profit Professional Experience

Development Assistant, Japan Society, New York, 2010-12  
Film Program Assistant, Japan Society, New York, 2010  
Film Program Intern, Japan Society, New York, 2010

#### **Memberships & Affiliations**

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Visible Evidence, 2014-present  
Society for Cinema and Media Studies (SCMS), 2011-present (Member of CinemArts, ExFM, Media and the Environment, 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)  
jason.middleton@rochester.edu, (585) 275-9372

Joanne Bernardi

Professor of Japanese, Department of Modern Languages and Cultures, University of Rochester  
(PhD Dissertation Committee Member)  
joanne.bernardi@rochester.edu, (585) 275-4268

Jun Okada

Associate Professor, Department of Visual and Media Arts, Emerson College  
(PhD Dissertation Committee Member)  
jun\_okada@emerson.edu, (617) 824-8800

Sharon Willis

Professor, Art History and Visual and Cultural Studies, University of Rochester  
(PhD Dissertation Committee Member)  
sharon.willis@rochester.edu, (585) 275-5757

Iris Cahn

Professor, School of Film & Media Studies, Purchase College, SUNY  
(Teaching Supervisor)  
iris.cahn@purchase.edu, (914) 251-6860

Yoko Shioya

Artistic Director, Japan Society  
(Curatorial Supervisor)  
yshioya@japansociety.org, (212) 715-1230

Soyoung Yoon

Assistant Professor, Program Director of Art History and Visual Studies, The New School  
(Mentor)  
soyoung.yoon@newschool.edu, (212) 229-5100