



KYOTO UNIVERSITY
HEIDELBERG UNIVERSITY
JOINT DEGREE MASTER IN
TRANSCULTURAL STUDIES



Courses on
Asian and
Transcultural
Studies

Transcultural Cinema Forum

The Transcultural Studies Division hold lecture series as a part of the course, "Transcultural Asian Cinema" conducted by Prof. Mitsuyo Wada-Marciano.

Julian Stringer

University of Nottingham

Oct. 9 (Tue)

"Sound Design and Contemporary South Korean Cinema"



Naoki Yamamoto

University of California,
Santa Barbara

Nov. 6 (Tue)

"Form, Expression, Cinema:
The Kyoto School of Philosophy and
Wartime Japanese Film Theory"



Thomas Elsaesser

The University of Amsterdam

Nov. 9 (Fri)

"Movies, Mind and Time:
Mind-game Films, Time Travel
and Thought Experiments"



Sean O'Reilly

Akita International University

Oct. 23 (Tue)

"The Transcultural Case
of *Zatoichi* and the *One-Armed Swordsman*"



Soyoung Kim

Korean National University of Arts

Nov. 13 (Tue)

"The Subaltern Cosmopolitanism:
"Koryo" Cinema of diaspora
archive and *Exile Trilogy*"



Ayako Saito

Meiji Gakuin University

Oct. 30 (Tue)

"Maria and Masuo:
Memory of Politics and
Politics of Memory"



Markus Nornes

University of Michigan

Nov. 20 (Tue)

"Subtitling Calligraphy"



Time: 14:45-18:00

Place: *Except for Nov 9:* Seminar Room 10, Faculty of Letters
Nov 9: Basement Meeting Room, Faculty of Letters

Language: English

Free to All

Further information: <https://www.cats.bun.kyoto-u.ac.jp/jdts/events/2018/09/transcultural-cinema-forum-2018>

You may also contact the coordinator via info@cats.bun.kyoto-u.ac.jp

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Sound Design and Contemporary South Korean Cinema



The Oscar-winning US practitioner Randy Thom has argued that sound designers should be involved in film production 'as early as the screenplay...early participation of sound can make a big difference'. Drawing on a critically neglected yet internationally significant example of a creative alliance between a director and post-production team, this presentation demonstrates that early participation happens in innovative ways in today's globally competitive South Korean film industry.

Julian Stringer

Associate Professor of
Film and Television Studies,
University of Nottingham

This key argument is presented through close analysis of the ongoing collaboration between Live Tone – the leading audio post-production studio in South Korea – and internationally acclaimed director Bong Joon-ho, who has worked with the company on all six of his feature films to date. Their creative alliance has recently ventured into new and ambitious territory as audio studio and director have risen to the challenge of designing the sound for the two biggest films in Korean movie history, *Snowpiercer* and *Okja*. Both of these large-scale multi-language movies were planned at the screenplay stage via coordinated use of Live Tone's singular development of 'film sound maps'. It is this close and efficient interaction between audio company and client that has helped Bong and Live Tone bring to maturity their plans for the two films' highly challenging soundscapes.

Through practitioner interviews with Live Tone staff as well as the results of original empirical research, I explain what a Live Tone 'film sound map' is, consider how it functions as an early blueprint for the design of ambitious soundscapes, and illustrate how it facilitates ongoing creative interaction among key personnel on *Okja* as well as *Snowpiercer*.

October 9, Tuesday 14:45~18:00

Place: Seminar Room 10, Faculty of Letters

Language: English **Free to All**

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The transcultural case of *Zatoichi* and the *One-Armed Swordsman*



Zatoichi seems quintessentially Japanese, and we might assume the Zatoichi films had little appeal outside Japan. The films reference culturally specific features of Japanese history (like the *tōdaza*) which would be unfamiliar and possibly incomprehensible to non-Japanese. But the reality is much more complicated. Zatoichi looms large in the cultural imaginary of the film industry of Hong Kong, where many Zatoichi films were screened. The skilled yet physically impaired (blind) Zatoichi doubtless also inspired the Hong Kong film series about a skilled yet physically impaired (one-armed) man, a role that made Taiwanese actor "Jimmy" Wang Yu a superstar.

Sean O'Reilly
Assistant Professor of
Akita International University

Zatoichi also inspired on the technical side: Shaw Brothers made its wuxia directors (including Zhang Che, director of the 1967 *One-Armed Swordsman*) watch chanbara films like Zatoichi, and both sent its own personnel to Japan and hired Japanese filmmakers directly. Given this syncretic approach (and especially after Jimmy Wang broke his contract with Shaw Brothers and was banned from making films in Hong Kong!) it's no surprise the two film franchises merged in the stylistically uneven *Zatoichi and the One-Armed Swordsman*, the 22nd installment in the Zatoichi series. If analyzed solely from its reception in Japan, it is tempting to view this co-production as a (failed) 'jumping the shark' gambit. However, what about audiences in Hong Kong, where the One-Armed Swordsman film series was peaking in popularity and Zatoichi remained popular? I will argue that it's better to see this film as a one-sided success, wowing audiences more in Hong Kong than in Japan, and I will suggest why its success varied. It remains a fascinating object of study—its intriguing imperfections highlight the pitfalls in transcultural film production.

October 23, Tuesday 14:45~18:00

Place: Seminar Room 10, Faculty of Letters

Language: English **Free to All**

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Maria and Masuo: Memory of Politics and Politics of Memory



Ayako Saito
Professor of
Meiji Gakuin University

Memory of Politics and Politics of Memory: the Representation of "Postwar" in Oshima's *The Ceremony* (1970) and R.W. Fassbinder's *The Marriage of Maria Braun* (1979).

This lecture explores the question of representations of "postwar" as seen in Oshima's *The Ceremony* and Fassbinder's *The Marriage of Maria Braun*. Although these two filmmakers are separated by almost a generation by birth (Oshima, born in 1932 and Fassbinder, born 1945) and the films by a decade in production both films address the issue of how to represent and narrate "postwar," especially the defeat of war and its consequences, through the marriage of a couple (in the case of Fassbinder) and the ceremonies of a family (in the case of Oshima).

In *The Ceremony*, through the depiction of a patriarchal Sakurada family, Oshima presents a political allegory of the tragedy and farce of the Japanese imperial system that spearheaded the colonial ambitions of the state only to succumb to failure and defeat in the war. By focusing on the patriarch's collapse, he attempts to reconstruct the negative memory of postwar growth and denial of the Japanese colonial past. In *The Marriage of Maria Braun*, the first film of the BRD trilogy, Fassbinder presents a seemingly model success story of a woman as an allegory of Germany's postwar recovery. Unlike Oshima, Fassbinder focuses on the life of a woman whose love for the husband is lost, then found, and betrayed in the end. In the lecture, by comparing the two allegorical narratives and visual presentations, I will discuss how the two filmmakers attempt to problematize the memory and politics of the "postwar" recovery of two of the defeated nations of WWII.

October 30, Tuesday 14:45~18:00

Place: Seminar Room 10, Faculty of Letters

Language: English **Free to All**

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Form, Expression, Cinema: The Kyoto School of Philosophy and Wartime Japanese Film Theory



Naoki Yamamoto

Assistant Professor of
Film and Media Studies at
University of California, Santa Barbara

Most famously discussed by André Bazin, the question "what is cinema?" served as the central topic for classical film theory, or discursive accounts of cinema and its related phenomena proposed before the 1960s. But what would happen if the same question were asked in wartime Japan? This is the main question I address in this lecture, and I pursue it by examining Nagae Michitarō's 1942 monograph *Eiga, hyōgen, keisei* (Cinema, Expression, Formation). In this book, Nagae criticized all the major film theorists before him—including Münsterberg, Balázs, and Arnheim—for their failed attempts to define cinema solely as a distinct form of art. As a graduate of Kyoto University, Nagae defined cinema instead as offering a radically new form of being in this world under the influence of Nishida Kitarō. On the one hand, Nagae argued that cinema's own viewing environment is marked by its capacity of emancipating viewers beyond traditional oppositions between mind and body, form and matter, and perception and expression. On the other hand, he equally stressed cinema's ability to rehabilitate our own being in this world through the materialization of the irreversible flow of time. In this way, Nagae's theoretical endeavor to answer the question "what is cinema?" helps us illuminate the previously neglected relationship between the Kyoto School of Philosophy and Japanese film theory.

November 6, Tuesday 14:45~18:00

Place: Seminar Room 10, Faculty of Letters

Language: English **Free to All**

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Movies, Mind and Time: Mind-game Films, Time Travel and Thought Experiments



Thomas Elsaesser

Professor of
Amsterdam / Columbia University

The lecture I am presenting is a summary of previous thinking about the type of cinema I call 'mind-game' films, with an emphasis on a sub-category of such films, namely films that involve time travel, which I consider from a dual perspective: from an ontological one (as thought experiments) and from an ethical one (as scenarios of rescue and redemption). Both topics I want to frame by a more general question, namely what exactly is the 'reality status' of contemporary (digital) cinema. The first part of my lecture will lay out the philosophical ground, and the second part will apply these concepts to an internationally popular film, Makoto Shinkai's *Your Name* (2016).

November 9, Friday 14:45~18:00

Place: Basement Meeting Room, Faculty of Letters

Language: English **Free to All**

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The Subaltern Cosmopolitanism: "Koryo" Cinema of diaspora archive and *Exile Trilogy*



Soyoung Kim

Professor of
Korean National University of Arts

The "Koryo" Cinema is a series of films produced by directors of Koryo people (ethnic Koreans in Central Asia and Russia). It, however, goes beyond a specific Korea diaspora as the significant parts of the films are made collectively with other ethnic minorities and Russians in the former Soviet Union and present Central Asia. Koryo cinema addresses the urgent issues of language, religion, and ecology as well as ethnicity. As such, it is a cinema of affiliation pointing to the subaltern cosmopolitanism, almost an accidental emergence against and vis-à-vis the Soviet Internationalism and Nomadism of Kazakhstan and Koryo diaspora's historically embodied sense of in/between (間). *Exile Trilogy* (2014-2018, dir. Soyoung Kim) both as an archival documentary as well as a critical inquiry engages with tracing the trajectory of "Koryo" people and cultural production of cinema through the prism of subaltern cosmopolitanism.

November 13, Tuesday 14:45~18:00

Place: Seminar Room 10, Faculty of Letters

Language: English **Free to All**

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Subtitling Calligraphy



Markus Nornes

Professor of
Asian Cinema at the University of Michigan

Calligraphy and cinema have an intimate relationship in East Asia. Indeed, the ubiquity of the brushed word in cinema is one element that actually ties works in Korean, Japanese and Sinophone Asia together as a regional cinema. On first glance, cinema and calligraphy would appear as radically different art forms. On second glance, they present themselves as sister arts. Both are art forms built from records of the human body moving in (an absent) time and space. How does one adequately subtitle a calligraphic script, attaching the dead letter of helvetica to a linguistic text whose visual materiality is so spectacularly central to meaning making? How does investigating this very problem lead us to rethinking the nature of the cinematic subtitle, which is very much alive—a truly movable type?

November 20, Tuesday 14:45~18:00

Place: Seminar Room 10, Faculty of Letters

Language: English **Free to All**

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