



Kazuhiro Soda
Filmmaker

October 11
Tuesday



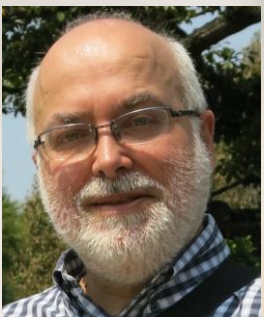
Tamako Akiyama
Associate Professor,
Kanagawa University

October 18
Tuesday



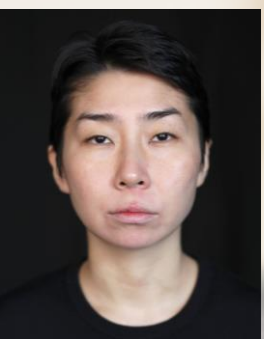
Thomas Ash
Filmmaker

October 25
Tuesday



Roland Domenig
Associate Professor,
Meiji Gakuin University

November 1
Tuesday



Kaori Oda
Filmmaker

November 8
Tuesday



Yoshikuni Igarashi
Professor,
Vanderbilt University

November 15
Tuesday

Transcultural Cinema Forum 2022

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

Time: 15:00-18:15

**Place: 1st floor Meeting Room,
Faculty of Letters Building (Map⑧)**

http://www.kyoto-u.ac.jp/ja/access/campus/yoshida/map6r_y/

Map: Language: English
Free to All



Further information

You may also contact Prof. Mitsuyo Wada-Marciano at wadamarciano.mitsuyo.6w@kyoto-u.ac.jp

このイベントに課外で(6回のうち4回以上)参加すると、OWLポイント2ポイントをもらえます。
If you participate in this event extracurricularly (4 out of 6 times), you will receive 2 OWL points.

OWLポイントの獲得には、国際リーダーシップ強化プログラムOWLへのサインアップが必要です。

To get OWL points, you need to sign up for the Orientation For World Leadership Program OWL.



STEP1

Sign up for the OWL Program



STEP2

Register for this class



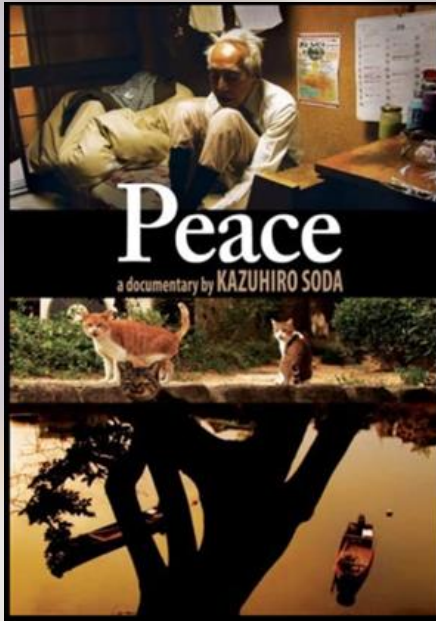
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Transcultural Cinema Forum 2022

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The Power of Observation: How and Why I Make 'Observational' Documentaries



Kazuhiro Soda
Filmmaker

Kazuhiro Soda has made ten feature length documentaries in the same method and style. He calls them "observational films" not only because they are inspired by the tradition of observational cinema, but also because he believes in the power of observation. When he says "observation" in this context, he means two things. Firstly, as a filmmaker he closely looks at the reality in front of him and makes films according to his observations and discoveries, not based on the assumptions and preconceptions he had before he shot the film. Secondly, he encourages the viewers to observe the film actively with their own eyes and minds. In order to realize these two aspects, he came up with "Ten Commandments" for him to follow. They are:

- 1 No research.
- 2 No meetings with subjects.
- 3 No scripts.
- 4 Roll the camera yourself.
- 5 Shoot as long as possible.
- 6 Cover small areas deeply.
- 7 Do not set up a theme or goal before editing.
- 8 No narration, title, or music.
- 9 Use long takes.
- 10 Pay for the production yourself.

In this lecture, Soda will explain how and why he takes this particular approach to documentary filmmaking.

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When Currents Collide: Chinese Independent Cinema and Japan



Self-Portrait: Fairy Tale in 47KM
CHINA / 2021 / 109 min
Director: Zhang Mengqi



Tamako Akiyama

Associate Professor, Kanagawa University

Zhang Mengqi(Special Guest)

Filmmaker

The exchanges between Chinese independent cinema and the West are well-known. However, few historians are aware of the profound role Japanese culture industries and individual actors played in the development of independent film. This lecture will concentrate on television. These activities began in 1972 with NHK/CCTV co-productions, but I will concentrate on interactions at the edge: between independent journalist Nonaka Akihiro and young Chinese intellectuals. He gave young intellectuals like Ji Dan, Hu Jie and Feng Yan camcorders and training, selling their footage to television networks globally and launching their careers. Nonaka also produced documentaries by Wu Wenguang, a pioneer of Chinese independent documentaries, and others for Japanese cable television. With the televisual space that he incrementally created, Nonaka allowed Asian creators to make programs with as much freedom as possible, and by returning the production fee, built a framework in which they could support themselves while creating their independent works. (This program was supported by JSPS KAKENHI Grant Number JP19K00259 and Kanagawa University.)

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にほんご ごほんにん/ni-hon-go go-hon-nin/ The Real Mmme, in Japanese



Thomas Ash
Filmmaker

This talk is about forming a relationship with the participants in the film who do not speak English, that is, the people I am interviewing in Japanese, where Japanese is a non-native language for both of us.

October 25, Tuesday 15:00-18:15

Place: 1st floor Meeting Room, Faculty of Letters Building (Map⑧)

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Children of the World (1940): Jewish Filmmakers in Exile in Occupied Shanghai, 1939-1945



Roland Domenig

Associate Professor, Meiji Gakuin University

Dr. Domenig discusses the fate of Jewish filmmakers who fled after the Reichskristallnacht from Nazi-Germany to Shanghai and their struggle to continue their profession under adverse circumstances and in an unfamiliar environment. The focus will be on two women: Louise Fleck and Gertrude Wolfssohn. Louise Fleck was a pioneer of Austrian cinema and is considered to be the second female film director ever after Alice Guy-Blaché. Together with her second husband Jakob Fleck and with the help of Chinese director Fei Mu she directed in 1940 the movie *Children of the World*, which before the establishment of the People's Republic of China was the only collaboration between Chinese and foreign filmmakers. Gertrude Wolfssohn, on the other hand, supported by Kawakita Nagamasa, the head of the Japanese-controlled China United Productions, made a semi-documentary about the life of the Jewish emigres to Shanghai, which, however, was never finished, because production was suspended after Japan, Germany, and Italy signed the Tripartite Pact in September 1940.

November 1, Tuesday 15:00-18:15

Place: 1st floor Meeting Room, Faculty of Letters Building (Map⑧)

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Film to Understand and Be Understood



Kaori Oda

Filmmaker

Kaori Oda is a Filmmaker/Artist. Through images and sounds, her works explore the memories of human beings. She lived in Sarajevo for three years from 2013 and completed the Doctor of Liberal Arts in filmmaking under the supervision of Bela Tarr in 2016.

Her first feature, ARAGANE (2015) shot in a Bosnian coal mine, had its World Premiere at YAMAGATA International Film Festival and received Special Mention. The film has been screened at festivals such as Doclisboa, Mar del Plata IFF, Sarajevo FF, Taiwan International Documentary FF, and more. Her second feature, Toward A Common Tenderness (2017), a poetic film research, had its World Premiere at DOK Leipzig and her latest film, TS'ONOT/Cenote (2019) shot in underwater caves in Yucatan Mexico, was premiered in Bright Future section at International Film Festival Rotterdam 2020.

In this talk, titled "Film to Understand and Be Understood," she will talk about how and why she has continued to create her work."

November 8, Tuesday 15:00-18:15

Place: 1st floor Meeting Room, Faculty of Letters Building (Map⑧)

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Circular Vision: The Metavisuality of Television



Yoshikuni Igarashi

Professor, Vanderbilt University

In this talk, I will gauge television's underestimated socioeconomic effects on Japanese society by revisiting the early years of its introduction, when it was still a newsworthy event. The dramatic transformation that Japan experienced under the high-growth economy (1955-1972) was not only political, social, economic, and cultural but also intensely visual. Television was instrumental to how individuals came to see themselves and their nation during this period. Through television, individuals became deeply embedded in a newly emerging national space: their everyday lives viewed as part of an unfolding national drama. This new media provided viewers an expansive vision even as it taught them to internalize its conforming gaze.

November 15, Tuesday 15:00-18:15

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