



**October 8
Tuesday**

**Kaori
ODA**

Filmmaker



**October 15
Tuesday**

**Haruka
KOMORI**

Filmmaker



**October 29
Tuesday**

**Hiroko
KUMAGAI**

Filmmaker



**November 5
Tuesday**

**Hikaru
TODA**

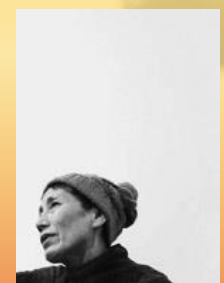
Filmmaker



**November 12
Tuesday**

**Atiq
KAWAKAMI**

Filmmaker



**November 19
Tuesday**

**Toshiko
TAKASHI**

Filmmaker

Transcultural Cinema Forum 2024

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:

**Lecture Room 9, Basement Floor,
Research Building No.2 (Map³⁴)**

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

Language: English

Free to All



Further information

<https://www.cats.bun.kyoto-u.ac.jp/jdts/events/2024/09/transcultural-cinema-forum-2024/>

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



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Exploring Narratives Beyond Time: The Film 'GAMA' and the Intersection of Memory and Reality



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第七藝術劇場 http://www.nanagei.com/mv/mv_n1905.html



Kaori ODA
Filmmaker

The screening of the mid-length film *GAMA* (53 minutes/2023), which centers on Mitsuo Matsunaga, a storyteller of peace who serves as a guide in the natural caves (Gama) of Okinawa, where many residents lost their lives during the Battle of Okinawa. The film expresses the intersection of modern times and past memories.

- The potential of expressing narratives that transcend time accumulated in places and people through cinema. What does it mean to inherit memories, transform them into a film, and continue to carry them forward?
- The role of the woman in blue (as depicted in *GAMA*) and the function of fictional elements within a non-fiction film.
- The experience of creating the film as a team.

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Weaving Songs of Memory: A Journey Through 'Double layered town/ Making a song to replace our positions'



公式サイト <https://www.kotaichi.com/>



**Haruka
KOMORI**
Filmmaker

Haruka KOMORI, a filmmaker, moved to Rikuzentakata City in Iwate Prefecture, a town severely affected by the tsunami during the Great East Japan Earthquake. She has been creating visual works by recording the stories of the people and the landscapes. As time has passed since the disaster, she has encountered more and more people across Japan who were children at the time of the earthquake. Many young people across the country, who were unable to do anything during that time, struggle with the emotional conflict of not being able to help back then. The film “*Double layered town/Making a song to replace our positions*”, which will be screened this time, follows four young travelers who are not directly affected by the disaster. They spent 15 days in Rikuzentakata, recording a workshop where they retell the stories they heard from the local residents in their own words. They also read aloud the stories that were born in this town. Through this film, she hopes to create a space to think together about the attempt to pass on the memories of the earthquake from those who experienced it to those who did not.

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Exploring Japan's History: Reflections on "Sakubei and the Mining of Japan"



公式サイト <https://www.sakubeisan.com/>



Hiroko KUMAGAI
Filmmaker

On May 25, 2011, 697 drawings and diaries by an anonymous coal miner were recognized as Japan's first UNESCO Memory of the World. These records vividly depict men and women laboring deep underground, mining coal to sustain Japan and our daily lives through their dangerous and life-threatening work. Sakubei Yamamoto (1892–1984), the artist, was a born-and-raised coal miner from the Chikuho coalfield in Fukuoka. Wanting to pass down his experiences to his children and grandchildren, he only seriously began painting in his mid-60s. He left behind over 2,000 pieces of artwork. Yamamoto started painting his coal mining records during the energy revolution, as coal mines were rapidly disappearing under national policy in favor of petroleum. Behind the scenes, preparations for nuclear power were underway. This film confronts the memories Sakubei left behind, and through the lives of former female miners and the testimonies of those who knew him, it seeks to explore Japan's past, present, and future.

October 29, Tuesday 15:00-18:15

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Documentary Filmmaking: Navigating Ethics from Production to Release



Netflix <https://www.netflix.com/jp/title/81001959>



Hikaru TODA
Filmmaker

A reflection on the ethics of documentary filmmaking looking at various phases from production to the release of the film. With an emphasis on documentary film as a ‘living record’ of someone’s lived experience, I will look back at my own experience of working intimately with both my subjects and crew, and I (should have) dealt with the changing dynamics between various stakeholders involved in the different stages of filmmaking.

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Weaving the Truth: Reflections on Documentary Filmmaking and Ego



公式サイト <https://rokyoku-movie.jp/>



**Atiq
KAWAKAMI**
Filmmaker

Reflecting Someone's Life in a Work: Whose Story Does a Documentary Tell?

During the production of the film *"With Each Passing Breath"*, one thought constantly occupied my mind: "Please, let me weave this story without any mistakes." The story does not belong to me but to the other side. My challenge was to become the best medium, the perfect tunnel to convey this story, while navigating how to handle my own ego in fulfilling this role. Instead of clinging to my limited imagination, I surrendered to the unfolding events, pointing my camera at them. After repeatedly editing and reviewing until I reached the ultimate point, a documentary emerged that resembled a heartfelt story straight out of the world of Rōkyoku.

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We Want to Get to Know You Being a Lesbian and Making Films



Oishi Apartments, Nishi-Tengachaya/西天下茶屋・おいしい荘
(1998, 39 min)



**Toshiko
TAKASHI**
Filmmaker

Director's Short Bio.:

Born in Osaka, 1952. Assistant Director of Fukuda Katsuhiko's Higashi-Kurume, a Living Town in 1990. Director of the Tokyo International Lesbian and Gay Film Festival in 1992 and 1993. Film and music critic for magazines. Made these two films -- Oishi Apartments, Nishi-Tengachaya (1998) and Ode I (1998) -- in 1998 after working as a cinematographer on independent films.

<https://www.yidff.jp/99/cat115/99c120-e.html> (accessed September 20, 2024)

Director's Statement:

I have always loved films and have wanted to make one since my childhood. I worked as a writer and gave talks about films before I began making them. Although putting films into words was difficult and an arduous task, I was able to work out for myself bit by bit the meaning of film. I slowly freed myself from words as I began making films. As these two films leave my hands and are received by the audience, I'm eager to discover what words they will elicit.

<https://www.yidff.jp/99/cat115/99c120-e.html> (accessed September 20, 2024)

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