

JOANNE RENATA BERNARDI

Professional Experience

University of Rochester	
Associate Professor of Japanese	2000-present
Academic Advisor, L. Jeffrey Selznick Graduate Program in Film and Media Preservation at the University of Rochester	2008-2010
Director, Film and Media Studies	2004-2007
Interim Director, Film and Media Studies	2001-2002
Assistant Professor of Japanese	1994-2000
Associate, Susan B. Anthony Institute for Gender and Women's Studies	1994-present
Harvard University, Edwin O. Reischauer Inst. of Japanese Studies	
Research Associate	1993-present
Postdoctoral Research Fellowship	1993-1994
Wellesley College	
Visiting Assistant Professor of Japanese	1992-1993
Ibaraki University, Mito, Japan	
Associate Professor of Cultural Studies [with tenure]	1990-1993
Assistant Professor of Cultural Studies	1987-1990

Education

Jeffrey L. Selznick School of Film Preservation at the George Eastman House	
Certificate Program, Film Preservation and Archiving	2007-2008
Columbia University (East Asian Languages and Cultures: Japanese)	
Ph.D.	1992
M.Phil., Orals passed with Distinction	1984
M.A.	1984
Waseda University, Tokyo	
School of Literature, Doctoral Research Fellow	1984-1985
The New School for Social Research; Columbia University (General Studies)	1978-1980
Kansas City Art Institute	
BFA, Photography, Film and Video Studies	1977
Osaka University of Arts, Osaka	
Department of Visual Arts, Image Arts and Sciences	
Alpha Delta Kappa Fine Arts Grant Recipient in Photography	1976-1977

Academic Awards

Japan Foundation Short Term Research Grant	2003-2004
(Tokyo, Kyoto November 2003-January 2004)	
NEH Summer Institute Fellow	
"Modernity, Early Modernity, Postmodernity in Japan"	
University of Southern California	2002
Japan Foundation Publication Grant	2000
<i>Writing in Light</i> (Wayne State University Press, March 2001)	

Susan B. Anthony Research Institute for Women's Studies	
Research and travel grant (Japan)	1995
Association of Asian Studies Northeast Area Council	
Research and travel grant (Japan)	1995
American Council of Learned Societies	
International conference travel grant, <i>International Symposium on Tanizaki Jun'ichiro</i> (Venice, March 1995)	1994
Harvard University, Edwin O. Reischauer Inst. of Japanese Studies	
Postdoctoral Research Fellowship	1993-1994
Fulbright Doctoral Research Fellowship	
Japan-United States Educational Commission	1984-1986
Social Science Research Council	
Doctoral Research Fellowship	1984-1985
Columbia University	
Suntory Fellowship in Japanese Studies	1984-1985
Alpha Delta Kappa Fine Arts	
Grant Recipient in Photography	1976-1977

Publications

Books:

Writing in Light: The Silent Scenario and the Japanese Pure Film Movement (Wayne State University Press, 2001). Japan Foundation Publication Grant; Theatre Librarian Association Award finalist.

Destination Japan : Identifying Japan as a Foreign Destination in 20th century Visual and Material Culture [in progress]

Articles (Book chapters, Journal articles, Conference proceedings):

- "Dare vita alla pagina: la collaborazione con Yoda Yoshikata," in *Bellezza e Tristezza: Il cinema di Mizoguchi Kenji*. Ed. Dario Tomasi. Milano: Editrice Il Castoro, 2009, 159-171.
- "Teaching Godzilla," in *Godzilla's Footsteps: Japanese Pop Culture Icons on the Global Stage*. Eds. William M. Tsutsui and Michiko Ito. New York: Palgrave, 2006, 111-125.
- "Osaka Elegy: Revisiting 1930s Mizoguchi," *Film Analysis: A Norton Reader*. Eds. Jeffrey Geiger and R.L. Rutsky. New York and London: W.W. Norton & Co., 2005, 260-281 (by invitation).
- "Researching Japanese Silent Cinema/Japanese Cinema as an Academic Adventure," *Asian Cinema—Yesterday, Today and Tomorrow*. Ed. Myung-Kyu Park. Seoul: Korean Film Archive, 2002, 271-284. (Proceedings, FIAF 58th Congress, Seoul, April 22, 2002, by invitation).
- "Chaplin Among the Ashes: A Collector's Beginnings," *In Praise of Film Studies: Essays in Honor of Makino Mamoru*. Ed. Aaron Gerow and Abe Markus Nornes. Victoria, B.C.: Trafford Publishing, 2001, 68-73.
- "Genre Distinctions in the Japanese Contemporary Drama Film," *La nascita dei generi cinematografici/The Birth of Film Genres*. Ed. Leonardo Quaresima et. al. Udine: Forum, 1999, 407-421. (Proceedings, V International Conference on Film Studies, Università degli Studi di Udine, March 26-28, 1998).
- "The Literary Link: Tanizaki and the Pure Film Movement," *A Tanizaki Feast*. Ed. Adriana Boscaro and Anthony Chambers. The University of Michigan, 1998, 75-92. (Michigan Monograph Series in Japanese Studies Number 24, by invitation).
- "Norimasa Kaeriyama and *The Glory of Life*," *Film History* 9: 4 (1997), 365-387 (by invitation).

- “Tanizaki Jun’ichiro’s ‘The Present and Future of the Moving Pictures,’” *Currents in Japanese Culture: Translations and Transformations*. Ed. Amy Vladeck Heinrich. New York: Columbia University Press, 1997, 291-308 (by invitation).
- “Bungaku-teki renkan—Tanizaki Jun’ichirô to jun’eigageki undô,” *Tanizaki Jun’ichiro—An International Symposium*. Tokyo: Chuokoron-sha, 1996, 90-114 (by invitation).
- “Ugetsu Monogatari: The Screenplay,” in *Mizoguchi the Master*. Ed. Gerald O’Grady. Toronto: Cinemateque Ontario and the Japan Foundation, 1996, 27-31 (M.A. thesis, Columbia University, 1984, by invitation).
- “The Pure Film Movement and the Contemporary Drama Genre in Japan,” *Film and the First World War*. Ed. Karel Dibbets and Bert Hogenkamp. Amsterdam: Amsterdam University Press, 1995, 50-61. (Selected Proceedings, XVth conference of the International Association for Media and History, July 5-11, 1993).
- “Letter from Kenji Mizoguchi to His Scriptwriter Yoshikata Yoda,” *Ugetsu*. Ed. Keiko McDonald. New Brunswick: Rutgers University Press, 1993, 103-112. (Translator, submitted by invitation, excerpt from M.A. thesis, “Ugetsu Monogatari: The Screenplay,” Columbia University, 1984)
- “The Early Development of the *Gendaigeki* Screenplay.” *Journal of the College of Liberal Arts and Sciences* (Ibaraki University) 21 (1989), 113-126; 22 (1990), 55-74; 23 (1991), 123-146; 24 (1992), 157-186; 25 (1993): 205-237.
- “The Suffering Heroine: Women in the Films of Mizoguchi Kenji, Naruse Mikio, and Ozu Yasujiro.” *Journal of the College of Liberal Arts and Sciences* (Ibaraki University) 20 (1988), 105-120.
- “Catching a Film Audience Abroad,” *Japan Quarterly* 32 (July 1985), 290-295.

Conference and Book reviews:

- Arthur Nolletti, Jr. *The Cinema of Gosho Heinosuke: Laughter through Tears*. Bloomington: Indiana University Press, 2005. *Film Quarterly* vol. 61 n. 3 (Spring 2008), 80-81.
- IV-V International Conferences on Film Studies, Università degli Studi di Udine, *IRIS* no. 26 (Autumn 1998), 215-222.
- Keiko McDonald. *Japanese Classical Theater in Films*. Rutherford: Fairleigh Dickinson University Press, 1994. *Journal of the Association of Teachers of Japanese*, vol. 30 no. 2 (Fall 1997), 78-81.
- Kyoko Hirano. *Mr. Smith Goes to Tokyo: Japanese Cinema Under the American Occupation, 1945-1952*. Washington: Smithsonian Institution Press, 1992. *The Journal of Asian Studies*, Nov. 1993.
- Stephen Prince. *The Warrior’s Camera: The Cinema of Akira Kurosawa*. Princeton: Princeton University Press, 1991. *Monumenta Nipponica*, Winter, 1991, 574-577.

Annotated Translations:

- “Does Film Theory Exist in Japan?” translation of “Nihon ni eiga riron wa atta ka,” by Sato Tadao, introduction to Sato Tadao, *Nihon eiga rironsha* (Tokyo: Hyoronsha, 1977): 7-21. Josai International University, *Decentering Theory: Reconsidering the History of Japanese Film Theory*, *Review of Japanese Culture and Society* no. 22, 2011.
- Nani ga kanojo o sô saseta ka* (*What Made Her Do It?* Shigeyoshi Suzuki, 1930). Intertitle translation, Kinokuniya DVD release 2009.
- Matsunosuke Onoe: the First and the Greatest Movie Star of Japan*. The National Film Center, The National Museum of Modern Art, Tokyo Japan. March 2007. “Kabuki Actor Matsunosuke Onoe” (Ryuichi Kodama), “The Achievements of ‘Medama-no-Matchan’” (Mika Tomita), “Film Actor Matsunosuke Onoe” (Hiroshi Komatsu); DVD notes translation and annotation: *Chushingura* and *Jiraiya the Ninja* (*Goketsu Jiraiya*).

Conference/Public Presentations, Guest Lectures

- “The Personal Collection as Alternative Archive,” Columbia University, *The Makino Collection at Columbia: The Present and the Future of an Archive* (November 11, 2011, invited speaker)
- “Eiga hozon to eiga kenkyu no tame no daigaku, aakaibu” aida kyoryoku,” (Creating a University/Museum Alliance: Selznick School of Film Preservation at the University of Rochester M.A. Program, University of Rochester/George Eastman House), 6th Kyoto Film Preservation Workshop, The Museum of Kyoto, August 27, 2011 (invited speaker)
- “Destination Japan: Identifying Japan in 20th century Visual and Material Culture,” McGill University, March 24, 2011 (invited speaker)
- “Finding Film,” guest lecture for course taught by Professor Jane Gaines (“Film Finding”), Columbia University. February 18, 2011 (invited speaker)
- “Tourist Japan: Identifying Japan in 20th century Visual and Material Culture,” *Teaching Japan: Pedagogical Possibilities in US Higher Education*, DePaul University, October 29-30, 2010.
- “Benshi Performance in Silent Japanese Film,” Hamilton College, February 10, 2010. Roundtable Discussion, invited speaker
- “Tourist Japan,” *Asian Arts and Material Culture Colloquium*, Beloit College, September 25-26, 2009. Freeman Colloquium on new approaches to using material culture in the Asian Studies undergraduate curriculum.
- “Bringing Life to the Page: The Yoda-Mizoguchi Collaboration,” *Lo Sguardo dei Maestri*, Centro di Espressioni Cinematografiche di Udine, Symposium on Kenji Mizoguchi, February 1, 2008 (invited speaker).
- “Teaching Godzilla: Encounters with a Cultural Icon,” Rochester Institute of Technology guest lecture, May 9, 2007.
- "Nihon bunkagaku–kako, genzai, shorai" (Japanese Studies: Past, Present, Future) Nagoya University workshop, January 9, 2006, Nagoya, Japan (invited speaker).
- "Sculpting the Power of the Image," Discussant, Association for Asian Studies annual conference, Chicago, March 2005
- “Teaching Godzilla: Encounters with a Cultural Icon,” *In Godzilla's Footsteps: Japanese Cultural Icons on the Global Stage*, University of Kansas, October 28-30, 2004.
- “Researching Japanese Silent Cinema/Japanese Cinema as an Academic Adventure,” *Asian Cinema-- Yesterday, Today and Tomorrow*, FIAF 58th Congress, Seoul, April 22, 2002 (invited speaker)
- "Media Profiling of Japanese during WWII," *Roundtable 2: Global Conflict in Cultural Perspective*, University of Rochester, 14 November 2001.
- “Food Bytes: Chowing Down in Japanese Cinema,” Japan Forum, Edwin O. Reischauer Institute of Japanese Studies, Harvard University, February 16, 2001 and East Asian Studies Colloquium Series, Washington University/University of Missouri-St. Louis, November 17, 2000 (both by invitation).
- “*Yojimbo*: Global Kurosawa,” 52nd Japan-America Student Conference, Harvard University, August 12, 2000 (by invitation)
- “Gizaburô Sugii’s *Ginga tetsudô no yoru* and Kenji Miyazawa,” *Coming of Age*, The Japan Foundation Film Series, Hoyt Auditorium, University of Rochester, March 23, 2000.
- Guest panelist: “Kenji Mizoguchi: The Master,” opening of the Kenji Mizoguchi series sponsored by the Donald Keene Center for Japanese Studies, Miller Theater, Columbia University, February 14, 2000.

- Discussant: "Music for the Movies: Toru Takemitsu," Modern Japan Seminar, Columbia University, February 11, 2000 (invited speaker)
- "Genre Distinctions in the Japanese Contemporary Drama Film," *The Birth of Film Genres*, V International Conference on Film Studies, Università degli Studi di Udine, March 26-28, 1998.
- "From Novel to Film: Yoshimitsu Morita's *Kitchen*," New York premiere of *Kitchen*, opening presentation of the Japan Society's "From Literature to Film" series, New York, January 16, 1998 (invited speaker).
- "Women in Japanese Film: Yasujiro Ozu's *Late Autumn*," Wellesley College, March 7, 1997 (invited speaker).
- "Mizoguchi the Master: Kenji Mizoguchi's *Osaka Elegy*," Kenji Mizoguchi retrospective at the Freer Gallery of Art, The Smithsonian Institution, February 9, 1997. Series sponsored by the Freer Gallery of Art and the National Gallery of Art, Smithsonian Institution, Washington, D.C. (invited speaker).
- "Hidden in History: Japanese Chain Drama Stars and the Serial Connection," *New York Conference on Asian Studies*, State University of New York at Buffalo, September 15-16, 1995.
- "The Literary Link: Tanizaki Jun'ichiro and the Pure Film Movement," *International Symposium On Tanizaki Jun'ichiro*, The University of Venice, April 5-8, 1995 (invited speaker).
- "Women on the Silent Screen: The Actress Debate, 1913-1923," *Women in Japanese Culture*, The University of Texas at Austin, February 24-25, 1995.
- "The Pure Film Movement and the Contemporary Drama Genre in Japan," *Film and the First World War*, XVth conference of the International Association for Media and History, University of Amsterdam, July 5-11, 1993.
- "Japan On Screen," *The Paradox of Japan*, Wellesley College Alumnae Association 1993 Summer Symposium, Wellesley College, May 31, 1993.
- "Yasujiro Ozu's *Tokyo Chorus*," Japan Society, New York, May 21, 1993 (invited speaker).
- "Early Discourse on Scenario Writing in Japan and Its Influence on the Taisho Katsuei Studio Prospectus of 1920," Society for Historical Film Research, JASIAS (Japan Society of Image Arts and Sciences). Lecture given in Japanese, Waseda University, Tokyo, July 9, 1992 (by invitation).
- "Women in the Films of Mikio Naruse," JASIAS, Kansai Division Summer Seminar: *Male-Female Relations in the Films of Mikio Naruse*. Lecture given in Japanese, Kyoto, July 18, 1990 (invited speaker).
- "Akira Kurosawa's *The Seven Samurai* and the Exportation of the Period Film," JASIAS, Kansai Division Summer Seminar: *Resistance and Rebellion in the Japanese Period Film*. Lecture given in Japanese, Kyoto, July 23, 1988 (invited speaker).

Film Introductions, George Eastman House Dryden Theater, Rochester NY:

- Pale Flower* (1965), *Silence* (1971), *Double Suicide* (1969), *Samurai Spy* (1965), Masahiro Shinoda series, March-April 2011.
- Dragnet Girl* (dir. Yasujiro Ozu, Japan 1933). "Silent Cinema" course (P. Loughney), Fall 2008
- Where Now are the Dreams of Youth?* (dir. Yasujiro Ozu, Japan 1932). "Silent Cinema" course (P. Loughney), Fall 2007.
- "Yasujiro Ozu", Ozu Series, September-November, 2004.
- "Rebel Cinema: Nagisa Oshima," Oshima series, September-December, 2001.
- "Kurosawa: The First Twenty Years," Kurosawa series, September-December, 1999.
- Wife! Be Like a Rose!/Kimiko* (*Tsuma yo bara no yô ni*, Mikio Naruse, 1935), April 20, 1999.

Remontons les Champs-Élysées (Sacha Guitry, 1938) and *Pass the Gravy* (Leo McCarey, 1928), “Rochester Picks” series, February 23, 1999.

“Susumu Hani Rediscovered,” Susumu Hani retrospective, November 5-14, 1998.

“Animé!,” Animé series, September-November, 1997.

“Mizoguchi the Master,” Kenji Mizoguchi retrospective, January-February, 1997.

“Branded to Thrill: The Delirious Cinema of Seijun Suzuki,” Seijun Suzuki series, September-October, 1995.

Archival Projects, Film Curatorship, Pedagogy Workshops

Women Film Pioneers Project (Women in Film History), Project director: Jane Gaines, Columbia University; representative for Japan (ongoing)

Toy Film Project, Project director: Yoneo Ota; Osaka University of Arts; Research Advisory Committee (ongoing)

Film Lost and Found: The Experience of Pre- and Silent Cinema, 2009-2010 University of Rochester Humanities Project, PI. River Campus collaborative project with the Eastman School of Music at the University of Rochester and the George Eastman House.

Global East Asia: Media, Popular Culture, and the Pacific Century, 2008-2009 University of Rochester Humanities Project, PI.

The Future of the Archive in the Digital Age, 2006-2007 University of Rochester Humanities Project, PI.

“Cinema Giapponese,” 20th Pordenone Silent Film Festival, October 13-20, 2001, Sacile, Italy, (Consultant, programming and planning).

Nani ga kanojo o sô saseta ka (What Made Her Do It? Shigeyoshi Suzuki, 1930). Live translation, programming assistance, 18th Pordenone Silent Film Festival, October 9-16, 1999.

“Modern Japanese Literature,” guest lecture and workshop, Educational Outreach Programs for Educators, Japan Society, New York, January 17, 1998.

“Contemporary Japanese Society,” guest lecture and workshop on Japanese popular culture, Educational Outreach Programs for Educators, Japan Society, New York, April 25, 1998.

Intertitres et cinéma muet: essai de bibliographie. Ed. Claire Dupré la Tour, in *Scrittura e immagine: la didascalìa nel cinema muto*, eds. Francesco Pitassio and Leonardo Quaresima. Udine: Forum, Udine, 1998. Contributor for Japan.

“Japanese Cinema: The Last Fifty Years.” Guest programmer for two part film series (“Voices from the Past,” Fall 1995 and “New Directors,” Spring 1996) to commemorate the twenty-fifth anniversary of the Reischauer Institute and the fiftieth anniversary of the end of the Pacific War. Sponsored by the Edwin O. Reischauer Institute of Japanese Studies, Harvard University and the Harvard Film Archive.

I Want to See This Annie Mattygraph: A Cartoon History of the Coming of the Movies. Ed. Stephen Bottomore. Gemona: La Cineteca del Friuli/Le Giornate del Cinema Muto, 1995. Contributor for Japan.

Professional Service

Extramural:

Advisory Editor, *Camera Obscura* (Duke University Press), 2006-present

AMIA (Association of Moving Image Archivists) Educational Committee; International Outreach Task Force, 2005-present

Conference and Book reviewer for *Monumenta Nipponica*, *JAS*, *JATJ*, *JJS*, *IRIS*, *Cinema Journal*, *Film Quarterly*

Correspondent for Japan, IAMHIST Newsletter (1992-1997)
 Outside reviewer for Ph.D. theses, grant applications, manuscripts under consideration for publication.

Intramural:

Jeffrey L. Selznick School for Film and Media Preservation at the University of Rochester (UR-George Eastman House collaborative M.A. program), 2004-present:
 Admissions Committee (2004-present)
 MA Academic Program Advisor (2008-2010)
 Chair, Selznick Colloquium (2004-2007)
 George Eastman House-University of Rochester Working Group (2006-2009).
 UR Administrative Committee (1998-2001)
 UR Faculty Senate (2002-2005)
Modern Languages and Cultures: Arezzo Study Abroad Program faculty; UG Advisor and/or Section Head, Asian Studies; Committees: Comparative Literature; Speaker.
Film and Media Studies Program: Faculty Committee (1994-present); FMS Interim Director (2001-2002); Director (2004-present).
Susan B. Anthony Institute for Gender and Women's Studies: Associate (1994-present); past member of Curriculum Committee; Speaker Committee (Committee Chair 1998-1999); Search Committee (Susan B. Anthony Chair); Research Committee (present).
Visual and Cultural Studies: Intellectual Mission Subcommittee (2002-2004)
Graduate Studies student advising: *English Department* (M.A., Ph.D.; Selznick Program M.A. students) and *Visual and Cultural Studies Program*: (M.A., Ph.D.); *Modern Languages and Cultures* (M.A.): Principal advisor or committee member on qualifying exams, dissertation defenses.

Languages (English language native speaker): Japanese, Italian, French

Current Professional Memberships:

Association for Asian Studies (U.S.)/European Association for Japanese Studies
 Society for Cinema and Media Studies
 Association of Moving Image Archivists
 Japan Society of Image Arts and Sciences (Japan)
 DOMITOR: International Association to Promote the Study of Early Cinema
 Society for Japanese Arts
 Japanese Art Society of America
 Early Modern Japan Specialists
 Japan Art History Forum
 Friends of Silent Film Association (Matsuda Film Co., Japan)

Sample courses at the University of Rochester: (G/UG; crosslisted with Film and Media Studies and/or SBAI Women and Gender Studies, Comparative Literature):

20th Century Japanese Women Writers
 Anime: Japanese Animation
 Atomic Creatures: Godzilla

Contemporary Japanese Film
 Contemporary Japanese Culture
 Director Studies: Akira Kurosawa
 Director Studies: Yasujiro Ozu
 Film as Object
 Hayao Miyazaki and Planet Ghibli [Fall 2011]
 History of Japanese Cinema
 MLC Senior Seminar
 Mobsters, Monsters, Swords: Japanese Genre Film
 Nagisa Oshima: Rebel Films
 The Japanese New Wave
 Tourist Japan (1600-present)
 Women in Japanese Film
 Seminars in Japanese: Readings in Japanese: Film History; Readings in Japanese: Contemporary Japanese Cinema
 UR-GEH Selznick Graduate Program Colloquia, 2004-2007: (Yasujiro Ozu; Teinosuke Kinugasa's *Kurutta ippeiji*; Mikio Naruse's *Tsuma yo, bara no yo ni*; Toy Film Project).
 On an individual basis: Independent Studies courses (G/UG), Teaching Practicum, Honors Theses (UG) and Interdepartmental Majors (advisor, UG).

Select media coverage:

“History in Celluloid.” *Rochester Review* v. 73 n. 2 (Nov.-Dec. 2010)

“Film Preservation.” University of Rochester Faculty Spotlight (Sept. 23, 2010)

<http://www.youtube.com/watch?v=dSJY17UkxDA>

“The ‘Thingness’ of Film.” June Avignone, *AMLA Newsletter*, Association of Moving Image Archivists, v. 85 (Summer 2009): 12.

Guest interview, Channel 13, "The Morning Show: Film Preservation and the GEH-UR collaborative Selznick MA Program in Film Preservation" (together with P. Loughney, Senior Curator, Motion Picture Department, George Eastman House); Rochester NY, October 16, 2008.

Guest interview, the Bob Smith Show, WXXI, "Film Preservation and the GEH-UR collaborative Selznick MA Program in Film Preservation" (together with Jeff Stoiber, Assistant Curator, Selznick School in Film Preservation, George Eastman House) Rochester NY, October 29, 2008.

Contact information:

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 University of Rochester, Rochester, New York 14627
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