



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.

**Ran Ma**

Nagoya University

**Oct. 13 (Tue)**

"Reminiscences of a Journey to  
Okinawa—Landscape Films and  
Takamine Gō's *Okinawan Dream Show*  
(1974)"



**Shota Ogawa**

Nagoya University

**Nov. 10 (Tue)**

"Split Voices of Travelogues:  
Unspooling Imperial Japan's  
Tourism PR Films"



**Hikaru Toda**

Film Director

**Oct. 20 (Tue)**

"Reflections in the Space in-  
between: *Of Love & Law* — A Case  
Study"

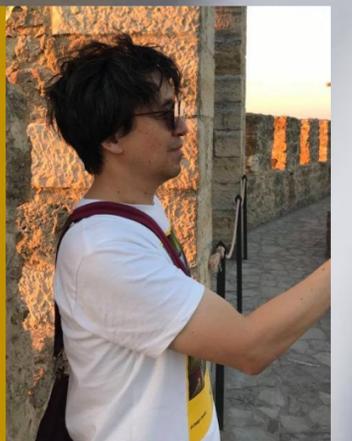


**Wujung Ju**

Nagoya University

**Nov. 17 (Tue)**

"The Talkies in Japan and  
Colonial Korea: Technology,  
Nation, and Discourse"



**Ian Thomas Ash**

Film Director

**Oct. 27 (Tue)**

"Documenting Oneself in the  
Other: The Films of Ian Thomas  
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**Eno Pei Jean Chen**

National Chengchi University

**Nov. 24 (Tue)**

"Mrs. Pants' and the Precarious  
Memory: Queer Temporalities and  
Reparative Turn in Troublers and  
Small Talk"



**Time:** 14:45-18:00

**Place:** Seminar Room 11, Research Building No.2 (Map<sup>34</sup>)

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**Map:** Language: English

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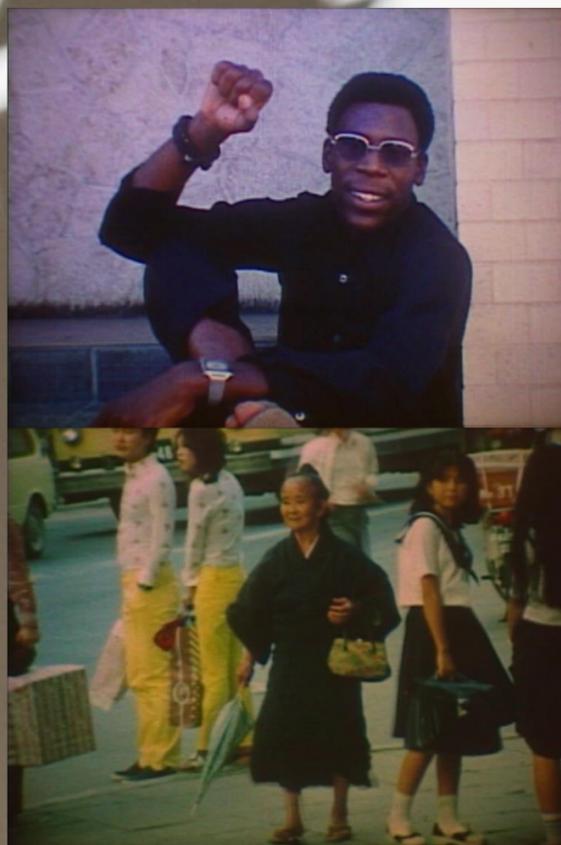
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## Reminiscences of a Journey to Okinawa— Landscape Films and Takamine Gō's *Okinawan Dream Show* (1974)



Courtesy of Takamine Gō

### Ran Ma

Associate Professor,  
Graduate School of Humanities, Nagoya University

This talk places itself at the critical intersection between essay film, landscape film (*fūkei eiga* in Japanese *katakana*), and 'Okinawa', the last of which is grasped here both as the geopolitical locale and also an assemblage of discursive socio-cultural constructions.

It aims to understand how such an intersection contributes to rethinking the independent(documentary) filmmaking in Japan (as well as in Okinawa) during the late 1960s and early 1970s, a period also known as the 'season of politics' (*seiji no kisetsu*), when Japan was undergoing wide-ranging, seismic transitions economically, socio-politically, and culturally.

I will highlight the experimental works by Okinawa-born, Kyoto-based filmmaker Takamine Gō, and particularly his first nonfiction feature, *Okinawan Dream Show* (1974). My research concerns are bifurcated. First, I use 'landscape film' to mainly frame and describe a specific strand of discursive articulations and the concomitant filmmaking practices in Japan centering around 'fūkei', namely 'landscape', during the late 1960s and early 1970s.

Second, I unpack landscape film with insights borrowed from the discussions of essayistic cinema, so the former is leveraged as an entry point to examine a historical moment apropos the experimental, essayistic filmmaking in Japan and therefore, made relevant to considering the essays of/on Okinawa.

Inspired by Jonas Mekas' *Reminiscences of a Journey to Lithuania* (1972), I shall argue, *Dream Show* leverages interstitial strategies to configure a temporal and affective assemblage to envision an Okinawan landscape that is both lost and yet to come.

**October 13, Tuesday 14:45-18:00**

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## Reflections in the space in-between: *Of Love & Law* — A Case Study



(C) Nonmori Films



## Hikaru Toda

Film Director/ Producer Little Stranger Films

A film is a medium of the absent and the invisible. It is a time machine transporting us into the realities of strangers (subjects) in encapsulated time. The people and moments trapped in the film are no longer present. Yet we encounter them in their intimate moments, in close-ups but at a safe distance. Always out of context and out of reach except for within the perception of the observer (filmmaker/viewer).

In the age of Covid 19, the presence of the invisible is all the more urgently felt. The invisible threat has emphasized the invisibility of emotional connection and disconnection amid physical absence.

*Of Love & Law* (2017) focuses on the invisible aspects of Japanese society and the world at large. It explores the tensions between individual identity and collective belongingness as well as the space in-between the strange and the familiar.

When physical encounters are either banned or scrutinized, how do we engage with the world and each other? In our shifting roles as the observer and the observed, how does the visual language of film tell stories of the invisible and the absent? What are the risks foreseen or ignored?

If film is an ethnographic site filled with overlaps and gaps between representation/imagination, local/universal and performance/observation, what role should we expect it to play in the future?

**October 20, Tuesday 14:45-18:00**

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# Documenting Oneself in the Other: The Films of Ian Thomas Ash



## Ian Thomas Ash

Film Director

Recognizing his films were as much about himself as they were about his subjects, filmmaker Ian Thomas Ash has shared his work using the handle "Documenting Ian" since the beginning of his career. Ranging from being in the frame and arguing with his subjects in "the ballad of vicki and jake" (2006) to setting the camera down to help move a body in Sending Off (2019), the director's presence is a mirror in which the protagonists of his films are reflected.

**October 27, Tuesday 14:45-18:00**

**Place:** Seminar Room 11, Research Building No.2 (Map<sup>34</sup>)

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## Split Voices of Travelogues: Unspooling Imperial Japan's Tourism PR Films



Japan-Korea-Manchuria Tourism  
(South Manchurian Railway Co. 1933)



Tokyo to Peking  
(The Board of Tourism Industry, 1933)



Tokyo to Peking  
(The Board of Tourism Industry, 1939)



### Shota Ogawa

Associate Professor,  
Graduate School of Letters,  
Nagoya University

Built on the backs of modern industrialized forms of transportation and image consumption, tourism and cinema have played pivotal roles in shaping the ways in which we relate to the world as spectators. In their respective fields, film scholars and tourism historians have debated if, and to what extent, modern spectator-subjects are complicit in enabling imperial powers' colonial exploitation of foreign lands. My talk focuses on a series of PR films produced by imperial Japan's semi-governmental entities throughout the 1930s. The films served the dual purpose of promoting the so-called Korea-Manchuria route to Japanese and Western viewers and of naturalizing Japan's self-appointed role as the protector of East Asian cultural heritage. The political implication of this travel route is hard to miss; Asahi Shimbun organized the country's first Thomas Cook-style tour in 1906 to give the elites and the affluent the chance to visit the "sacred" battle sites of the then recent Russo-Japanese War (1904-1905). In my talk, I will cautiously position the films in this politically charged context while raising questions that are more specific to motion picture. Who were the intended audience? What institutional contexts informed their production, circulation, and reception across ideological borders? How should we as contemporary viewers respond to the irresistible attraction of the immersive, multisensory, and ideologically charged images of Japan's colonial territory? Ultimately, I suggest approaching imperial Japan's travelogues as something other than a coherent map, but rather a hybrid, polyphonic, and transcultural articulation that smoothes over the highly uneven imperial space.

**November 10, Tuesday 14:45-18:00**

**Place:** Seminar Room 11, Research Building No.2 (Map<sup>34</sup>)

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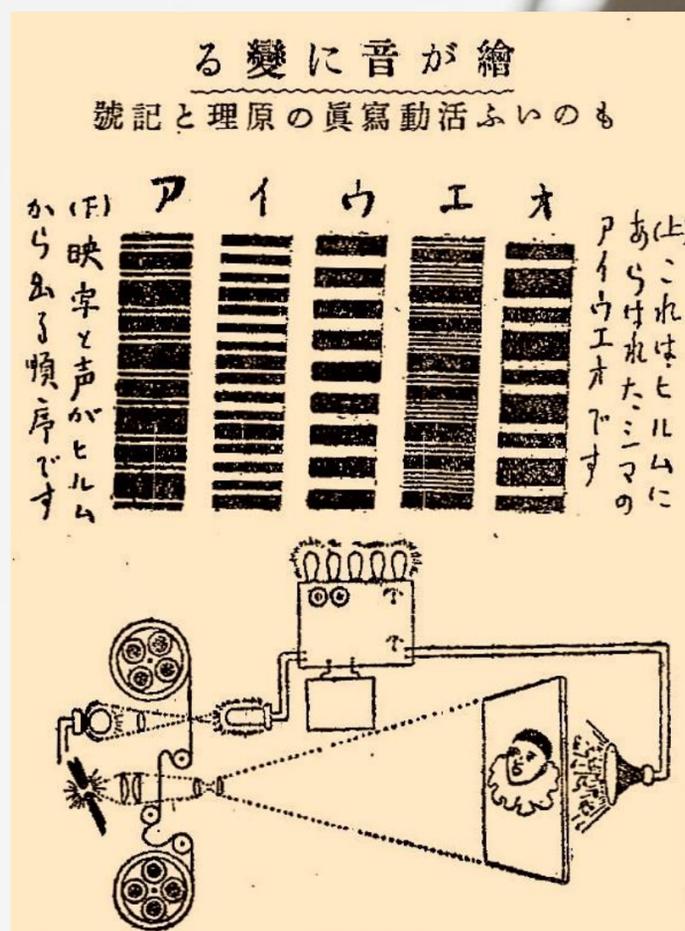
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## The Talkies in Japan and Colonial Korea: Technology, Nation, and Discourse



### Wujung Ju

Collaborative Researcher,  
Graduate School of Humanities,  
Nagoya University

In dealing with the transition period to sound cinema, film historiography so far has tended to articulate the question of 'the beginning' at the national level. What we thus remember is the appearance and achievements of such epoch-making films as *Jazz Singer* (1927) in America, or *The Neighbor's Wife and Mine* (1931) in Japan. Moving the focus onto the question of 'the processes', I would like to examine the ways how the new technology of the talkie was discussed and negotiated in critical discourses, the scope of which often transgressed national boundaries. In the context of Japanese cinema, this involved the continuing issue of the relation with Hollywood, as already suggested in the former's attempts to modernize its filmmaking during the silent era with the latter recognized as a model. In the meantime, Korea had to struggle with the same issue of modernization, but against a very different colonial context. The coming-of-sound in the two East Asian countries thus occurred around complex discursive relations among technology, capital, government regulation, and concern over foreign market. These points will be analyzed through discourses on talkie by critics and filmmakers such as Kaeriyama Norimasa and Minakawa Yoshizo in Japan, and Seo Gwangje and Park Giche in Korea.

**November 17, Tuesday 14:45-18:00**

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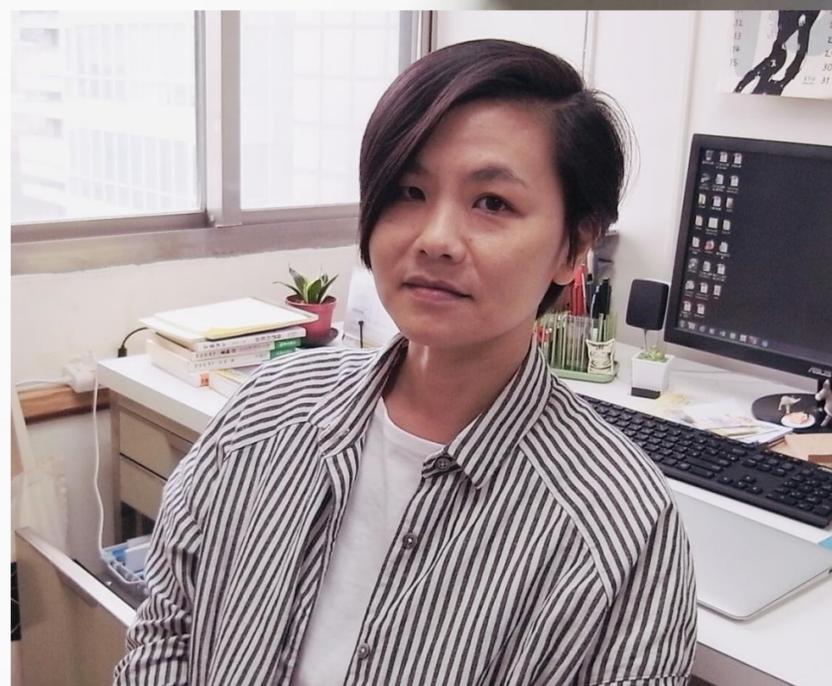
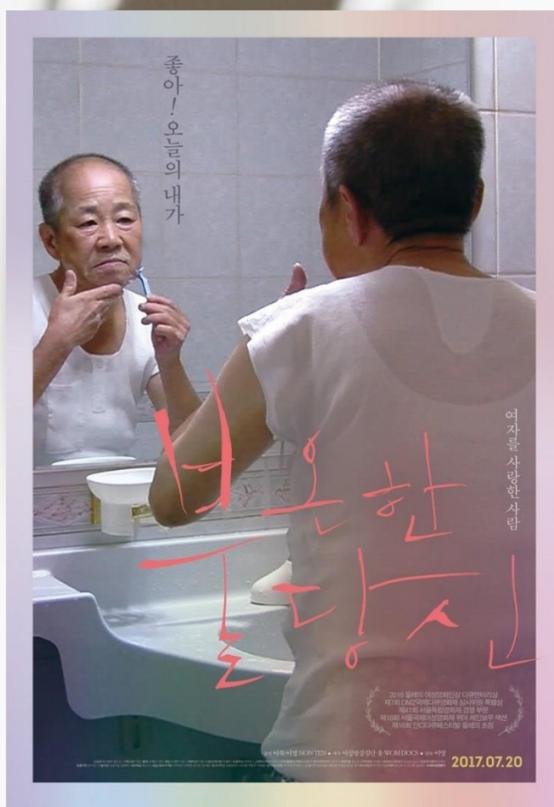
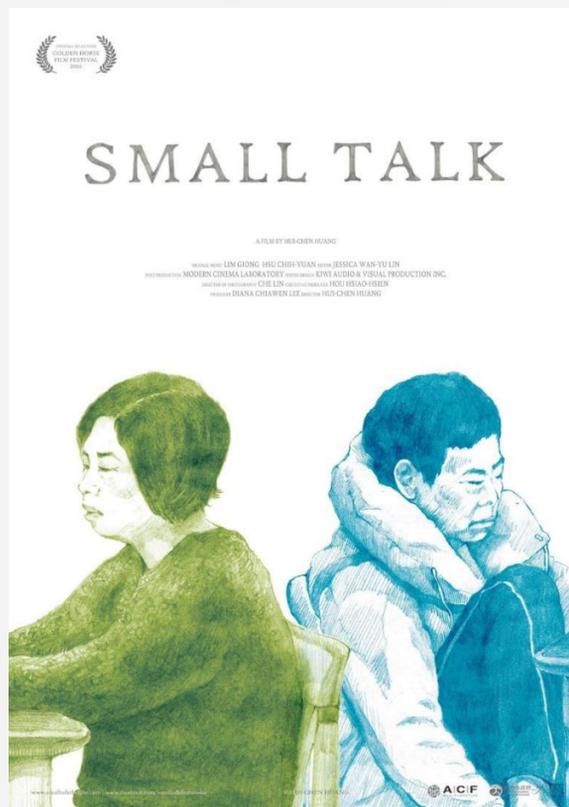
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# "Mrs. Pants" and the Precarious Memory: Queer Temporalities and Reparative Turn in *Troublers* and *Small Talk*



## Eno Pei Jean Chen

Assistant Professor of Taiwanese Literature  
at the National Chengchi University, Taiwan

Focusing on the leading figures of Yi Muk and T Mama in recent queer documentaries—*Troublers* (2015) and *Small Talk* (2016)—produced by South Korean and Taiwanese independent directors, this talk speaks to recent work in queer theory and historiography on the potential for “queer modes of life” (Halberstam 2005). I argue the “precarious memory” is a useful analytical framework for examining the dominant mode of history writing. To facilitate this argument, I will trace the shifting paradigms of sexual norms from the legacy of colonialism, the cold war ideology of gender and sexual normalization, to the precarious moment when this knowledge production of sexuality is passed on to subsequent generations. To be more specific, I will discuss the issues of gender norms through the reading of the “Mrs. Pants” (바지씨 pajissi in Korean, and 穿褲的 chhēng-khò-ê in Taiwanese) in 1960-1970s’ Taiwan and Korea, the precarious lives of these non-normative subjects, and how the directors (as subsequent generations of Yi Muk and T Mama) integrate this socio-history into a reparative present and future.

**November 24, Tuesday 14:45-18:00**

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