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Linda Ehrlich

WRITER • TEACHER • CURATOR • ADMINISTRATOR

Current Position

CASE WESTERN RESERVE UNIVERSITY
Associate Professor of Japanese, World Literature, and Cinema
College Scholars Program Director and Faculty (former)

Education

THE UNIVERSITY OF HAWAII, EAST-WEST CENTER
Honolulu, Hawaii
Ph.D. Department of Drama and Theater, 1989
Asian theatre and cinema emphasis
Dissertation advisor: James Brandon

SOUTHERN ILLINOIS UNIVERSITY
Carbondale, Illinois
M.A. ESL,

UNIVERSITY OF MICHIGAN
Ann Arbor, Michigan
M.A. Asian Studies,

FRIENDS WORLD COLLEGE (Long Island University)
Kyoto, Japan/New York
B.A. Japanese (w/study at Washington University, St. Louis)
(Junior year abroad at Waseda University, Tokyo)

Administrative Experience

DIRECTOR, College Scholars Program
Case Western Reserve University, 2009-2010, 2006-2007

ASSOCIATE CHAIR, Department of Modern Languages & Literature
Case Western Reserve University, 2003-2004

CONFERENCE COORDINATOR
Liguria Study Center, Italy, 2003-2004

Intercultural Training Workshop
East-West Center, Honolulu, Hawaii

COORDINATOR, guest lecture series, film scholars and film directors
Case Western Reserve University, 1996-present

SUPERVISOR, Japanese Studies Program
Case Western Reserve University

COORDINATOR, Asia-Pacific Film Festival/TN

Experience

ASSOCIATE PROFESSOR, Japanese, World Literature and Cinema
Case Western Reserve University, 1996–2016
FACULTY, College Scholars Program
2001--2010

VISITING PROFESSOR, Semester-at-Sea
University of Pittsburgh, Fall 1998; Spring 2017
Japan Center for Michigan Universities
Winter 2011

ASSOCIATE PROFESSOR, Japanese and Cinema
University of Tennessee, 1995–1996
ASSISTANT PROFESSOR, Japanese and Cinema
University of Tennessee, 1989–1995

ASSISTANT DIRECTOR OF KABUKI PRODUCTION (*Narukami*),
Kennedy Theatre, Honolulu, Hawaii
in conjunction with the National Theatre of Japan

Publications: Books

Cinematic Reveries: Stillness, Gestures, Water. Peter Lang (2013)

Ehrlich, ed. *The Cinema of Víctor Erice: An Open Window*,
Expanded paperback edition (January 2007).
An Open Window: The Cinema of Víctor Erice. Scarecrow Press
Filmmaker's Series #72 (August 2000) (Reviewed in *Film Quarterly*,
Hispania, *Revista de Estudios Hispánicos*).

Ehrlich and Desser, ed. *Cinematic Landscapes: Observations on the
Visual Arts and Cinema of China and Japan*. Austin: University of Texas
Press, 1994 (with David Desser); 2nd ed. 2000, reprint 2008. (Reviewed
in: *Film Quarterly*, *Japan Times*, *Journal of Asian Studies*.)

(Editor) *Good Films, Cheap Wine, Few Friends: A Memoir*, by Juan Luis
Buñuel (Shika Press, 2014).

Commentary

Full-length commentary on Milestone Film and Video 25th anniversary
Blu-ray of *Maboroshi*, (dir. Kore-eda Hirokazu) 2017 (forthcoming)

Featured commentary on the Criterion DVD of *The Spirit of the Beehive*
(*El espíritu de la colmena*, dir. Víctor Erice, 2007).

Essay on *Alumbramiento* (*Lifeline*, Erice, 2002) included in the 2011
DVD package of that film and *La morte rouge* (Erice, 2008)

Publications:Articles

“The Films of Isaki Lacuesta: Hidden Portraits, Multiple Lives,” in
*(Re)viewing Creative, Critical, and Commercial Practices in
Contemporary Spanish Cinema*” (ed. Fernando Javier Canet and Duncan
Wheeler, Intellect Press, 2015): 433-439.

“Puppets Dancing, Dancing Puppets,” *Puppetry International* 33
(Spring/Summer 2013): 33-35.

“*Ningyō*: An homage to the stop-motion animation films of Kawamoto Kihachirō,” *Journal of Japanese and Korean Cinema* 3:2 (2011): 117-137.

“*Gaudí*” and “*Craven vs. Craven*” in *World Film Locations: Barcelona* (ed. Helio San Miguel and Lorenzo J. Torres Hortelano, Intellect Press, 2013): 78-79, 56-57.

“*Las canciones de Erice—La naturaleza como música/la música como naturaleza*” in *Secuencias* (31, online, 2010: 7-31). Expanded English version, “*Erice’s Songs: Nature as Music/Music as Nature*” in *Framework* (51: 2, Fall 2010): 199-247.

“*Tren de sombras*” and “*El sol del membrillo*” in *Directory of World Cinema: Spain* (2014)

“Kore-eda’s Ocean View” in *Film Criticism* (special issue on Japanese film director Kore-eda Hirokazu), XXXV, no. 2-3 (Winter/Spring 2011): 127-146.

“A Buñuel Scrapbook: *The Last Script*, Remembering Luis Buñuel and *Calanda: 40 Years Later*” in *Senses of Cinema* (51, online, 2009).

(*Firma Invitada*) “Narrow Margins at Play [*Estrechos márgines en juego*],” in *Cahiers du Cinema España* : 19 (Jan. 2009, in Spanish): 69.

“Monumentality in *Why Did Bodhidharma Leave for the East?*,” in Frances Gateward, ed. *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*. Albany, NY: SUNY Press, 2007: 175–188.

“Three Spanish Films: Landscape, Recollection, Voice,” in *Senses of Cinema* (2008, online)

“*Kore-eda Hirokazu y el gesto resonante*” in the catalogue of 8 Festival Internacional de Cine/Las Palmas de Gran Canaria” (2007): 9–17.

“Letters to the World: Erice-Kiarostami Correspondences” in *Senses of Cinema* 41 (Oct.–Dec. 2006, online, www.sensesofcinema.com).

Review, *Dare mo shiranai (Nobody Knows)*, *Film Quarterly* 59:2 (Winter 2005–06), pp. 45–50.

“Kore-eda Hirokazu: New Visions, New Choices,” *Viennale Retrospective*, 2004 (Vienna, Austria.): 208-212.

“Victor Erice's *La Promesa de Shanghai and Alumbramiento*: The Promise of Words, The Promise of Time,” in *Cinema Scope*, 23 (summer 2005, with Juan Egea: 21-23). (Reprinted in part in DVD of *La morte rouge* and *Alumbramiento*)

“Community and Connection: Itami Jūzo’s *Tampopo*” in *Japanese Film: Texts and Contexts*. Ed. Alistair Phillips and Julian Stringer. Routledge, 2008: 163-172.

“Adapting Orpheus,” in *Religion and World Cinema: Mythmaking, Culture Making*. Ed. S. Brent Plate. Palgrave Press (2003): 67–88.

“Playing with Form: Ichikawa's *An Actor's Revenge* and the Creative Print,” *Kon Ichikawa*, ed. James Quandt (Toronto: Cinematheque Ontario/Indiana University Press, 2001), 273–286.

“Teaching *Scent of Green Papaya* in Saigon: Film in International Context,” *Cinema Journal* 39:4 (2000), 89–93.

“The American Occupation Remembered: Cinematic Versions.” *The Confusion Era: Art and Culture of Japan During the Allied Occupation*, Asian Art and Culture (Smithsonian UP, 1997): 39–52.

“Behold a Pale Horse: Fred Zinnemann's Spanish Civil War.” *The Films of Fred Zinneman*. Ed. Arthur Nolletti, Jr. New York: SUNY Press, 1999: 139–156.

“A Change of Scene, A Change of Fortune: Cinematic Visions of the Sephardic Jew.” *Shofar: An Interdisciplinary Journal of Jewish Studies*: 15: 2 (Winter 1997): 1–20.

“The Extremes of Innocence: Kurosawa's Dreams and Rhapsodies.” *Hibakusha Cinema*. Ed. Mick Broderick. Australian Film Commission. Kegan-Paul International Japanese Studies Series. London: Kegan-Paul, 1996: 160–77. (Japanese translation of book by Gendai Shokan Publishers, 1999: 145–158).

“Interior Gardens: Victor Erice's *Dream of Light* and the *bodegón* tradition.” *Cinema Journal* 34 (February 1995): 22–36.

“*The Year of Living Dangerously*: An East-West Dialectic.” *New Orleans Review* 19: 3 & 4 (1992): 118–24 (with David Dungan).

Publications: Reviews

Feathers of Fire (shadow play based on the *Shahnameh*), *Puppetry International* (Fall and Winter 2016, Issue 40): 32–33.

Where Rivers Meet (theatre/film review), *Asian Theatre Journal* 33:2 (Fall 2016): 491–498.

ShadowLight Theatre DVD set, in *Asian Cinema* 22:1 (2011)

Sanshō the Bailiff (Criterion DVD); *The Willow Tree* (Iranian film) in *Asian Cinema* 19:2 (Fall/Winter 2008): 317–322.

The Clay Bird (dir. Tareque Masud, Bangladesh/France, 2002) in *Asian Cinema*, 18:1 (Spring/Summer 2007): 269–272.

Ozu's Anti-Cinema by Yoshida Kiju, *Journal of Asian Studies* 63:3 (August 2004): 805–807.

Three documentaries on Moroccan-Jewish music by Izza Genini, *Ethnomusicology* 46:3 (October 2002): 549–552.

“*Sanshō the Bailiff*,” BFI Film Classics series, by Dudley Andrew, *Film Quarterly* 51:3 (2002): 70–71.

Kurosawa: Film Studies and Japanese Cinema, Journal of Asian Studies 60:3 (August 2001): 877–879.

“*The Silence*” (Iranian film), *Journal of Film and Religion* 4:1 (2000, online, 3 pages)

“*Pizzicata*” (Italian film), *Visual Anthropology Review* 15:1 (Spring/Summer 1999):102–103.

“*The Stars Who Created Kabuki*,” *Monumenta Nipponica* 53: 4 (Winter 1998): 580–582.

“*Mandala*,” *The Tibet Review* XXIV: 1 (1999), pp. 152–153.

Publications: Translations

Kawamoto Kihachirō, “*A Puppet’s Life*,” *Asian Cinema (Asian Cinema, Spring 2012*, translation from the Japanese with Hiroko Takada Amick)

Andrè, Scala, “*Naruse et quelques Hollandais*.” *Cinemaya* 31 (1995–96): 4–10 [Introductory essay, and translation from the French, with Michèle LeGault].

Felix Martialay, “*Ugetsu Monogatari*.” *The Master Mizoguchi in Six Critical Perspectives: Ugetsu*. Ed. Keiko McDonald (Rutgers Univ. Press, 1993): 137–42 [Translation from the Spanish with David Anderson].

“Miyagawa Kazuo: My Life as a Cameraman.” *Post Script* 11: 1 (Fall 1991): 5–19.

Federico Garcia Lorca, “*Oriental Song*.” *Cumberland Poetry Review* 11: 3 (Fall 1991):36–43 [translation from the Spanish with David Anderson].

Work Cited in: *Film Quarterly, Cinema Journal, Journal of Film and Video, Film History, Journal of Asian Studies, Cinemaya, The New York Times Review of Books, The Japan Times, Art on Screen, Cinema and Painting*, among others.

Publications: Creative Writing

Poetry collections (*In the Breathing Time, Bodegón, Night Harbour, The Girl Who Turned into a Tree*), Shika Press.

“Chikubushima/Japan 2011” in *The Bitter Oleander* (Fall 2011)

“In Granada” <http://blocs.xtec.cat/delaliteraturescuinesdelamediterrania/>
De la literatura a les cuines de la Mediterrània(24 Sept. 2010). In Catalan.

“Buster Keaton Takes a Walk,” *The Bitter Oleander* 15: 1 (2009): 28-31

“*Kagemusha*,” [online] and “*In Xanadu*,” in *Puppetry International* (26, special issue on Shadow Puppetry, Fall/Winter 2009: 17)

“Mai Po Marshes” and “A Walk in the Magic Garden” *The Bitter Oleander* 13:1 (Spring 2007); 115, 116. “Melendéz,” “Oranges: *Sicilia*,” “*Tree of Wooden Clogs*.” *The Bitter Oleander* 13:2 (Autumn 2007): 42–44.

Other original poetry in *International Poetry Review*, *Southern Poetry Review*, *Proteus*, *Tributaries: A Journal of Nature Writing*, and other literary journals.

Courses

LITERATURE, FILM, CULTURE

Introduction to Film, Theatre and Film, The Comic Film: International Perspectives, Images of Women in World Cinema, Topics in Film: Great Directors, Tragedy (Seminar), Travel Writing on Screen, Great Books, Literature and Film, Dance on Screen, Screenwriting, Peninsular Spanish Cinema
ShadowPlay: East and West (freshman/sophomore seminar)

Asian Cinema and Drama, Asian Cinemas, Introduction to Asian Theatre

JAPANESE CINEMA AND JAPANESE CULTURE

Japanese Society through Film, Classical Japanese Literature in Translation (Japanese Aesthetics), Modern Japanese Literature in Translation (Cinematic Adaptations), Noh Theatre (special seminar)

COLLEGE SCHOLARS (HONORS PROGRAM)

Grants & Awards

JAPAN FOUNDATION grant, Film Festival, Cleveland Cinematheque, 2014.

NORD grant for teaching innovation (CWRU, 2010).
Baker-Nord Center Travel to Foreign Collections grant (CWRU, 2010)

SEMINAR FELLOW, (1) Freedman Center Fellow
(2) Faculty Writing Seminar (CWRU) 2007–2008

Baker-Nord Center for the Humanities Travel Grant
Case Western Reserve University, 2007–2008

Spanish Ministry of Culture Research Grant, 2007–2008

SEMINAR FELLOW, Baker-Nord Center for the Humanities
Case Western Reserve University
Interdisciplinary Seminar on “Childhoods,” 2005–2006

LEARNING FELLOW, University Center for Innovations in Teaching and Education, (UCITE), Library Opportunity Fund, Film Music collection
Case Western Reserve University, 2004–05

RESEARCH/WRITING GRANT, Bogliasco Foundation
Liguria Study Center (Genoa, Italy), 2002

RESEARCH GRANT, Senior Scholars' Fellowship
Wittke Award for Excellence in Undergraduate Teaching (nomination)
Case Western Reserve University, 2001–2002

PUBLICATION GRANT, Spanish Ministry of Culture, 1999

POETRY AWARD, WCLV
Cleveland, 1998

FELLOW, Summer Institute in Teaching Ethics
Case Western Reserve University, 1997

PUBLICATIONS GRANT
Japan Foundation, 1993

RESEARCH GRANT
Asian Cultural Council, 1990

TRAVEL GRANT
American Council of Learned Societies, 1994, 1990

TRAVEL GRANT
Northeast Asian Council of the Association for Asian Studies, 1990

FILM FESTIVAL GRANT
Tennessee Humanities Council

DISSERTATION RESEARCH GRANT , Travel to Japan
Univ. of Hawaii East-West Center
DOCTORAL GRANT
Univ. of Hawaii East-West Center

FLAS FELLOWSHIP, Hindi-Urdu
Univ. of California, Berkeley

KENNETH REXROTH POETRY AWARD
Kyoto, Japan

NDFL FELLOWSHIP FOR STUDY OF JAPANESE
Washington University, St. Louis

HIGH SCHOOL EXCHANGE STUDENT, (Shikoku) Japan
American Field Service

*Selected Conference
Papers*

“Kawamoto, Mizoguchi, and Transcendence on Screen,” Association of
Asian Performance (Toronto, 2015)

“Living Dolls: Films of Kawamoto Kihachirō,” Association of Asian
Performance (Chicago, August 2011)

“Spanish Filmmakers Link with Japan,” *Orientalismos* conference,
Florida International University (Miami, April 2009)

“Erice and Song: The sounds of objects”: Third International Conference
on Latin(o)American and Iberian Cinema, University of Hawaii (October
2008)

CHAIR, “Film and Video Within the Gallery Walls,” Society for Cinema
and Media Studies conference (Chicago, March 2007).

CHAIR, “Beyond the Passion and the Fury: The 'Everyday Sacred' on
Screen,” Society for Cinema and Media Studies (Vancouver, March
2006).

“Border Crossings: The Child's Gaze and the Sacred Screen,” Conference on Trans/national Film and Literature: Cultural Production and the Claims of History, Florida State University (Jan. 2005).

CONFERENCE ORGANIZER: *Eiga/Cinema: Japanese and Italian Cinema Mutual Attractions*, Liguria Study Center (Genoa Italy, June 2004).
Paper: “Eloquent Silence: Puppetry and the Sacred Screen”

“Teshigahara's *Woman in the Dunes*,” Wording the Image: A Symposium on Japanese Film and Narrative, Dartmouth College (Sept. 1997).

“Film Journeys: Japanese Cinema and the Idea of Pilgrimage,” Japan Anthropology Workshop, Santiago de Compostela, Spain (May 1996).

National Endowment for the Humanities Roundtable, “New Resources for Teaching about Asia,” Association for Asian Studies (D.C., 1995).

“Japanese Visual Artists and Filmmakers Discover the 'Outside World': Some Twentieth-Century Examples,” European Association of Japanese Studies (Copenhagen, 1994).

“The Image of the Elderly in Japanese Cinema.” Conference on Japanese Biographies—Life Histories, Life Cycles, Life Stages (Vienna, Austria, 1990).

“Presenting Art Across Cultures: Some Considerations.” Society for Intercultural Education, Training and Research (SIETAR) (Amsterdam, 1986).

Invited Lectures

Introduction to *La academia de las musas* Idir. José Luis Guerin, 2016), University of Miami Cosford Cinema, 2016.

Where Rivers Meet, San Antonio, Texas (guest curator and guest speaker, 2015)

“*The Films of Isaki Lacuesta: Fluid Spaces, Lingering Songs*” (S)Movies: Contemporary Spanish Cinema conference (NY, December 2011)

“Searching for the Absent Voice: The Films of Lacuesta and Guerin,” Stanford Humanities Center, *Under the Magnifying Lens: Catalan Cinema of the Real* (Stanford, CA, Nov. 2008)

Lecture on the history of Japanese cinema (*Una aproximació a l'estètica del cinema japonés*), Universidad de Girona, Spain (Dec. 2008)

“*Nobody Knows* and the Resonant Gesture on Screen,” Universidade Federal do Rio de Janeiro (May 2008)

Introduction and post-filmviewing discussion, Antonio López García retrospective, Museum of Fine Arts, Boston (April 2008)

Panel Discussion with art historian Edward Sullivan about *El Sol del Membrillo* (*Dream of Light, aka The Quince Tree Sun*, dir. Víctor Erice, 1992), Guggenheim Museum (NY, March 7, 2007).

Introduction to *The Spirit of the Beehive* (*El espíritu de la colmena*), Cinematheque Ontario (Toronto, March 2006).

Lecture on Japanese Cinema, Institut Universitari d'Historia, Universitat Pompeu Fabra, Barcelona, Spain (April 2002).

“Mizoguchi and the Orpheus Myth on Screen.” University of Alberta, Canada (Nov. 2000).

“The Exotic West: The Cinema of Teshigahara Hiroshi.” Oxford University, England (March 1997).

“Japanese *bunraku* puppetry,” Japan Society Teacher Education Program (NY, 1997).

“Kurosawa's Fragile Heroes: A New Look at the *Tateyaku*,” Kurosawa Symposium, Honolulu Academy of Art (1991).

Introduction of Imamura Shohei's *Black Rain*, Japan Society (NY, 1990).

Museum Lectures

“Between Stillness and Motion: The Human Landscape in Japanese Photography and Film,” Cleveland Museum of Art (July 2003, in conjunction with The History of Japanese Photography exhibition).

Guest Lecturer, *Visions of the Dharma* exhibit, University Art Museum/Pacific, Film Archives, Berkeley, CA (1993).
Participant in Summer Institute for Museum Educators, New York Museum of Modern Art (June 1994).

“*Moving Shadows: On Viewing Japanese Cinema*.” (2-day workshop) Cleveland Museum of Art (June 1990).

Service to the Profession

EDITORIAL BOARD, *The Journal of Japanese and Korean Cinema*
Intellect Press, UK, 2007--2015

CHAIR, Kovacs Essay Committee
Society for Cinema and Media Studies, 2006–2007
Member, 2005-06

INTERVIEW, *Dallas Morning News* for article “Acting Eastern” (5 Dec.), 2003, INTERVIEW, Radio Bloomberg/NY, for Brooklyn Academy of Music (BAM) Retrospective of films by Víctor Erice, 2002

COMMITTEE MEMBER, Fulbright panel for Japan/Korea grants (D.C.), 2001

FILM EXHIBITION EDITOR, *Asian Cinema*, 1996–2000

READER/REFEREE, Cambridge University Press, National Endowment for the Humanities, Yale University Film Studies Program, *Cinema Journal*, City Univ. of New York Grant Program, *Journal of the Association of Teachers of Japanese*, *Journal of Japanese Studies*, Columbia University Press, University of Michigan Program in Film and Video, Asian Cultural Council, University of Hawaii Press, Universidad Carlos III (Madrid)

Service to Case Western

COORDINATOR, Guest lecture by film critic Jonathan Rosenbaum, 2011,
Guest lecture by Hispanic poet/activist, Marjorie Agosín 2007–2008

COORDINATOR, Noh movement workshop (with the Noh Training Project),
2004–2005

COORDINATOR, guest lecture by Juan Luis Buñuel (filmmaker, son of Luis
Buñuel), with Dept. of English, Kelvin Smith Library, Dept. of Modern
Languages and Literatures, 2003–2004

Service to the Community GUEST CURATOR, “Rarely Seen Gems of the Japanese Cinema,” 4-film
series with guest speakers, Cleveland Cinematheque, 2015

GUEST CURATOR, “Childhoods” film series, Cleveland
Cinematheque, 2005–2006

PANELIST , post-film discussion of *A Beautiful Mind*; Benefit for Magnolia
House (a mental health treatment center), 2002

FILM GUIDE, *The Spirit of the Beehive*, Cleveland Cinematheque high
school audience program, 2002

Radio interview on WCPN re: Kurosawa/Mifune retrospective, 2002,
With film critic Jonathan Rosenbaum, 2011

COORDINATOR, Guest lectures by Stephen Prince, Professor of Film
Studies (2001), and Professor Dudley Andrew (1999), in conjunction
with the Cleveland Museum of Art, and the Cleveland Cinematheque

GUEST SPEAKER, National Conference on Japan for Teachers, South
Carolina, 1994

Languages

JAPANESE, Score 4 (of 5: native speaker) on the Foreign Service Institute
Japanese examination. Excellent skills in SPANISH. Good comprehension
of FRENCH, ITALIAN, HINDI-URDU, PORTUGUESE, and HEBREW.

For more information: www.braidednarrative.com