

## Linda C. Ehrlich: Selected Publications

### Publications: Books

*Cinematic Reveries: Gestures, Stillness, Water*. N.Y.: Peter Lang, 2013.

Ehrlich, ed. *The Cinema of Víctor Erice: An Open Window*, expanded paperback version, (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; 2nd ed. 2000, reprint 2008. (Reviewed in *Film Quarterly*, *Japan Times*, *Journal of Asian Studies*).

### Commentary

Full-length commentary on the 25th anniversary Blu-ray of *Maborosi* (*Maboroshi no hikari*, dir. Kore-eda Hirokazu, Japan, 1995). Produced by Milestone Film and Video.

Featured commentary on the Criterion DVD of *The Spirit of the Beehive* (*El espíritu de la colmena*, dir. Víctor Erice), 2007. Published essay on the DVD of *La morte rouge* (Erice, Spain, PAL-format).

### Selected Publications: Articles and Chapters

“Reflecting Through Images: The Documentaries of Mercedes Álvarez,” in *Female Authorship and Documentary Strategies* (forthcoming, Edinburgh University Press)

“Kannon-sama and the Spirit of Compassion in Japanese Cinema,” in *Goddesses: Dialectics of the Feminine in Japanese Audiovisual Culture* (ed. Lorenzo Torres, forthcoming, Lexington Press).

“Approaching Gaudí” in *Nagari: Una revista de creación* (Miami, no. 4, 2016)

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

“Tren de sombras” and “El sol del membrillo” in *Directory of World Cinema: Spain*. Bristol, U.K.: Intellect Press, 2011.

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

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

“A tribute to *Le rayon vert*,” in *Senses of Cinema* special issue on Eric Rohmer (online, April 2010)

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

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

“Three Spanish Films: Landscape, Recollection, Voice,” *Senses of Cinema* (2008, online) [*El cielo gira, La leyenda del tiempo, Unas fotos...en la ciudad de Sylvia*].

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

“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).

*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).

“V́ctor Erice's *La Promesa de Shanghai* and *Alumbramiento*: The Promise of Words, The Promise of Time,” *Cinema Scope*, 23 (summer 2005, with Juan Egea). (Also appears on the DVD of the Erice film *La morte rouge*).

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

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

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

“Stillness in Motion: *The Sleeping Man (Nemuru otoko)* of Oguri Kohei,” *Journal of Film and Religion* 3:1 (Spring 1999, online).

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

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

“The Laughter of the Gods: Narrative Strategies in *Woman in the Dunes*.” in *Word and Image in Japanese Cinema*. Dennis Washburn and Carole Cavanaugh, ed. Cambridge UP: 2001 (89–107 (with Antonio Santos):

“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,” in *Hibakusha Cinema*. Mick Broderick ed. Australian Film Commission. London: Kegan-Paul, 1996: 160–77. (Japanese translation of book by Gendai Shokan Publishers, 1999: 145–158).

“Travel and Furusato in Ozu's *Tokyo Story*,” in *Tokyo Story*. David Desser ed. Cambridge: Cambridge University Press, 1997: 53–75.

“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).

“Water Flowing Underground: The Films of Oguri Kohei,” *Japan Forum* 4 :2 (April 1992): 145–61; reprint in Japanese in *Kangaeru* 16 (January 1993).

“The Name of the Child: Cinema as Social Critique,” *Film Criticism* 14 :2 (Winter 1990): 12–23.

### **Selected Publications: Creative Writing**

*In the Breathing Time, Night Harbour, Bodegón, The Girl who Turned into a Tree* (4 collections of poetry), Shika Press, distributed through Amazon.com.

“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)

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

### **Selected Reviews**

*Routledge Handbook of Asian Theatre*, in *Asian Theatre Journal* 34:2 (2017)

Jennifer Goodlander, *Women in the Shadows: Gender, Puppets, and the Power of Tradition in Bali*, in *Puppetry International* (forthcoming)

*A Sense of Home* (omnibus film reflecting on the March 11 earthquake), in *Journal of Japanese and Korean Cinema* 4:2 (2012): 87-90.

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

*Sansho the Bailiff* (Criterion DVD); *The Willow Tree* (Iranian film), *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.

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

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

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

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