

# LINDA C. EHRLICH, Ph.D.

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## **CURRENT POSITION**

Independent Scholar and guest lecturer  
Visiting faculty, Duke University, Affiliate faculty, University of Miami  
Faculty Lecturer, Smithsonian Journeys

## **EXPERIENCE**

Associate Professor, Japanese, World Literature, and Cinema  
College Scholars Honors faculty  
Case Western Reserve University, 1996-2018

Visiting Faculty, Semester at Sea (Institute of Shipboard Education)  
Fall 1998, Spring 2017

Faculty, Miami-Dade College (Japanese)  
Spring 2019

Assistant/Associate Professor, Japanese and Cinema  
University of Tennessee/Knoxville (UT/K)  
1989-1996

Instructor, John Carroll University

## **EDUCATION**

The University of Hawaii/East-West Center  
Honolulu, Hawaii  
Ph.D., Department of Theatre, 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, Comparative Literature (with study at Washington University/St. Louis, and study abroad at Waseda University/Tokyo)

## BOOKS

*The Films of Kore-eda Hirokazu: An Elemental Cinema* (Palgrave Macmillan, 2020).

*Yamamba: In Search of the Japanese Mountain Witch* (ed. with Rebecca Copeland, Stone Bridge Press, June 2021)

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

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

*The Films of Víctor Erice: An Open Window*, ed. L. Ehrlich (Scarecrow Press, 2000). Reviewed in *Film Quarterly*, *Hispania*, *Revista de Estudios Hispánicos*, *Revue Romane*.

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

## DVD commentaries

Full-length commentary, *After Life* (dir. Kore-eda Hirokazu). Criterion, 2021.

Full-length commentary on 25<sup>th</sup> anniversary DVD/Blu-ray of *Maborosi* (*Maborosi no hikari*, dir. Kore-eda Hirokazu). Milestone Film and Video, 2018.

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

## Selected Publications: Articles and Chapters

“*La Vérité*,” *Senses of Cinema* (forthcoming)

“Moving Toward and Away from Horror: 100 Years of Olympic Films,” *Cinema Scope* 84 (Fall 2020), 36-41.

“Turning Away from the Fire: A New Look at the Films of Kore-eda Hirokazu,” *Framework: The Journal of Cinema and Media* 60:1 (Spring 2019), 116-140.

“*Phantom Lights: Word and Image*,” *Trevasa: entre literatura y cine* 1 (Universidad de Málaga, 2019), re: *Maboroshi no hikari*/film and novella)

Commentary, *On Exile*, by José Carlos Teixeira (museum catalogue, MAAT/Lisbon, 2018).95-111.

“Reflecting Through Images: The Documentaries of Mercedes Álvarez,” in *Female Authorship and Documentary Strategies* (Edinburgh University Press, 2018).

“*Kannon-sama* and the Spirit of Compassion in Japanese Cinema,” in *Goddesses: Dialectics of the Feminine in Japanese Audiovisual Culture*, ed. Lorenzo Torres, Lexington Press (2018), 1-16.

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

“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.

“*Tren de sombras*” and “*El sol del membrillo*” in *Directory of World Cinema: Spain*. Bristol, U.K.: Intellect Press (2014).

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

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

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

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

“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.

“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* review), *Film Quarterly* 59:2 (Winter 2005-06), 45-50.

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

“Victor 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 Kōhei,” *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 Krishnaswamy Approach: Documentary and Commitment,” *Asian Cinema* 11:1 (Spring/Summer 2000), 9-15.

“Behold a Pale Horse: Fred Zinnemann's Spanish Civil War,” in *The Films of Fred Zinnemann*. Ed. Arthur Nolletti, Jr. N.Y.: SUNY Press (1999), 139-156.

“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,” *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 Kōhei,” *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**

*Citron* (designed by Horse and Buggy Press, Durham, NC, 2021)

*Yamamba's Mountains* (designed by Horse and Buggy Press, Durham, NC, 2018).

"Awakened by Buñuel" and "Murder of Darkness," *The Halcyone Best 64 Poets* (2019).

"For Zarganar," *Pinesong* (NC Poetry Society, 2018).

Featured poet, *Blue Heron* (online) journal (October 2018).

"Unsui," *Eno*(environmental poetry journal), Duke University (2019).

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

"Chikubushima/Japan 2011," *The Bitter Oleander* (Fall 2011).

"In Granada," *De la literatura a les cuïnes 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*, *Eno* (Duke University Environmental Studies program), and other literary journals.

### **Selected Reviews**

"Vista de Víctor Erice y la música," in *Secuencias* 52 (2021),175-176.

*Tanaka Kinuyō: Nation, Stardom, and Female Subjectivity*. Ed. Irene González-López, in *Film Quarterly* (Winter 2018), 115-118.

*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* (Fall/Winter 2017), 42-43.

*Feathers of Fire*(shadow play based on the *Shahnameh*) in *Puppetry International* 40 (Fall/Winter 2016), 32-33.

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

*A Sense of Home* (omnibus film reflecting on the March 11 earthquake), *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), *Asian Cinema*, 18:1 (Spring/Summer 2007), 269-272.

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

*Kurosawa: Film Studies and Japanese Cinema*, in *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*," in *Monumenta Nipponica* 53: 4 (Winter 1998), 580-582.

#### **ADMINISTRATIVE EXPERIENCE**

Director, College Scholars Program (honors)  
CWRU, 2006-07, 2009-10

Associate Chair, Department of Modern Languages and Literatures  
CWRU, 2013-14

Conference co-coordinator  
Liguria Study Center, Italy 2003-04  
East-West Center, Honolulu, Hawaii (Intercultural communication)

Coordinator, guest lecture series, film scholars and filmmakers  
CWRU, 1996-2016

Supervisor, Japanese Studies Program  
CWRU and UT/K

Coordinator, Asia-Pacific Film Festival  
Tennessee (3 cities)

Assistant Director, Kabuki performance  
Kennedy Theatre, Honolulu, Hawaii  
In conjunction with the National Theatre of Japan

## **COURSES**

### Literature, Film, Culture

Introduction to Film  
The Comic Film: International Perspectives  
Images of Women in World Cinema  
Great Directors  
Travel Writing on Screen  
Film and Social Change  
Screenwriting  
Peninsular Spanish Cinema

Literature and Film  
Great Books  
Non-Western Poetry

Asian Cinema and Drama  
Japanese Literature on Screen  
Classical Japanese Literature in Translation  
Noh Theatre  
Emerging Modern Japanese History

### Theatre

Theatre and Film  
Tragedy  
Shadowplay: East and West  
Understanding Dance  
Dance on Screen

College Scholars Program (Honors)

## **GRANTS AND AWARDS**

Fulbright Specialist (3-year term, ends 2022)

Poetry awards, North Carolina Poetry Society (2019), WCLV (Cleveland 1998), Kenneth Rexroth Poetry Award (Kyoto Japan)

Japan Foundation film series grant, "Rarely Seen Gems of the Japanese Cinema," Cleveland Cinematheque (2014)

NORD grant for teaching innovation, Baker-Nord Center Travel to Foreign Collections grant (CWRU, 2010, 2007-08)

Seminar Fellow: Freedman Multimedia Center; Faculty Writing Seminar; Baker-Nord Center for the Humanities ["Childhoods" seminar]; Summer seminar on Teaching about Ethics (CWRU, 2007-08, 2005-06, 1997).

Spanish Ministry of Culture research/publication grants (2007-08, 1999)

Writing Center grant, Bogliasco Foundation/Liguria Study Center (Genoa, Italy, 2002)

Publications grant, Japan Foundation  
Research grant, Asian Cultural Council  
Travel grant, American Council of Learned Societies, Northeast Asian Council of the Association for Asian Studies  
Film Festival grant, Tennessee Humanities Council  
Doctoral grant, Dissertation research grant, East-West Center (Honolulu, HI)  
FLAS Fellowship (Hindi-Urdu), University of California/Berkeley  
NDFL Fellowship (Japanese), Washington University (St. Louis, MO)  
AFS fellowship (high-school exchange student, Japan)

## INVITED TALKS

Guest speaker: University of Pittsburgh (2020)  
Cleveland Cinematheque (2019)  
Toronto Lightbox (2018)  
Pickford Film Center (2018)  
Cosford Cinema (Miami, 2016)  
University of Girona (Spain, 2008)  
Universidade Federal do Rio de Janeiro (Brazil, 2008)  
Cinematheque Ontario (Toronto, 2006)  
Universitat Pompeu Fabra (Barcelona, 2002)  
Oxford University (U.K., 1997)  
Japan Society (N.Y., 1990, introduction of *Black Rain*)

Guest speaker and curator: *Where Rivers Meet* theatre/film event (San Antonio, 2015)

Guest instructor, Japan Society Teacher Education Program (N.Y., 1997)

## MUSEUM LECTURES

Museum of Fine Arts, Boston (Antonio López García retrospective, 2008)

Guggenheim Museum (New York, 2007, film viewing of *El sol del membrillo*).

Cleveland Museum of Art (in conjunction with the *History of Japanese Photography* exhibition, 2003); "Moving Shadows: On Viewing Japanese Cinema" (2-day workshop, 1990).

Pacific Film Archive (Berkeley, 1993, in conjunction with *Visions of the Dharma* exhibition).

Honolulu Academy of Art, Kurosawa Symposium (Honolulu 1991)

## CONFERENCE PRESENTATIONS

Association of Asian Performance (Montreal 2015, Chicago 2011)

*Orientalismos* conference, Florida International University (2009)

Latin(o)American and Iberian Cinema, University of Hawaii (2008)



Society for Cinema and Media Studies (Chicago 2007; Vancouver 2006)

(S) Movies: Contemporary Spanish Cinema conference (N.Y., 2011)

Stanford Humanities Center, Catalan Cinema of the Real conference (Stanford CA, 2008)

### **SERVICE TO THE PROFESSION**

Editorial Board, *The Journal of Japanese and Korean Cinema*, Intellect Press (2007-2015).

Chair, Kovacs Essay Committee, Society for Cinema and Media Studies (2006-07).

Member, Kluge research grant panel, Library of Congress; Fulbright panel for Japan/Korea research grants, D.C. (2001).

Film Exhibition Editor, *Asian Cinema* (1996-2000).

Reader/referee: University of Valencia (Spain), Cambridge University Press, National Endowment for the Humanities, Yale University Film Studies, *Cinema Journal*, *Journal of Japanese Studies*, Columbia University Press, University of Michigan Program in Film and Video, Asian Cultural Council, University of Hawaii Press, Universidad de Carlos III (Madrid)

Coordinator (CWRU), guest lectures by film critic Jonathan Rosenbaum, poet Marjorie Agosín, filmmaker/sculptor Juan Luis Buñuel, film scholars Stephen Prince and Dudley Andrew

Guest curator, "Rarely Seen Gems of the Japanese Cinema," Cleveland Cinematheque (2015);  
"Childhoods" film series (2005-06).

Radio interviews, WCPN/Cleveland (2015, 2011, 2002)

### **LANGUAGES**

Excellent skills in Japanese and Spanish. Good comprehension of French, Portuguese, Italian, and Hebrew. Some knowledge of Hindi-Urdu and Arabic.

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