

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, 2nd ed. 2000, reprint 2008). Reviewed in *Film Quarterly*, *Japan Times*, *Journal of Asian Studies*.

DVD commentaries

Full-length commentary on DVD/Blu-ray of *After Life* (dir. Kore-eda Hirokazu), Criterion, 2021.

Full-length commentary on 25th 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

“Relative Truth: *The Truth* and Invented Memories,” *Senses of Cinema* 99 (July 2021).

“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.

“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.