

Linda Ehrlich

odoriko21@gmail.com

cell: 216.773.1942

WRITER • TEACHER • CURATOR • ADMINISTRATOR

Current Position

Independent Scholar. Associate Professor Emerita, Case Western Reserve
Smithsonian Journeys lecturer, Spain and Portugal

University of Miami, affiliate faculty
Duke University visiting faculty

Education

THE UNIVERSITY OF HAWAII, EAST-WEST CENTER
Honolulu, Hawaii
Ph.D. Department of Drama and Theater, 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 (Honors 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, 1996–2016

SUPERVISOR, Japanese Studies Program
Case Western Reserve University

COORDINATOR, Asia-Pacific Film Festival/TN

Experience

VISITING FACULTY, Duke University, 2018, 2021
ASSOCIATE PROFESSOR, Japanese, World Literature and Cinema
Case Western Reserve University, 1996–2017

FACULTY, College Scholars Program
2001--2010

VISITING PROFESSOR, Semester-at-Sea
Fall 1998; Spring 2017,

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

Also taught at John Carroll University
(Cleveland), and Miami Dade College

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

Publications: 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, 2022)

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

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

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*, *Revue Romane*).

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*.)

Commentary

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

Full-length commentary on Milestone Film and Video 25th anniversary Blu-ray
of *Maboroshi*, (dir. Kore-eda Hirokazu, 2018)

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

(Forthcoming)

“A Fine Balance: Teshigahara Hiroshi’s *Rikyū*,” in *The Quest for a New Cinema: Theorizing Teshigahara’s Authorship*, ed. Lorenzo Torres and Marcos Centeno, Edinburgh University Press (Refocus: The International Directors Series, forthcoming).

“*Víctor Erice: La comunidad del cine (Reflexiones)*” in *Caimán Cuaderno de Cine* (5 anuary 2024, online)

“The Bold Kinoshita, The Tender Kinoshita: Close-ups and Long Shots,” in *Times of Joy and Sorrow: The Cinema of Kinoshita Keisuke* edited by David Desser and Earl Jackson. Edinburgh: Edinburgh University Press, 2025, 98-112.

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

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

“Reflecting Through Images: The Documentaries of Mercedes Álvarez,” in *Female Authorship in Contemporary Documentary Media*, ed. Boel Ulfsdotter (Edinburgh University Press, 2018), 184-193.

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

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

“Approaching Gaudí” in *Nagari: Una revista de creación* (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.

“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.

“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, online, 2010: 7-31).

“*Tren de sombras*” and “*El sol del membrillo*” in *Directory of World Cinema: Spain*, Intellect Press (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 *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*. Ed. Frances Gateward. 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): 45–50.

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

"V́ctor 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.

"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 Zinnemann*. Ed. Arthur Nolleti, 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

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

Routledge Handbook of Asian Theatre. Ed. Siyuan Liu, in *Asian Theatre Journal* 34:2 (2017): 483-485.

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), *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.

Yoshida Kiju, *Ozu's Anti-Cinema*, in *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*, 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.

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

Publications: Translations

Kawamoto Kihachirō, “A Puppet’s Life,” *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 García 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: Poetry

Poetry collections (*In the Breathing Time*, *Bodegón*, *Night Harbour*, *The Girl Who Turned into a Tree*, *The Body is Round*), Shika Press. *Yamamba’s Mountains*, and *Citron* (designed by Horse and Buggy Press, Durham, “*Unsui*,” in *Eno Magazine* (Durham, 2019).

“Murder of Darkness”, “Awakened by Buñuel,” in *Halcyone*

“For Zaganar,” *Pinesong* (NC, 2018)

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

“In Granada” <http://blocs.xtec.cat/delaliteraturescuinesdelamediterrania/> *De la literature 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*, *Pine Song*, *Tributaries: A Journal of Nature Writing*, and other literary journals.

Courses

LITERATURE, FILM, CULTURE

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

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)
Emerging Modern Japanese History

COLLEGE SCHOLARS HONORS PROGRAM. See <http://braidednarrative.com/honors-activities/>

Grants & Awards

Fulbright Specialist award, 2017-2021 (2-week workshop, University of Granada, Spain, 2022)

Poetry awards, North Carolina Poetry Society, 2019

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, CWRU, 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
NC Poetry Society, 2018

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

PUBLICATIONS GRANT
Japan Foundation

RESEARCH GRANT
Asian Cultural Council

TRAVEL GRANT
American Council of Learned Societies

TRAVEL GRANT
Northeast Asian Council of the Association for Asian Studies

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 Symposium, “*Perfect Days*, Public Architecture and the Good Life,” Western
Washington University (Bellingham, WA 2025)

Kawamoto, Mizoguchi, and Transcendence on Screen,” Association of Asian
Performance (Montreal, 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).

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).

Invited Lectures

Guest speaker, Cleveland Cinematheque (2019, 2025)
Toronto International Film Festival Lightbox (2018)

Guest introductions of Japanese films in NC: Cary Theatre, Varsity Cinema/UNC, UNC/Chapel Hill International Education Center, RiverRun Film Festival (Winston-Salem, NC), FilmFest919

Guest introduction of *Maboroshi*, Pickford Film Center (Bellingham, WA), March 2018. Guest talk on AfterLife, Western Washington University.

Introduction to *La academia de las musas* dir. José Luis Guerín, 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 Guerín,” 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 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).

“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

Introduction and post-film viewing 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 (NYC, March 7, 2007).

“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, University of Valencia (Spain), Cambridge University Press,
National Endowment for the Humanities, Yale University Film Studies Program,
Cinema Journal, City University 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 Latina 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

Guest Curator, “Rarely Seen Gems of the Japanese Cinema,” 4-film series with guest speakers, Cleveland Cinematheque, 2015 (with Japan Foundation grant)

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: Juan Luis Buñuel memoir, 2015; 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. Some knowledge of ARABIC.

For more information:

www.braidednarrative.com