This paper will discuss the recent surge of documentary films on Fukushima. By focusing on the works of Funahashi Atsushi, Fujiwara Toshi and others, I explore how these films respond to the ethical demands of the disasters and address the political, cultural and economic aftermaths. As they take up the questions of scale and representation, the films offer not only a critique of the ongoing discursive attempts to recalibrate "risk" but also an orientation to the affective contours of ecological degradation, to the collective work of survival and belonging. As a conclusion, I explore the reframing effects of these films within and beyond Japan in order to understand how the cinema of Fukushima reimagines catastrophic relations in East Asia by bringing into the fold the entangled concerns of nuclear energy and long-term sustainability.

Datum: 4. Juni 2015, 18 Uhr
Ort: Filmfestival Nippon Connection 2015, Mousonturm, Studio III

Academic Vita:
Daniel O'Neill received his Ph.D. in Japanese studies from Yale University. He teaches courses in modern Japanese literature and popular culture. His research interests include the novel in comparative perspective, critical theory, East Asian cinema and visual culture. O'Neill currently serves as an associate professor in the Department of East Asian Languages and Cultures at the University of California, Berkeley.

Publications and Work-in-Progress
Travel Writing in the Age of Japanese Modernism. This book project undertakes an analysis of the modernist/colonial travelogues produced by Japanese writers in order to account for the coterminous life of modernism and colonialism in the formation of the Japanese empire.
(Work-in-progress)

Ghostly Remains: Affect and the Afterlife of Reading in Modern Japan.
This study examines the survival of the atavistic figures of ghosts in Japan’s literary modernity, showing the ways in which these representations of the supernatural constituted a complex enactment of modernity’s contradictions and ambiguities in Japan. [Forthcoming, University of Hawaii Press]

"Cinematic Cruising: Goodbye Dragon Inn and the Strangely Moving Bodies of Taiwanese Cinema," (7000 words)


"Mori Ōgai’s Seinen: Portrait of an Artist in Tokyo, circa 1910,"

geändert am 17. April 2015  E-Mail: paulat@em.uni-frankfurt.de

© 2004 Goethe-Universität Frankfurt am Main

Druckversion: 17. April 2015, 10:11
http://www.uni-frankfurt.de/fb/fb09/ophil/japanologie/__Dateien/Veranst_ankuend_/Vortrag_Prof_O_Neill.html