

**Kinema
Club X
In Hawai'i
July 30-August
1, 2010**



Organized by and Abé Mark Nornes (University of Michigan) & Aaron Gerow (Yale University)

We are pleased to announce the 10th Kinema Club, to take place in Honolulu, from July 30 (Friday) to August 1 (Sunday). This will be a large conference with simultaneous panels. Presenters will give 20-minute papers; pre-constituted panels are welcome, but all are encouraged to apply. We also invite proposals for discussants (a role that may help some acquire travel funds to attend). As with KCII in 2003, we will hold the conference at the East-West Center, and follow the daily panels with *koryukai* at the official Kinema Club Beach Bar.

While Kinema Club is devoted to Japanese moving image study, we welcome papers and panels on the global dimensions of Japanese film and television culture—from colonial era cinema to transnational co-production to international reception contexts. Colleagues specializing in other areas of the region, or the world for that matter, are encouraged to join us.

Registration Fee: We usually avoid fees, but holding the conference in Hawai'i presents some novel organizational challenges. This is why we are announcing the conference and lining up panels so far ahead of time. We need a solid head count to reserve spaces at the East-West Center. We were unable to land a grant to support this conference, so we are on our own and must

charge a (progressive) registration fee. *Because we must pay for the conference site upfront, we must ask for a non-refundable registration fee.* This will be payable upon acceptance, so make sure of your ability to attend. Attendees from Japan will send the fee to Aaron in Tokyo, and those in North America can send a check to Markus in Ann Arbor; participants from other parts of the world can pay upon arrival.

Housing: We will meet at the East-West Center, a beautiful facility in the stunning Manoa Valley. A virtue of the East-West Center is that it allows us access to dorms and conference hotels connected to the Center and the university. These are between \$17 and \$55 a night—far below any other site we’ve met at. These savings will help defray the cost of airfare and registration.



A Note on Language: An ulterior motive for holding KCX in Hawai’i is to draw more attendees from Japan. To this end, we welcome papers proposed and delivered in Japanese.

Deadlines:

Paper proposals: January 8 (Friday)

Line-up & Fee Announcement: January 22 (Friday)

Non-refundable Registration Fee Due: February 5 (Friday)

Send Proposals to the Organizers: Aaron Gerow (aaron.gerow@yale.edu) and Abé Mark Nornes (amnornes@umich.edu)

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What is Kinema Club? Kinema Club is an informal community of scholars, artists, and fans interested in Japanese moving image media established in the early 1990s. Back then we were a small group of like-minded graduate students, frustrated at the lack of

community and of bibliographic resources for Japanese film (particularly for work in the language). Each “member” of this little club xeroxed and swapped the tables of contents for major film journals. When someone new came in, they would go and copy the table of contents for a new journal in return for receiving the core collection. In 1995, bibliographer Maureen Donovan (OSU) gave us a website and encouraged us to go digital and see what would come of it. We established a newsgroup called KineJapan, which instantly grew to 50 names. KineJapan now has over 700 participants from every part of the world.

From this description you might gather that Kinema Club is more an idea than a group. The idea is that “Kinema Club” provides a rubric within which anything is possible. No one owns it. Anyone can take it and do something creative with it. We have no dues (and no budget or bank account). No system of introductions. No office. It is amorphous, even anarchic, but it has definitely played an important role in networking all the scholars, programmers and fans interested in Japanese cinema.

One of the most important activities has been our workshops and conferences. At the end of the 1990s, the study of Japanese cinema was undergoing some interesting transformations. Most notably, it was becoming increasingly interdisciplinary. To confront these changes head-on, an intimate workshop was held at the University of Michigan in 1999. One thing became immediately evident: although there were many students and professors studying Japanese film and television, no one really knew each other. KineJapan already had over 200 members at that point, but few people had met face to face. So subsequent workshops and conferences were held in Hawai'i (2003), NYU (2004), McGill (2004), Tokyo (2005), NYU (2005), Yale (2006), Frankfurt (2007) and Harvard (2009). The programs for all these conferences are on the archives section of the Kinema Club website <pears.lib.ohio-state.edu/Markus/Welcome.html> .