

WILLIAM CARROLL

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ACADEMIC APPOINTMENTS

University of Alberta, July 2022 – present
Assistant Professor, Department of East Asian Studies

Duke University, July 2020 – June 2022
Postdoctoral Associate, Department of Asian & Middle Eastern Studies

Indiana University-Bloomington, August 2019 – June 2020
Visiting Assistant Professor, East Asian Languages & Cultures

EDUCATION

The University of Chicago
Ph.D. Departments of Cinema and Media Studies and East Asian Languages and Civilizations
(joint degree), 2019

Wesleyan University
B.A. Departments Film Studies and East Asian Studies (double major), 2009

PUBLICATIONS

Book

- a. *Suzuki Seijun and Postwar Japanese Cinema*. New York: Columbia University Press, 2022.

Peer-Reviewed Articles

- a. “The Unexpected Encounter of Two Parallel Lines: Urban Space in the Films of Johnnie To.” *Concentric: Literary and Cultural Studies* Vol. 46, No 1 (March 2020): 57-78.
- b. “The History of a Broken Blue *Fusuma*: Color in Suzuki Seijun’s Nikkatsu Films.” *Cinéma & Cie* vol. XIX, no. 32 (Spring 2019): 15-26.
- c. “‘I Don’t Masturbate, I Fight!’: The Specter of Kita Ikki in Suzuki Seijun’s *Kenka Ereji* (*Fighting Elegy*, 1966).” *The Journal of Japanese and Korean Cinema* Vol. 10, No 1 (March 2018): 47-60.

Book Chapters

- a. “Composite Corpses and Viruses of Viewing: J-Horror as Film and Media Theory.” *Japanese Horror Culture: Critical Essays on Film, Literature, Anime, Video Games*. Ed. by Subashish Bhattacharjee, Ananya Saha, and Fernando Gabriel Pagnoni Berns. Lexington Books, 2021.

Encyclopedia Entry

- a. “Transnational Film in East Asia.” *Oxford Research Encyclopedia of Asian History*. 23 March 2022.
<https://oxfordre.com/asianhistory/view/10.1093/acrefore/9780190277727.001.0001/acrefore-9780190277727-e-667>

TEACHING

AS ASSISTANT PROFESSOR AT UNIVERSITY OF ALBERTA

- 1.) *Modern Japanese Literature in Translation*. Fall 2022 (undergraduate class)
- 2.) *Topics in East Asian Research*. Fall 2022 (graduate seminar)

AS POSTDOCTORAL ASSOCIATE AT DUKE UNIVERSITY

- 1.) *Japanese Cinema*. Spring 2022 (undergraduate class)
- 2.) *Documentary and East Asian Cultures*. Spring 2022 (graduate seminar co-taught with Prof. Guo-Juin Hong)
- 3.) *Japanese Horror & Cinephilia*. Fall 2021 (undergraduate seminar)
- 4.) *Documentary and East Asian Cultures*. Spring 2021 (graduate seminar co-taught with Prof. Guo-Juin Hong)
- 5.) *Anime: Origins, Forms, Mutations*. Spring 2021 (undergraduate class)
- 6.) *The World of Japanese Popular Culture*. Fall 2020 (undergraduate class)
- 7.) *Comparative Japanese Film Theory*. Fall 2020 (graduate independent study)

AS VISITING ASSISTANT PROFESSOR AT INDIANA UNIVERSITY-BLOOMINGTON

- 1.) *Japanese Detective Fiction*. Summer 2020 (undergraduate class)
- 2.) *Urban Crime Film in East Asia*. Spring 2020 (graduate/undergraduate class)
- 3.) *Modern Japanese Literature*. Spring 2020 (graduate/undergraduate class)
- 4.) *Fantasy and Horror in East Asia*. Fall 2019 (graduate/undergraduate class)
- 5.) *Japanese Anime, Global Fandoms*. Fall 2019 (undergraduate class)

AS INSTRUCTOR AT THE UNIVERSITY OF CHICAGO

- 1.) *Contemporary East Asian Horror Cinema*. Winter 2018 (undergraduate class)
- 2.) *Introduction to Film*. Winter 2017 (undergraduate class)

INVITED COURSE LECTURES

- 1.) “Ozu Yasujiro: National or International Auteur?” (September 13, 2021)
Course: *Questions of National Cinemas* (Professor Guo-Juin Hong, Duke University)
- 2.) “The Suzuki Seijun Incident” (October 2, 2020)
Course: *Japanese Cinema* (Professor Julia Alekseyeva, University of Pennsylvania)
- 3.) “Ishihara Yūjirō and Multimedia Stardom in Japan” (January 29, 2020)
Course: *Popular Culture in East Asia* (Professor CedarBough Saeji, Indiana University-Bloomington)
- 4.) “Kinetic Vision & Narration” (May 17, 2018)
Course: *How Does It Move?—Action & Moving Image in Modern Japan* (Professor Junko Yamazaki, University of California-Los Angeles)

AS COURSE ASSISTANT AT THE UNIVERSITY OF CHICAGO

- 1.) *Bodies of Cinema*. Spring 2016 (graduate seminar—Professor Raymond Bellour)
- 2.) *Film and the Moving Image*. Winter 2016 (undergraduate class—Professor Allyson Field)
- 3.) *Documentary Production*. Winter 2014 (undergraduate class—Professor Judy Hoffman)

PRESENTATIONS

“Occult Cinephilia: Film as Medium of Communicating with the Spiritual World in J-Horror”
Association for Asian Studies, Honolulu, March 2022

“J-Horror and Contemporary Japanese Cinephile Culture,”
Horror in the Archives Roundtable (Online), Society for Cinema & Media Studies, May 2021

Respondent: “Living Creatures or Mythical Beasts? Exotic Animals in Early Modern China”
6th Annual Critical Asian Humanities Workshop, Duke University, April 2021

- “The Unexpected Encounter of Two Parallel Lines: Urban Space in the Films of Johnnie To,”
Society for Cinema & Media Studies, Denver, April 2020 (Cancelled due to COVID-19)
- “Encountering the Unforeseen: Improvising the Future of Japanese Cinema,”
Kinema Club XIX, Ann Arbor, November 2019
- “The Virus of Viewing: J-Horror as Interactive Media Theory”
Panel Chair: “Film and Spectatorship in Intermedial Japan”
Society of Cinema and Media Studies, Seattle, March 2019
- “The Group of Eight and 1968: The Suzuki Seijun Incident Revisited,”
Association for Asian Studies, Washington, DC, March 2018
- “The History of a Broken Blue *Shōji* Screen: Color in Suzuki Seijun’s Nikkatsu Films,”
Society for Cinema and Media Studies, Toronto, March 2018
- “Probing the *Omoshirosa*: Spectatorship in Ueno Kōshi’s *Cinema 69* Criticism”
Society for Cinema and Media Studies, Chicago, March 2017
- Panel Respondent: “Vernacular Media and Aesthetics”
University of Chicago East Asian Languages & Civilizations Graduate Student Conference,
October 2016
- “Cinephilia in Late 1960s Japan and the Films of Suzuki Seijun”
Midwestern Japanese Graduate Studies Conference, Ann Arbor, May 2016
- Panel Chair: “Auteurist Experiments with the Slow”
University of Chicago Cinema & Media Studies Graduate Student Conference, April 2016
- 「映画は面白い」：日本シネフィル派の概念的な歴史 (“Movies are Interesting”: An Intellectual History
of Japanese Cinephilia)
Inter-University Center for Japanese Studies, International House, Tokyo, May 2015
- “Color in Suzuki Seijun’s *Tokyo Drifter*,”
University of Chicago Cinema and Media Studies Graduate Student Conference, April 2014
- “The Simple Camera Movements of Shimizu Hiroshi Flourish with Complexity,”
Society for Cinema and Media Studies, Seattle, March 2013

GRANTS AND FELLOWSHIPS

- Provost’s Dissertation Completion Fellowship, The University of Chicago, 2018-19
Film Curation Grant, Center for East Asian Studies, The University of Chicago, Spring 2019
Film Curation Grant, Center for East Asian Studies, The University of Chicago, Fall 2018
Toyota Dissertation Fellowship, Center for East Asian Studies, The University of Chicago, 2017-18
Film Curation Grant, Center for East Asian Studies, The University of Chicago, Winter 2018
International Travel Research Grant, Center for East Asian Studies, The University of Chicago, 2016-17
Graduate Student Curatorial Grant, Film Studies Center, The University of Chicago, Fall 2016
Graduate Student Curatorial Grant, Film Studies Center, The University of Chicago, Spring 2016
Inter-University Center for Japanese Studies Supplemental Grant, Center for East Asian Studies, The
University of Chicago, 2014-15
Professional Training Grant, Center for East Asian Studies, The University of Chicago, 2013

CURATORIAL WORK

“Classics of South Korean Cinema”

Doc Films, The University of Chicago, Chicago, January-March 2022

“East Asian Film Series: The Cityscape in East Asian Crime Cinema”

IU Cinema, Indiana University, Bloomington, Spring Semester 2020

“Kinetic Visions: The Students of Hasumi Shigehiko”

Doc Films, The University of Chicago, Chicago, April 7-June 9

“Then There’s The Milky Way: The Films of Johnnie To & Wai Ka-fai”

Doc Films, The University of Chicago, Chicago, 2 October-4 December 2019

Subete ga kurutteru (Everything Goes Wrong, 1960)

Japan Society, New York, 11 May 2018

“Deep Seijun”

Doc Films, The University of Chicago, Chicago, 9 January-6 March 2018

“The Early Works of Seijun Suzuki”

American Cinematheque, Los Angeles, 8 February - 11 February 2018

Akutarō (The Incurable, 1963)

Film Studies Center, The University of Chicago, Chicago, 14 October 2016

Oretachi no chi ga yurusanai (The Call of Blood, 1964)

Film Studies Center, The University of Chicago, Chicago, 19 May 2016

SERVICE

Department

Conference Coordinator: Vernacular Practices Across East Asia (University of Chicago East Asian Languages and Civilizations Graduate Student Conference, October 7-9 2016)

Workshop Coordinator: Cinema and Theater in East Asia (2013-14)

Reviewer

The Journal of Japanese & Korean Cinema (March 2021)

FILM PRODUCTION

As Director/Producer/Editor/Screenwriter:

2009 *Miriam is Not My Friend* (narrative short, 16mm production thesis)

As Director of Photography:

2009 *The Room* (narrative short by Zach Butlein, digital production thesis)

PROFESSIONAL AFFILIATIONS

Society for Cinema and Media Studies

Association for Asian Studies

Kinema Club