



Universiteit
Leiden
The Netherlands

V-Cinema: canons of Japanese film and the challenge of video

Mes, T.P.

Citation

Mes, T. P. (2018, January 9). *V-Cinema: canons of Japanese film and the challenge of video*. Retrieved from <https://hdl.handle.net/1887/61126>

Version: Not Applicable (or Unknown)

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/61126>

Note: To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The following handle holds various files of this Leiden University dissertation:

<http://hdl.handle.net/1887/61126>

Author: Mes, T.P.

Title: V-Cinema: canons of Japanese film and the challenge of video

Issue Date: 2018-01-09

Curriculum vitae

Thomas Patrick Mes was born in Rotterdam, The Netherlands, on April 2, 1974. After completing secondary education at VWO level at O.S.G. Hugo de Groot in Rotterdam, The Netherlands (1986 – 1992), he obtained his BA in Design & Communication in 1997 at Ichthus Hogeschool in Rotterdam, The Netherlands. Subsequently, he was active as a freelance film critic for publications including Skrien, De Filmkrant, Film Comment, Sight and Sound, Fangoria, and Rue Morgue. He began to specialize in Japanese film in 2000, when he founded, with Jasper Sharp and Martin Mes, the website Midnight Eye. He published non-scholarly monographs on Japanese filmmakers Miike Takashi (in 2003 and 2013) and Tsukamoto Shinya (in 2005) and co-wrote two further volumes on Japanese film and culture

(2004 and 2008). Mes has also been active as a book translator and served as jury member at various film festivals, including the Yubari International Fantastic Film Festival.

His research project *V-Cinema: Canons of Japanese Film and the Challenge of Video* (supervisors: Prof. dr. Ivo Smits, Dr. Peter Verstraten) received the Japan Foundation Japanese Studies Fellowship in 2012. He was visiting researcher at Meiji Gakuin University, Tokyo, in 2012 – 2013, under supervision of Prof. dr. Saitō Ayako.

Acknowledgements

I wish to extend my deepest gratitude to the people without whose involvement this dissertation would be a mere shadow of itself, if it would even exist at all:

My supervisors Prof. dr. Ivo Smits and Dr. Peter Verstraten, whose patience I tested, but who always maintained a perfect balance of guidance, distance, criticism, pressure, and encouragement. Their judgments throughout were impeccable and of decisive influence.

My supervisor in Tokyo, Prof. dr. Saitō Ayako of Meiji Gakuin University, was there whenever I needed her.

The members of my doctorate committee: Prof. dr. Remco Breuker, Prof. dr. Jeroen de Kloet, and Dr. Marijke de Valck.

A number of filmmakers spoke at length about their experiences of working in V-Cinema, on and off the record. I am particularly grateful to Kurosawa Kiyoshi, Miike Takashi, Shimoda Atsuyuki, Nagasaki Shunichi, Chiba Yoshinori, and Aoyama Shinji.

Marubayashi Yūko shared the highs and the lows.

Luk Van Haute is more than a dear friend: a mentor and example (though it may surprise him to hear so).

Catarina Fonseca provided the initial push for me to pursue a Ph.D., at a time when a push was needed. Prof. dr. Steven T. Brown has shown unwavering support and encouragement for a good many years now. Yomota Inuhiko provided important initial backing in setting up my research period in Japan. Hirakawa Erisa was my landlady and neighbor in Tokyo and a friend before, during,

and since. Takaguchi Masanori and Koide Tetsuya were my liaisons at the Japan Foundation, whose Japanese Studies Fellowship made so much possible. Ōkura Yoshiko selflessly provided her inestimable language skills as well as great conversation and genuine curiosity. Aihara Hiromi, Saka Misako, and Ōkubo Kenichi were crucial intermediaries. Nishimura Shinjirō had some great tales to tell. Josh Johnson shared raw materials from his delightful documentary *Rewind This!*. Alex Zahlten was a trailblazer with his research on V-Cinema and is a truly generous scholar and human being. And I thank my parents Herman and Marijke and my brother Martin for being the homestead, far or near.