

James D. Batcho, PhD

www.jimbatcho.com

jimb@jimbatcho.com

Taiwan: (886) 928-675-216

I-Shou University, International College

Kaohsiung, Taiwan

Nationality and citizenship: USA

EDUCATION

2015, July: Ph.D., *Summa Cum Laude*. Philosophy, Art and Critical Thought (PACT).

European Graduate School. [Accreditation info: <http://egs.edu/page/accreditation>]

Dissertation: *Logos of Cinema: Memory and the Audibility of Unseeing*.

Committee: Dr. Hubertus von Amelnunxen, Dr. Christopher Fynsk and Dr. Alejo Duque.

Teaching assistant to Dr. Pierre Alferi.

2006, Jan.: M.A. Broadcasting & Electronic Communication Arts (Radio & Television).

San Francisco State University.

Thesis: *Cultural Politics of Television News Sound*.

Committee: Dr. Chul Heo, Dr. Brent Malin and Dr. Vinay Shrivastava.

1995, May: B.S. Journalism (Reporting & Editing). San Jose State University.

PROFESSIONAL EXPERIENCE

2019, Aug.-current: Assistant Professor, I-Shou University. Kaohsiung, Taiwan.

Teaching undergraduate courses in film theory and practice for the Entertainment Management and International Program on Communication Production programs of the International College.

Departmental Service: Chair of the curriculum review committee, committee member of the internship review board, member of the college admissions interview panel, equipment acquisition/budget and departmental implementation planning (for class allocation and student check-in/check-out).

2017, Sept.-2019, Aug.: Assistant Professor, United International College. Zhuhai, China.

Undergraduate courses in film theory and practice in the Cinema and Television program, Division of Culture and Creativity.

Departmental Service: 2018 UIC Grant recipient, 24-Frames Film Festival admissions assessment, final year project thesis advisement, thesis defense assessment, future course design, committee member of the college admissions interview and review panel, student mentoring in the Mentor Care Program, adviser for new studio design plan (sound stage, dub stage, Foley/recording studio) and equipment acquisition.

2015, March-2016, Aug: Assistant Professor, New York Institute of Technology. Beijing, China.

Graduate courses in animation in the Master of Fine Arts program; undergraduate courses in

communication arts (Film/TV majors).

Program Coordinator (inaugural year, Spring 2015 semester): Leadership and administration of the NYIT and host Chinese university (CUC) partnership program.

Departmental Service: Thesis adviser for Animation MFA students, committee member of the college admissions interview and review panel, collaborative film production with partner university (CUC).

2007, March-2013, Aug.: Assistant Professor, Kyungsoong University. Busan, South Korea.

Graduate and undergraduate courses in sound design, filmmaking, animation and digital media.

Departmental Service: 2012 Kyungsoong University Research Grant recipient, assistance in hosting international guest lectures, coordination assistance for annual university film festival and annual graduate student exhibition.

2004, Aug.-2006, May: Instructor, San Francisco State University. San Francisco, CA.

Undergraduate BECA courses in advanced audio for video, media aesthetics, audio laboratory.

Departmental Service: Led a departmental initiative to join advanced production classes for collaborative projects, member of equipment management and allocation committee, inter-departmental guest lecturing.

2004, May-2006, July: Sound & Music Supervisor, Digitrove. San Francisco, CA.

Production and post-production sound recording, design, editing and mixing.

Client material: Television, 3D animation, film, documentaries and trailers.

PUBLICATIONS

[In Review] Deep Listenings, Deeper Soundings: On Writing Nature's Immanent Expressions.

[sole author; in peer review with *Angelaki* (Taylor and Francis); submitted Dec. 2019.]

[In Review] Kubrick's Audible Bodies: Unseen Subjectivities in *2001* and *The Shining*. [sole author; in peer review with the *Journal of Film and Video* (Illinois University Press); submitted Dec. 2019.]

2021. Simultaneity & Coexistence: Audible Overlaps in Cinematic Time. In *Deleuze and Guattari Studies*. [sole author, refereed; accepted, confirmed publication date: May, 2021]

2019. Heidegger's Ontological Logic. In *Cosmos and History 15:1*. [sole author, refereed; [link](#)]

2018. Allowing the Fly to Leave: The Chance Meeting of Wittgenstein and Buñuel at a Mexican Dinner Table. In *Film-Philosophy*. [second author, refereed; [link](#)]

2018. *Terrence Malick's Unseeing Cinema: Memory, Time and Audibility*. New York: Palgrave-Macmillan. [book, sole author; [link](#)]

2018. An Invitation to Bear Witness: Collective Guilt and the Ethical Spectator in Haneke's *Caché*. In *Studies in European Cinema*. [second author, refereed; [link](#)]

2017. Review of *It's Fiction* by Yanyun Chen. In *Glass: A Journal of Poetry*. [sole author, non-refereed, invited; [link](#)]

2017. New Understandings in Hearing. In *The New Soundtrack 7:1*. [sole author, refereed; [link](#)]

2014. Afterwords (or, beyond words). In Fernando, J. *On Fidelity; or, will you still love me tomorrow*. Dresden: Atropos Press. [book chapter, sole author, invited; [link](#)]

2014. The Sonic Lifeworld: A Phenomenological Exploration of the Imaginative Potential of Animation Sound. In *Journal of Sonic Studies* 6:1. [sole author, refereed; [link](#)]
2013. *Sound for Independent Audiovisual Storytelling*. Merced: Sanshin Publishing (independent). [book, sole author; [link](#)]
2012. Revisiting the Howard Dean Scream: Sound Exclusivity in Broadcast News. In *Media Culture & Society* 34:8. [sole author, refereed; funding assistance received by Kyung Sung University Research Grants, 2012; [link](#)]
2007. Overlapping Levels of the Diegesis in *Eternal Sunshine of the Spotless Mind*. In *Offscreen* 11:8-9. [sole author, non-refereed, invited; [link](#)]

CONFERENCE PRESENTATIONS & INVITED TALKS

- 2019, Dec.: The Philosophy of Early Christianity in the Age of Digitalization, Fu Jen Catholic University, Dept. of Philosophy, Taipei. Paper presentation: “Mimesis, Diegesis, Logos: Re-evaluating Greek Concepts Toward an Audible Cinema.”
- 2018, July: Film-Philosophy Conference, University of Gothenburg, Sweden. Paper presentation: “Simultaneity & Coexistence: Audible Overlaps in Cinematic Time.”
- 2017, April: Poetry, Philosophy, Politics: On Art & Education. EGS, Tembusu College, Singapore. Paper presentation: “Deep Listeners, Deeper Soundings: On Writing Nature’s Expressions.”
- 2016, Oct.: Griffith University, Brisbane, Australia. Invited talk: “Audible Immersion: New Understandings and Future Implications for VR Storytelling.”
- 2014, June: Sound Studies: Mapping the Field. 2nd European Sound Studies Association (ESSA) Conference. University of Copenhagen, Denmark. Panel member, paper presentation: “Hearing is an Event of Possible Understanding.”
- 2014, April: Contemporary Dialogues with Ancient Thought. De Philosophia Graduate Student Conference. University of Ottawa, Canada. Paper presentation: “Audibility of the Cave.”
- 2013, June: Transcultural Imaginaries: Making New, Making Strange Conference. Nanyang Technical University, Singapore. Panel member, paper presentation: “The Sonic Lifeworld: A Phenomenological Exploration of the Imaginative Potential of Animation Sound.”
- 2010, Aug.: Korea University, South Korea. Invited talk, workshop: “Sound & Storytelling.”
- 2008, May: Hongik University, Jochiwon, South Korea. Invited talk: “Forgotten Realms in Animation Sound: Ambience, Offscreen Space, and Character Design.”
- 2007, Dec.: Visible Evidence Conference. Bochum, Germany. Paper presentation: “Re-examining the Howard Dean Scream: Auditory Exclusivity in American News Media.”
- 2007, Sept.: International Content Creators Convention. Busan, South Korea. Invited talk: “Virtual Aureality: The Aesthetic Power of Ambient Sound in Video Games.”
- 2006, April: Broadcast Education Association Conference. Las Vegas, USA. Panel member, paper presentation: “The Reunification of the Digital Audience.”
- 2005, April: Broadcast Education Association Conference. Las Vegas, USA. Panel member, paper presentation: “Audible Context: Surround Sound in Live Televised Events.”

CLASSES TAUGHT

I-Shou University	Introduction to Aesthetics (undergraduate) Philosophy and Storytelling (undergraduate) Video Production (undergraduate) Digital Photography Practice (undergraduate) Scriptwriting (undergraduate)
United International College	Special Topics in Film Genre (undergraduate) Film Music & Sound (undergraduate) Cinematography (undergraduate) Beginning Scriptwriting (undergraduate) Advanced Scriptwriting (undergraduate) Sound Recording & Mixing (undergraduate)
New York Institute of Technology	Critical Thinking and Writing About the Arts (graduate) Contemporary Art in Context (graduate) Aesthetics & Theory (graduate) Beginning Concept Character & Storyboard Development (graduate) Advanced Concept Character & Storyboard Development (graduate) Thesis Orientation (graduate) Thesis Proposal (graduate) Principles of Communication (undergraduate) Media Aesthetics I (undergraduate) Fundamentals of Film Production (undergraduate)
Kyungsung University	Graduate Seminar in Digital Content Development Graduate Seminar in Sound Aesthetics Film Directing (graduate) Sound Design (graduate) Post-Production Workshop (graduate) Film Aesthetics (graduate) Business English (graduate) Intro to Digital Media & Society (undergraduate) Foreign Language Presentation & Planning for Digital Media (undergraduate) Sound Basics for Digital Media (undergraduate) HD Sound for Digital Media (undergraduate)
San Francisco State University	Introduction to Media Aesthetics (undergraduate) Advanced Audio for Video (undergraduate) Audio Production Lab (undergraduate)

PRODUCTION CREDITS

Documentary 2013: *Constancy & Change* [한국 고예의]. (60 minutes). Director: Chul Heo.
Credits: Sound Editor, Mixer (also some uncredited incidental music).

Screening: Milan, summer, 2013.
2011: *Ari Ari The Korean Cinema* [영 화 판]. (80 minutes). Co-Directors: Chul Heo and Ji-young Chung. (©2011 Enter Cinema; ©2012 Mountain Pictures).
Credits: Sound Designer (post-production sound editing, design, pre-mixing).
Screening: World premiere Oct. 7, 2011 Busan International Film Festival.
Nationwide release: Dec. 8, 2012 (South Korea).

Fiction Film 2016: *The Peony Pavilion*. (25 minutes). Director: Vincenzo De Massi.

Credit: Screenwriter, Sound Supervisor, Lighting Director.

2015: *Ctl Alt Delete*. (65 min.) Director: Pirooz Kalayeh.

Credit: Dialogue Editor.

2011: *Another Please*. (8 minutes). Director: Jon Hardy.

Credit: Sound Designer.

Screening:

Scinema film festival, Australia, 2012.

2006: *Arcs of Texture*. (9 minutes). Director: Ken Paul Rosenthal.

Credit: Audio Collage (sound recording, editing, design and mixing).

Screenings:

32nd International Film Festival Tous Courts, Aix-en-Provence, France, 2014

4th International Diversity in Place Shorts Festival, Honolulu, Hawaii, 2012

Black Maria Film Festival, Jersey City, New Jersey, Director's Citation, 2007

New Langton Arts, San Francisco –Terra Incognita III, 2007

34th Athens International Film & Video Festival, 2007

Mendocino Film Festival, 2007

Experiments in Cinema Film Festival v2.0, Albuquerque, New Mexico, 2007

29th Mill Valley International Film Festival, 2006

Images Contre Nature International Festival of Experimental Video,

Marseilles, France, 2006

San Francisco Arts Commission – A Trip Down Market 1905: A Centennial

Celebration, 2005.

2004: *Flow*. (8 minutes). Director: Ken Paul Rosenthal.

Credit: Sound Designer (sound recording, editing, design and mixing).

Screenings and Awards:

JFK University, Berkeley, CA – Balancing Perspectives; East Asian Influences
in Contemporary Art, 2008

43rd Ann Arbor Film Festival, 2005

20th Film Arts Festival of Independent Cinema, San Francisco, California,
2004.

CSU Media Arts Festival, Channel Islands, California – Kodak Award
Cinematography

Rosebud Award Experimental, 2004.

Reality TV 2005: *The Job*. (full season, 13 half-hour episodes). Producer: Barbara Tiexiera.

Credit: Supervising Sound Editor (sound editing, design, music, mixing).

Music Video 2012: “Home”. (5 minutes). Artist: Poko Lambro. Director: Ryan Gibson.

Credits: Picture Editor, Co-concept, Second Camera.

2010: *Busan Live: Battle of the Bands*. (five videos total). Client: Allive Productions (©2010).

Credit: Picture Editor.

Rec. Music 2011: *Ari Ari The Korean Cinema* [영 화 판] (Film Soundtrack).

Credits: Music Supervisor (music selection, producer, engineer, editing).

2010: *East West* (Album). Artist: Poko Lambro.

Credits: Drums, Co-producer.

2003: *Warm Strangers* (Album). Artist: Vienna Teng.

Credits: Co-engineer, Drums, Percussion, Programming (Also: songwriting, guitar, vocals).

GRANTS AWARDED

2018, March: United International College Research Grant.

2012, Dec.: Kyungsoong University Research Grant.

MEMBERSHIPS

The Society for Cinema and Media Studies (SCMS).

DEMO REEL & ADDITIONAL INFORMATION

Additional information available at: www.jimbatcho.com

Online demo reel available at: <http://www.jimbatcho.com/projects/audiovisual.html>

REFERENCES

Dr. Jiang Wei (蔣崴) (Colleague at UIC)

Assistant Dean, Division of Culture and Creativity

Phone: (86) 756-3620500 (China)

weijiang@uic.edu.hk

Dr. Brenton J. Malin (Master's thesis adviser and colleague at SFSU)

Associate Professor, Department of Communication

University of Pittsburgh

Phone: (1) 412-624-6798 (USA)

bmalin@pitt.edu

Prof. Dr. Hubertus von Amelunxen (Dissertation adviser and committee chair at EGS)

President, European Graduate School

Phone: (49) 30-3151-9638 (Germany)

hubertus@vonamelunxen.com

Dr. Minju Park (Department colleague at Kyungsoong University)

Associate Professor, School of Digital Content
Kyungsoong University
Phone: (82) 051-663-5105 (South Korea)
minjoopark@gmail.com