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University of Michigan | 2019 Newsletter

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CENTER FOR  
JAPANESE STUDIES  
UNIVERSITY OF MICHIGAN

THE CENTER FOR JAPANESE STUDIES





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## From the Director

*G*reetings from Ann Arbor! I'm delighted to report that we had another wonderful year at CJS. Our first event of the year was a noon lecture by Governor Ikuo Kabashima, a former Toyota Visiting Professor, who brought along the most popular *yurukyara* (mascot) Kumamon of the Kumamoto prefecture. Both Governor Kabashima and Kumamon delighted local community members, including many kids who enjoyed dancing with Kumamon.

Following Governor Kabashima, we had a series of former Toyota Visiting Professors come back to our campus to celebrate the 30th anniversary of the Toyota Visiting Professorship. Established in 1988 by a generous donation by the Toyota Motor Corporation, this remarkable fellowship has brought numerous leading scholars and rising stars of Japan studies to Ann Arbor for research, teaching, and community engagement, inspiring CJS members and catalyzing many collaborative projects.

For this anniversary year, we were fortunate to have Professor Mariko Anno of the Tokyo Institute of Technology as the





Toyota Visiting Professor of the year. An expert of Japanese performance arts, Professor Anno is also a member of Theatre Nohgaku, an English language Noh performance group. Surely a highlight of her year in Ann Arbor, we had the pleasure of hosting Theater Nohgaku's performance, *Blue Moon Over Memphis*, in October. As detailed in the articles about it, this superb performance enchanted the audience and opened to us a new world of English Noh. Inspired partly by her conversations with CJS members, Professor Anno started developing a new Noh play during her time in Ann Arbor. CJS hopes to host that performance when it is ready.

Having celebrated the 30th anniversary of Toyota Visiting Professorship and the 70th anniversary of CJS a year before, we continued to feel the weight of the rich history of CJS throughout the year. In November, we received the fantastic news that our Professor Emeritus in Political Science John Campbell was honored by the Japanese government with the Order of the Rising Sun, Gold Rays with Neck Ribbon. In March, we had the pleasure of joining him and his family, friends, and former students for a special dinner reception celebrating his honor at the Bloomfield Hills residence of

the Consul General of Japan in Detroit. As Dyron Dabney reports in an article that follows, it was a warm and impressive event, made even more special because many people who have been fortunate enough to be touched by Professor Campbell's generosity and kindness, including myself, expressed their gratitude for all that he has done for them, CJS, and broader intellectual communities.

Joining Professor Campbell's emeritus status soon are two of the core faculty members of CJS, Leslie Pincus in History and Jennifer Robertson in Anthropology and Art History. Having taught their last courses at the University of Michigan, they joined a CJS reception in fall and winter respectively to be honored by the entire CJS community with a special ceremony and words of gratitude from their colleagues



and students. We are deeply indebted to their outstanding contributions to CJS in research, teaching, service, and collegiality, and their warm presence will be missed for years to come.

We had various other special events such as the US-Japan Auto Conference 2.0 and a conference on Free and Open Indo-Pacific, as reported in the following pages, and hosted a number of excellent speakers at the noon lecture series. I was also delighted to represent CJS at an alumni event in Japan in March and Michigan in Tokyo in May. Additionally, I gave a keynote speech at Okayama University's 70th anniversary special conference, talking about the special connection between CJS and Okayama, built through the Okayama Field Station (1950-55). We are planning a special event to celebrate the 70th anniversary of the Okayama Field Station in the coming year that is to take place in Okayama in the spring of 2020.

As Japan gears up for the Olympics/Paralympics in the summer of 2020, 2019-20 promises to be another exciting year for CJS in Ann Arbor and in Japan. We hope that you will be able to visit us on one or more of those occasions. Thank you for your support as always, and Go Blue!

**Kiyoteru Tsutsui**  
*Director*





# Publications Program

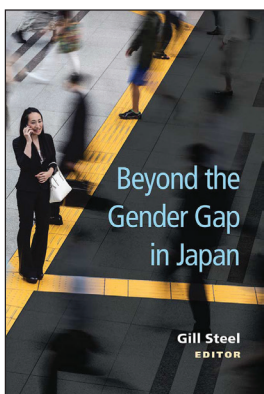
Before I introduce our latest books, I'd like to issue an invitation to all of you who are finishing up book projects. We are always looking for new manuscripts, and are interested in all fields, publish monographs and essay collections, and we love translations!

The Center for Japanese Studies Publications Program offers rigorous peer review, careful editing and proofreading, and our books are beautifully designed. We also publish in both hard cover and paperback, so the books sell at prices your colleagues can actually afford! Your book can join a list containing works by luminaries of Japan studies such as John Hall, Richard Beardsley, Barbara Ruch, Amino Yoshihiko, Jan Bardsley, Helen Hardacre, Tom Lamarre, Aaron Gerow and many others. If you are finishing up a manuscript, by all means submit it to us. Instructions are on our website at [ii.umich.edu/cjs/publications](http://ii.umich.edu/cjs/publications). We are waiting!

I'd like to highlight two of our recent titles building on our strong list in women's studies. The first is *Beyond the Gender Gap in Japan*, edited by Gill Steel. The authors, coming from across the social sciences, explore a paradox in contemporary Japan: despite being a wealthy, secular and highly educated nation, Japan ranks surprisingly low when it comes to gender equality. To this, the authors add a further paradox, that Japanese women do not feel they are "struggling," nor do they feel powerless and frustrated.

In exploring these paradoxes, the authors of *Beyond the Gender Gap* tease out two common themes. The first is a blurring of "the public" and "the private" that works to constrain individual lives. Public policies and business practices built to reinforce conventional gender roles deeply inform the choices people make about ostensibly private choices about their working and family lives. The second theme reveals a diversity of experience among women that the usual measures of gender equality are at pains to capture. The dynamic between these themes is at the heart of the book.

In these 16 essays from the social sciences, we see how women live and how they dream to live through ethnography, statistics, case studies, and policy analyses. We are introduced to both state intervention in women's lives and also women's impactful participation in communities and politics. The book ends with a consideration of the active roles women take in politics and policy-making. This is to say, *Beyond the Gender Gap in Japan* disentangles women's lives from simple heteronormative patterns to



reveal their full complexity, as well as the diverse ways that women exercise agency to grapple with the inequities built into their society.

The other new book I want to draw your attention to is Mamiko C. Suzuki's *Gendered Power: Educated Women of the Meiji Empress' Court*. This fascinating monograph contributes to the lively field of Meiji women's history. Most scholarship has concentrated on how women resisted the new gender roles prescribed by the state. By way of contrast, Suzuki looks at the elite, highly-educated women who helped build the state-supported image of Japanese womanhood. Her book is revelatory.

Suzuki introduces us to three prominent women: public speaker, poet, and diarist Nakajima Shoen; educator and prolific author Shimoda Utako; and the Meiji Empress Haruko. These women have appeared in the scholarly literature, but Suzuki highlights their scholarly abilities and intellectual lives. We learn that all three were proficient in Chinese (*kanbun*), and that ultimately shaped their own writing and also the political and pedagogical shaping of women's lives.

*Gendered Power* is ultimately a work of intellectual history. By turning to these three figures, Suzuki shows what a deep impact elite women had on constructing the education system and, more generally, the complex new roles women found themselves in during the Meiji era.

Finally, I'd like to draw to your attention a new book that the Center for Japanese Studies was deeply involved in. Entitled *Integrated Studies of Cultural Research Resources*, it compiles a set of essays on digital humanities projects in Japan. They cover everything from crowd-sourced transcription projects for premodern Japanese documents to analyses of Hirohito's image in the Getty stock photography collection. This is the fruit of an interdisciplinary project being run out of the National Museum of Japanese History. Its goal is to exploring ways that local, national and international institutions can collaborate and share both information and infrastructure. Published by University of Michigan Press, the book is open source and available at [hdl.handle.net/2027/fulcrum.zc77sr415](http://hdl.handle.net/2027/fulcrum.zc77sr415).

The Center for Japanese Studies Publications Program has a slate of excellent books in the pipeline. Keep your eyes open for our new titles, and by all means visit our booth at the Association for Asian Studies conference and say hello.

**Markus Nornes**  
Chair, CJS Publications Advisory Committee

## Gendered Power

EDUCATED WOMEN OF  
THE MEIJI EMPRESS' COURT



MAMIKO C. SUZUKI



# University of Michigan Museum of Art

This fall UMMA will present two exciting exhibitions. *Copies and Invention in East Asia*, on view through January 5, 2020, focuses on the practices of copying, borrowing, and appropriating that have been crucial to

generating novel modes of art in in China, Korea, and Japan for centuries. The exhibition includes burial goods that conjure a world for the deceased; sculptures produced in multiples to amplify the Buddha's presence; ink rubbings that create a new relationship to the monumental past; paintings in which a master's brushstrokes are faithfully duplicated as a way of shaping the self; and ceramics that fuse national styles to promote an imperial message. It will feature more than 100 objects spanning from ancient to contemporary times drawn mostly from UMMA's rich holdings of East Asian art, supplemented by provocative contemporary art works from private collections.

A section of *Copies and Invention* focuses on the practice of copying in literati painting. A striking example is *Blossoming Prunus Branch, after Wang Mian* by late Edo period painter Yamamoto Baiitsu. Here, the artist traced the contours of the plum branches in pale ink; then, looking at the two works side by side, he painted in the washes, trying to capture the power of Wang Mian's bold and rapid brushwork. Recreating the painting allowed him to grasp the work's essence and appreciate the earlier artist's sensibility, and ultimately to develop an individual style. Another highlight of the exhibition is the exquisite porcelain wares made by Meiji period artist Seifū Yohei III. In 1893, Seifū, who began

his career by faithfully copying Chinese ceramics, was chosen as one of the first Artists for the Imperial Household (*Teishitsu gigei in*), where he created porcelain works for the imperial court, international expositions, and international gift exchanges. These wares, which combine the technical sophistication of Chinese Qing porcelain with distinctively Japanese taste, played an important role in disseminating the image of Japan as the modern unifier of Asia.

From October 12, 2019 to January 26, 2020, UMMA will host the first US exhibition of contemporary artist Mari Katayama. One of the most exciting new artists working in Japan, Katayama uses her body as the subject in a provocative series

of works combining photography, sculpture, and textiles. Born with a developmental condition, Katayama had both her legs amputated at the age of nine and has worn prosthetics ever since. In order to fill a deep gap between her own understanding of self and physicality, and contemporary society's simplistic categorizations, Katayama began to explore her identity by objectifying her body in her art. The unflinching display of the vulnerabilities and limits of Katayama's body opens up a broader conversation about anxieties and wounds for anyone living in an age obsessed with body image.

In conjunction with the two exhibitions, UMMA and CJS are partnering on many exciting events, including Mari Katayama's public conversation (October 10 at Michigan Theater) and kabuki actor Kyozo Nakamura's performance and lecture (November 19 at UMMA). Please check UMMA's and CJS's websites for more information.

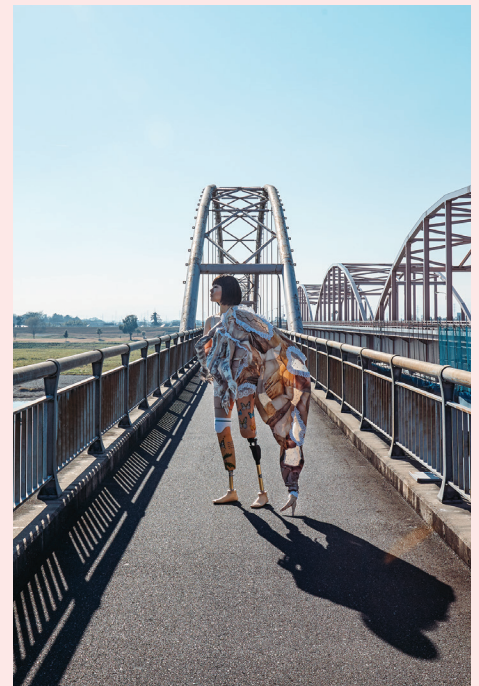
**Natsu Oyobe**  
*Curator of Asian Art*



Yamamoto Baiitsu, *Blossoming Prunus Branch, after Wang Mian*, 1847, hanging scroll, ink on paper. University of Michigan Museum of Art, Gift of Mr. and Mrs. C.D. Carter, 1970/2.156



Seifū Yohei III, White teapot and sencha pitcher with stamped dragonfly designs, circa 1893–1914, porcelain with clear glaze. University of Michigan Museum of Art, Bequest of Margaret Watson Parker, 1954/1.512 and 503



Mari Katayama, *on the way home #001*, 2016, chromogenic print. © Mari Katayama. Courtesy of rin art association



# Asia Library Japanese Studies Collection

The University of Michigan Asia Library celebrated its 70th anniversary on December 6, 2018 with lectures by Professor Hitomi Tonomura of the History Department and Mr. Kenji Niki (Librarian, 1999 - 2011). These lectures on the development of the Japanese collection were followed by panels led by faculty and students. Professor Kevin Carr (History of Art) described the Japanese collection as one of the finest in the nation with regard to its quality and quantity. Yūki Nakayama, a PhD candidate in the Department of Film, Television, and Media, commended our service and emphasized the continuing acquisition and preservation of media materials. Director Mayumi Oka of the Japanese Language Program appreciated the language education support given by the library since 2012 and proposed further collaboration with librarians to strengthen Japanese language education, the foundation of Japanese Studies.

**Creativity sparked! – class activities in the library:** Eighty students from intermediate and advanced level Japanese classes had a fabulous time joining in Tadoku extensive reading, Bibliobattle, and developing presentations by joyfully exploring the Book Forest of diverse books in the stacks. Eight Bowling Green State University students along with their professor also visited us to conduct research on Japan with our “amazing” resource—and they want come back again!

**Komonjo archive workshop** (July 9 - August 3, 2018): The Asia Library hosted a one-month medieval history archive workshop, “Commoners and Authority in Medieval Japan” sponsored by the Center for Japanese Studies. Mr. Shoji Sasamoto, Director of the Nagano Prefecture Museum and Professor Shinichiro Takahashi of the Holographical Institute, Tokyo University each taught a two-week session, along with U-M Professor Hitomi Tonomura. Eight passionate participants—graduate students and faculty from Michigan and other states, as well as Japan—thoroughly studied the archive documents.

**The collection** has grown by adding 6,482 monograph titles and 7,686 volumes, which brings the collection to 357,366 monograph volumes including E-books. 541 media titles were added to a collection that now numbers 4,000 held in conjunction with the Askwith Media Library. Our Japanese collection is the fourth largest in volumes among university libraries in North America.

**Digital resources** allow our users to access materials instantly from wherever in the world they are located. Among new online resources are; 37 English translation of Japanese literature, *the Oriental Economics*, *Shipen Kokka Taikan* 新編国歌大観,



From left: Keiko Yokota-Carter, Yūki Nakayama, Kevin Carr, Mayumi Oka

*Kamakura ibun* 鎌倉遺文 and Heian literatures from *Iwanami shin Nihon koten bungaku taikai Meiji-hen* 岩波新日本古典文学大系. In addition to acquisition, Alice Register, 2018 CJS student and U-M Library ScholarSpace Graduate Fellow created audio files of the narration to attach to the *Jinken Sengen* 人権宣言 digital collection slides to increase accessibility for visually impaired users.

**Go Blue, Go Digital:** CJS students’ master’s theses from 1948 to 2013 are now digitized and preserved at Deep Blue ([deepblue.lib.umich.edu](http://deepblue.lib.umich.edu)), the University of Michigan’s permanent, safe repository. They can be viewed by entering a UMID login. You can locate the list in Advanced Search in the Deep Blue by choosing “thesis and Center for Japanese Studies.” If you would like your thesis to be accessible to the public, or wish to deposit your publications produced while at Michigan, please contact the librarian.

**Guests (10)** We hosted researchers and librarians from Tokyo University, Okayama University, Ferris State University, Waseda University, Kyoto University, Kobe Planet Film Archive, and University of Sarajevo. We are committed in building global networks with professionals in various fields to enhance the infrastructure of Japanese Studies in the world as well as strengthening the cooperation among Japanese Studies Librarians nationally.

**Contact:** 412 Hatcher Graduate Library.  
Email [kyokotac@umich.edu](mailto:kyokotac@umich.edu), Phone 734.764.7774.

**Japanese Studies Research Guide:** [guides.lib.umich.edu/japanesestudies](http://guides.lib.umich.edu/japanesestudies) on the U-M Library Homepage.

**Keiko Yokota-Carter**  
*Japanese Studies Librarian*



# Japanese Language Program

## Darren Young,

an LSA junior majoring in Computer Science, won first prize in the 24th Annual Michigan Japanese Language Speech Contest. The Consulate General of Japan in Detroit organized the contest on February 17, 2019 at the Novi Civic Center. In his speech, titled *The Wall of Culture*, Mr. Young discussed the rewarding aspects of dating someone raised in an entirely different culture, as well as the various struggles language and cultural barriers can pose, using his own experiences with dating a Japanese girlfriend. The way he delivered his speech was so entertaining that it enthralled his audience, and thus, it was no wonder that he won the prize.

As a result of his participation in the Speech Contest, the Consulate General of Japan in Detroit contacted Mr. Young with an exciting opportunity known as the KAKEHASHI Project. The objective of this youth exchange project is to promote deeper mutual understanding among the people of Japan and the United States. Mr. Young will participate in the KAKEHASHI project in January 2020.



From left: Darren Young, Vanessa Kiefer

## Vanessa Kiefer,

an LSA senior majoring in Ecology, Evolution, and Biodiversity, also competed in the Speech Contest. Though she did not receive a prize, Ms. Kiefer delivered a very insightful speech on embracing her true self: how she overcame her shyness and became unapologetically proud of who she was with help of Japanese pop culture and social media.

Ms. Kiefer visited Japan for the first time in the summer of 2019 and studied in the Japanese Program at Tokyo Woman's Christian University, funded by the Center for Japanese Studies.

Both students minor in Asian Languages and Cultures.

## Supporting CJS – Give Online

The University of Michigan's Center for Japanese Studies (CJS) is one of the nation's foremost institutes for interdisciplinary research and training on Japan. Founded in 1947, CJS is the oldest interdisciplinary center in the United States devoted exclusively to Japanese Studies. CJS's outstanding faculty of more than 60 area specialists come from varying humanities departments, social science departments, and professional schools. Together with the University of Michigan's Kenneth G. Lieberthal and Richard H. Rogel Center for Chinese Studies and the Nam Center for Korean Studies, CJS is part of the East Asia National Resource Center supported by the Department of

Education's Title VI grant program, and serves the community through public events and outreach.

For years, CJS has been supplementing federal and university funding with gifts and endowments. Because federal appropriations to support area studies centers are always at risk, CJS must find ways to assure its financial security independent of federal support.

Your gift will help the Center with this effort and ensure the high quality of its programs.

To give online, please visit: [ii.umich.edu/cjs/donate](https://ii.umich.edu/cjs/donate)





TVP 30th Anniversary

# Gov. Kabashim and Kumamon Visit







In October 2018, CJS celebrated the 30th anniversary of the establishment of the Toyota Visiting Professorship. Throughout the fall, the center hosted a series of guest lectures by past Toyota Visiting Professors. The sitting governor of Kumamoto Prefecture, Ikuo Kabashima (TVP '02) kicked off the series with a presentation about his political philosophy and his prefecture's recovery efforts following the 2016 Kumamoto earthquakes. By the governor's side was Kumamon, the world-famous mascot of Kumamoto Prefecture.

In the weeks thereafter, several Toyota Visiting Professors returned to campus to give Thursday lectures: Kazuhiro

Soda, Mariko Okada, Motohiro Kondo, and Emiko Ohnuki-Tierney. The series showcased the high quality of scholars and practitioners who came through Ann Arbor, thanks to the Toyota Visiting Professorship. Former TVPs spoke about the profound impact of their year in Ann Arbor on their career trajectory and how that experience enabled them to advance their research and other professional activities in a new direction. We are convinced that this unique professorship will continue to inspire the Japan studies community in Ann Arbor and help build bridges to Japan and other parts of the world.



# A Momentous Performance of Blue Moon Over Memphis

by Mariko Anno

**O**n behalf of Theatre Nohgaku (TN), I would like to express my heartfelt thanks to all those who gave us the opportunity to perform the English-language Noh *Blue Moon Over Memphis* at the Power Center for the Performing Arts on October 12, 2018. Personal gratitude goes to Mr. Shinichi Yasui from Toyota Motor North America, to Dr. Kiyoteru Tsutsui and Ms. Yuri Fukazawa from the Center for Japanese Studies, and especially to Mr. Brady Hammond, who coordinated our rehearsals and performance and took care of our administrative needs. Without support from all of you, this production would not have come to fruition.

TN is an international theater troupe, formed in 2000 by Mr. Richard Emmert, that is composed of English-speaking performers who have trained in Noh. Our members are scattered throughout North America, Japan, and the United Kingdom. We have a threefold **mission**: to create and perform English-language Noh, to perform traditional Japanese Noh with Japanese Noh masters, and to educate our audience and offer training in Noh. Through our work, we hope people will come to appreciate (and love!) this art form.

***Blue Moon Over Memphis*** is a story about a loyal Elvis fan named Judy who travels to Graceland on the anniversary of Elvis's death and encounters his spirit. The playwright Ms. Deborah Brevoort wrote this English-language Noh play in 1993 in the Noh structure, but it was performed by Western artists. She later revised the piece to be more poetic and to be sung in the Noh style, with guidance from Mr. Emmert, who set the text to Noh music. In 2013, TN began creating the dances and choreography for the piece, and we have been **performing it every year since 2014** to audiences all over the world.

This performance was very special to many of us female performers. For the first time, Ms. Jubilith Moore performed the *shite* (main actor's role) as Elvis, and Ms. Elizabeth Dowd performed the *waki* (secondary actor's role) as Judy. The women's *hayashi* (musical ensemble) consisted of Ms. Takako Kawachi on *ôtsuzumi* (hip drum), Ms. Kayu Omura on *kotsuzumi* (shoulder drum), me on *nohkan* (Noh flute), and a men's *jiutai* (chorus). It is a rare sight to see so many women onstage together performing different roles, but as an international troupe not bound by rules, TN has the freedom to push "traditional" boundaries and to produce different forms of expression. We are grateful to have presented this momentous performance at the University of Michigan in front of a welcoming and attentive crowd!





# Blue Moon Over Memphis Reflection

by Reginald Jackson



Truly enjoyed *Blue Moon Over Memphis* and feel lucky that the Center for Japanese Studies could help host such a precious opportunity for the University of Michigan community, as part of Mariko Anno's Toyota Visiting Professorship. To be sure, sponsoring culturally "authentic" Japanese cultural events is important. But so is opening spaces in which audiences can have their notions of Japanese culture, tradition, or authenticity challenged and expanded by compelling encounters with the craftsmanship of skilled interlocutors. I personally believe it important to support artists whose investment in traditional forms doesn't preclude their capacity to innovate. Much of the Noh world fetishizes ideals of tradition and hierarchy that help preserve inherited artistry, but can simultaneously stifle creative possibilities. Therefore what I've always appreciated about Theatre Nohgaku is that they demonstrate a sincere respect for Noh's conventions of costuming, musical composition, and choreography, but not in a sycophantic or myopic way.

*Blue Moon* displays this quality admirably. I was struck by the echoes—visually and gesturally—of well-worn plays like *Matsukaze* and *Hagoromo*, the latter of whose celestial female protagonist's robe winds up being borrowed by Elvis in this new Noh play. For Noh fans, such a novel wardrobe choice with the feather mantle highlights a fabulous excess indulged by both the fallen angel and the weary "King of Rock and Roll." Watching those creamy gilded sleeves wafting about the stage made me wonder about how the plights of these two mythic figures might entwine. Similarly, the custom-carved mask—recalling charismatic forebears like *Jūroku* and *Kasshiki*—implied a boyishness tinged with grief, as the stray wisp of hair signaled mischief, or a deeper unraveling to come. The main actor had to finesse a path between stately and sassy, maintaining a mournful tenor without allowing hip shimmies or gravitas to take over. The incomparable Jubilith Moore struck this balance beautifully. Her striking rendition also kindled sympathies for a man I never cared to know.

Confession: I thought little of Elvis before *Blue Moon* recast and recuperated him for me. His swagger and the edgy sonority of his voice stood out from old footage, but I was too removed historically and culturally from his debut to ever appreciate fully the impact of his talent or machismo. That his stardom overshadowed invaluable contributions by black musicians like Big Mama Thornton underscored racist legacies that left me wary. But Noh works best with tragic figures—often performers themselves—and *Blue Moon* mined Elvis' legend to comment on fame, longing, and sites where music and melancholy amplify each other.

Thus one gift of the performance was its capacity to interweave transcultural motifs, juxtaposing tropes of loss and remembrance in ways that invited a more compassionate rapport with figures far removed from one's own experience or cultural home.





# The Free and Open Indo-Pacific Region: Concepts, Challenges and Opportunities

by John Ciorciari

This conference and workshop convened leading academic and policy experts to examine key challenges and opportunities in the development of a constructive Indo-Pacific regional order. The program included a public conference and closed-door Track II workshop. We examined the concept of a “Free and Open Indo-Pacific” (FOIP), its relevance, and the policy steps needed to effectuate that vision. We also explored critiques of the concept, likely obstacles to effective implementation, and whether and how those can be addressed. We assembled a group of scholars and policy experts with diverse regional and thematic expertise to foster a robust exchange of knowledge and ideas, engage a public audience, and generate policy-relevant insights to contribute to the dialogue surrounding crucial Indo-Pacific issues. This report provides a synopsis of the public conference proceedings and a review of the policy-focused discussion in the ensuing Track II workshop.

## PUBLIC CONFERENCE PROCEEDINGS

The public conference addressed several key themes, including the basic elements of the existing Indo-Pacific regional order, its recent evolution, and potential challenges in the years ahead. We also discussed the meaning and relevance of the FOIP concept in various countries and sub-regions, and explored its significance in specific policy domains such as international development and maritime security.

### Keynote Address

The conference began with a keynote address by **Susan Thornton**, former acting US Assistant Secretary for East Asian and Pacific Affairs. She focused on how the concept of a “Free and Open Indo-Pacific” relates to evolving US strategy in the region. She emphasized core US interests in preserving openness, upholding a rules-based regional order, and maintaining stability and security. She noted that Parliamentary Vice-Minister for Foreign Affairs Norikazu Suzuki and other Japanese officials presented the FOIP concept to key US State

Department officials at the start of the Trump administration. The administration soon took up the concept, which has also had resonance in Indonesia, Australia and elsewhere. Thornton argued that while the FOIP concept remains relatively vague and in an early stage of development, the US Indo-Pacific approach has three basic components: partnering to ensure maritime security, promoting connectivity and agreed regional rules and standards, and upholding norms pertaining to issues such as trade and human rights. She described the US approach as “doubling down” on the established rules-based regional system rather than promoting new values.

### The FOIP Concept’s Relevance for China, Japan and the United States

Our first conference panel examined how officials in Beijing, Tokyo and Washington have conceived of the FOIP concept and what it implies for their respective Indo-Pacific strategies and foreign relations. **Kiyo Tsutsui** (University of Michigan) offered introductory remarks, noting that the FOIP concept offers the Trump administration a new label for US Asia policy and a means to build upon its favored emphasis on bilateral partnerships. It also offers an opportunity for Japan to take an unusually prominent leadership role in crafting a regional initiative.

The first panelist to present was **Jeffrey Hornung**, a political scientist at the RAND Corporation, who discussed the US Indo-Pacific strategy. Hornung noted that the US approach is sometimes seen as directed against China. Some policies, such as South China Sea patrols, support for Taiwan, and challenging Beijing’s trade practices do focus on China. However, Hornung argued that the US idea of a FOIP is neither marketed nor intended to be a containment scheme. It appears to aim for regional connectivity, freedom from domination, openness to commerce, and stability—all of which benefit the United States. The United States will act if China violates FOIP principles but is willing to partner with China where it subscribes to regional norms.

**Kei Koga**, an assistant professor at Nanyang Technological University in Singapore, then examined Japan’s approach to the FOIP. He noted the concept’s ambiguity, as evident in a series of maps used by the Ministry of Foreign Affairs with

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differing geographic depictions of the Indo-Pacific area. He described the evolution of the FOIP idea, the basic elements of which Prime Minister Abe spelled out in a 2016 speech in Nairobi.

The next presentation focused on the relevance of the FOIP concept to economic relations among China, Japan and the United States. **Min Ye**, an associate professor at Boston University, stressed the risk of an unhealthy spiral of competition if the key actors see measures such as the TPP and BRI as threatening. She noted that the TPP arose largely because US and Japanese officials thought the rebalance strategy lacked an adequate economic foundation, and the BRI arose partly in response as China sought new, more secure trade routes.

**Kenneth Lieberthal**, a senior fellow emeritus at the Brookings Institution, then offered remarks on the place of the FOIP concept in Sino-US relations and in the region more broadly. He noted China's evident will and capacity to offer vast infrastructure finance through the BRI and its surging capabilities more generally. Although China presents challenges to its neighbors, he noted Indo-Pacific states' general disinterest in jeopardizing the benefits of Chinese trade and investment. In that context, he argued that the US government has good reason to seek to shape Chinese behavior and that the principles embedded in the FOIP concept are appropriate.

#### Significance of the FOIP Concept for Other Regional Actors

Our second conference panel focused on the relevance of the FOIP concept to other regional actors, including major states such as India, small states, and middle powers. The panel sought to emphasize the connectivity implied in the idea of an Indo-Pacific region and the distinctive dynamics of the region's various parts with a particular focus on Southeast Asia, the Indian Ocean region, and the Middle East.

**Ken Jimbo** (Keio University) chaired the panel and began by highlighting the breadth of the FOIP concept, launched symbolically in East Africa. He noted that while some narrow conceptions of the Indo-Pacific treat it as "the Asia-Pacific plus India," the FOIP as conceived in Japan links the Indian and Pacific Oceans. This raises the question of how those domains intersect and how the FOIP principles apply in distinctive regional environments such as the Horn of Africa and Persian Gulf.

The first panelist to present was **Manjari Chatterjee Miller** (Boston University). She focused on India, noting its tendency to discuss an "Indo-Pacific framework" rather than a FOIP strategy. She noted that while India has a reputation as the most difficult member of the Quad, its leaders share the view that the Indian and Pacific Oceans are a shared strategic domain and shares the concerns of other Quad members about the BRI and rising maritime rivalry. India hopes for the Indo-Pacific framework to help forge security ties with Japan and the United States and elevate the salience of maritime security issues.

**Satoshi Ikeuchi** (University of Tokyo) turned to focus on the Western reaches of the Indo-Pacific, noting that Africa and the Middle East had been part of Japan's notion of the FOIP from the start. He noted that there is ample historical precedent for considering the area between Suez and the Strait of Malacca as an integrated space. Officials in the Middle East, he said, tend to perceive the FOIP as a form of balancing against China's rising investment and presence in the region.

Ikeuchi asserted that Japan has been criticized in the past for being insufficiently proactive in the Middle East. The FOIP concept offers a response, and while it is not discussed much in the region, Middle Eastern officials are generally receptive to Japanese overtures as a way to balance excessive Chinese involvement in their futures. Most governments in the region are receptive to Chinese investment as they seek resources without conditionality, but concerns about China are rising as China expands its current and potential future military presence in the region.

Jimbo followed the two panelists by offering further analysis of the military aspects of the FOIP concept and its implications for values such as democracy. He noted that the Japan-US alliance is meant to have global coverage, as evident in Japanese support for Operation Enduring Freedom in the Indian Ocean and Japanese dispatch of peacekeepers. NATO also engaged in out-of-area operations, and in an era of globalization, geography seemed to be declining in relevance in the 2000s.

Turning to democratic values, Jimbo argued that Japan's current notion of the FOIP represents "FOIP 2.0." PM Abe raised similar ideas in 2006, promoting an arc of prosperity and security, that aligned with US policy of encouraging China to be a "responsible stakeholder." Initially, senior Japanese officials suggested that China was operating largely outside of the existing rules-based international order, and partly for that reason, the strategy had limited regional uptake. Japan then shifted to a "China-in strategy" and has downplayed the FOIP's democratic implications in the interest of engaging non-democratic regional stakeholders, including some ASEAN states.





# US-JAPAN Automotive Conference 2.0

by John Ciorciari



The US-Japan Automotive Conference 2.0 revived the dialogue at the University of Michigan on US-Japan trade and the auto industry—a dialogue that began with a celebrated series of annual conferences in the 1980s. The conference drew attention to past and present challenges and opportunities surrounding the US and Japanese automotive industries—from politics to management to technology.

## Keynote Address

The keynote address for the conference was delivered by the Hon. Sander Levin, who recently retired after 36 years of service in the US House of Representatives, representing the state of Michigan. Through the course of his long and storied career in US politics, Levin has been involved in many of the key US negotiations surrounding the auto industry and international trade, including trade relations between the United States and Japan. He began his address by recalling the intensity of the debates surrounding Japan's economic ascent in the 1980s. In Michigan in particular, US automakers and associated labor groups eyed Japanese firms with suspicion and pressed on political elites to adopt stern trade policies. Levin recalled tense conversations in Congress and in public forums in Michigan, such as a visit by Shintaro Ishihara to an area town hall meeting during the era of high turbulence.

Levin discussed how the Japanese auto industry shifted from dispatching auto exports to America to becoming a major resident producer within the United States. He also noted some of the challenges associated with Japanese firms' selection of production sites and engagement of US labor. He thus illustrated how new and different political issues have arisen as the auto industry has evolved, organizationally and technologically. He also highlighted ways in which the current tensions surrounding US-China trade relations recall some of the themes of the 1980s. He then led a lively discussion on issues ranging from how to deal with the economic and political effects of automation to the implications of the new US-Mexico-Canada trade agreement on trans-Pacific trade.

## Panel 1 - Trade Policy

The first panel delved further into a central theme of Levin's keynote address—the importance of understanding history to address pressing challenges today. Moderator John Campbell (University of Michigan) began by recalling the tension surrounding US-Japan trade in the 1980s. He recalled the initial conference at the University of Michigan (UM) in 1981 in an overflowing Hill Auditorium, where an expected crowd turned out to be 1,400. He described how UM scholars sought to bring people together to help foster greater mutual understanding at a time when public and elite understanding of



Japan and Japanese business was low.

The first panelist was Robert Cole (U.C. Berkeley), an expert on the history of the US-Japan auto relationship. He discussed how the US-Japan auto conferences from 1981 to 1990 helped address the tensions between the two economic powers.

The second panel speaker, Shihoko Goto (The Wilson Center), examined the current state of play and how current challenges and opportunities arose.

The third and final panelist was Edward Lincoln (Columbia University). He noted similarities between the economic rise of Japan and China.

### Panel 2 - Lean Management

The second panel, moderated by Damian Beil (University of Michigan), examined how the “Toyota Way” has spread and influenced the auto industry in the United States and elsewhere.

Jeffrey Liker (University of Michigan) stressed Toyota’s mission to contribute to society, the local community, team members, and to generate profit to grow the company.

Takashi Horinouchi (Toyota Production System Support Center) followed, presenting a video on Ace Metal Crafts, an Illinois firm that participated in a Toyota program to improve operations.

The third panelist was Kazuo Ichijo (Hitotsubashi University). He focused on the importance of creating knowledge, building on his experience at Toyota and research on organizational behavior.

### Panel 3 - New Technologies

The third panel, moderated by Yoshimi Nomura (DNX Ventures), examined the role of new technologies as auto firms move from being “car companies” to enterprises committed more broadly to mobility.

Derek Cavaney (Toyota Research Institute) began by emphasizing that Toyota president Akio Toyoda is committed to being a mobility company. “Mobility for all” means a full range of transportation solutions, from across a country to across a room.

Keiko Ihara (Nissan Motor Corporation) next drew on her experience as a race car champion to draw attention to the importance of adaptation to excel in any given environment. She discussed how racing interactive technology has been applied to new mobility services.

The final panelist, Ramanarayan Vasudevan (University of Michigan), focused on the challenges of scaling up autonomous vehicles.



### Conclusion

Overall, the conference served to show that the lessons of the 1980s remain relevant today at a time when economic nationalism is resurgent. It showed how US-Japan ties in the auto sector have evolved past the point of maximum friction to become closer and characterized by mutual respect and a healthy exchange of knowledge, such as US adoption of management practices associated with the Toyota Way. At the same time, the conference showed that the industry is dynamic, and new technologies are creating new needs for academic and professional expertise, for research, and for management practices.



# Michigan in Tokyo

**O**n May 15, 2019, CJS hosted the third annual Michigan in Tokyo symposium. This year's conference brought together Eisuke Sakakibara (Professor, Aoyama Gakuin University & former Vice Minister of Finance for International Affairs) and Michael S. Barr (Dean, U-M Ford School of Public Policy) for a conversation about financial governance in the Reiwa Era.

After introductory remarks by Kiyoteru Tsutsui (Director of CJS), Akinari Horii (Special Advisor and Member of the Board at the Canon Institute for Global Studies) moderated a deep and wide-ranging conversation that touched on a number of matters pertaining to the US and Japanese economies. The discussion began with a reflection on the consistent rates of employment and economic growth in both the US and Japan since the 2008 financial crisis. The persistence of low inflation despite full employment in both countries was of particular interest. Professor Sakakibara noted that perhaps the primary issue confronting the US and Japanese societies today is widening inequality, not economic growth.

The discussion then turned to the growing trade tensions between the United States and China. Dean Barr detailed the political consensus that has grown over the past several years in the US in favor of retaliation against China on issues of market access and intellectual property theft. Professor Sakakibara was optimistic that relations would improve between the US and China—a development that would redound to Japan's benefit. The panel concluded with a discussion of financial regulation in the US and Japan, in light of recent movements to loosen restrictions put in place in the aftermath of the global financial crisis.



# From the Toyota Visiting Professor A Dream Come True

by Mariko Anno

Write this on a hot, humid summer school day in Tokyo. The unusually long rainy season has ended, and the constant topic of conversation is not the 2020 Summer Olympics in Tokyo but the fact that our brains are not functioning properly because of the heat and that we should be careful not to get heatstroke. I suffered from heatstroke last year—an experience I hope never to repeat. If you are planning to come to Tokyo next year for the Summer Olympics, be sure to stay hydrated!

I was honored to be selected as the Toyota Visiting Professor (TVP) for the 2018–2019 academic year. I find that I fondly reminisce on my experience at the Center for Japanese Studies (CJS), at the University of Michigan in Ann Arbor, as though it were ages ago. In reality, I returned to my home institution, Tokyo Institute of Technology, a couple of days before April 1, 2019—just before the new academic year began. I have been back in Tokyo for four months, but since my return, I have been working nonstop. I am grateful for this chance to reflect on and highlight some of my invaluable experiences as a TVP, which fortuitously coincided with the 30th anniversary of the TVP program.

As a TVP, I was given the opportunity to: teach a course in traditional Japanese music and performing arts; give lectures and talks on my research; attend CJS's weekly Thursday Noon Lecture Series and listen to talks on a variety of topics that I would not hear in Japan; perform the English-language Noh *Blue Moon Over Memphis* (see separate article) with Theatre Nohgaku, an international theater troupe of which I am a member, sponsored by CJS and Toyota Motor North America; and complete the final manuscript of my forthcoming book for the Cornell East Asia Series, *Piercing the Structure of Tradition*. I accomplished so much within a short period of time, and I am grateful to the following people for inviting me to be a part of this prestigious program: my host, Dr. Reginald Jackson; CJS's Director, Dr. Kiyoteru Tsutsui; the CJS staff members Ms. Yuri Fukazawa, Mr. Bradley Hammond, Ms. Peggy Rudberg, and Ms. Barbara Kinzer; Toyota Motor North America; and the TVP selection committee. I am also grateful to my home institution, and to my colleagues there, for allowing me to leave my post for seven months.

As a second-generation Japanese American born and raised in Chicago, I have always been interested in Japanese music and culture. I relocated to Japan in 2005 with two purposes: to conduct fieldwork for my dissertation on the nohkan (Noh

flute), an instrument that captivated my attention when I first heard a recording of it in my area studies course at the University of Illinois at Urbana-Champaign; and to attend Tokyo University of

the Arts as a Monbukagashô Scholar. I have been fortunate to study under exceptional teachers, many of whom have become Living National Treasures or have received distinguished awards for their exceptional performances and skills. These teachers have passed on their knowledge and art to me with great enthusiasm, possibly hoping that I would disseminate this knowledge to others. They have taught me how this comprehensive art form brings together different elements to create a dance-drama that intertwines literature, music, theater, and dance and is propelled by singing and narration. Being a TVP gave me a platform to share my love for the nohkan and for Noh, and to impart my limited knowledge of what has been transmitted for over 600 years.

One of the highlights of my TVP experience was the performance of *Blue Moon Over Memphis*, but as I describe it in detail in another section of this newsletter, I will not do so here. Two other experiences I would like to bring to the forefront are: (1) teaching a course in traditional Japanese music and performing arts, which focused on Gagaku, Noh, Kabuki, and Bunraku; and (2) giving talks in my area of specialty. Interest in traditional Japanese music has declined in many parts of the world, but my undergraduate and graduate students from various disciplines showed keen interest as we sang and danced Noh pieces, played flutes and chanted oral mnemonics, and made comparative analyses of performances from different genres while considering how the performances were affected by the political climate of the period. I was asked to give three lectures/talks during my appointment, on the following topics: (1) English-language Noh, for the CJS Thursday Noon Lecture Series; (2) the nohkan, for the Stearns Collection's Virginia Martin Howard Lecture Series; and (3) Noh, at Toyota Research & Development Headquarters, with my host, Dr. Jackson. At each venue, I encountered a different but eager crowd who was interested in my talk. I was especially honored to speak at



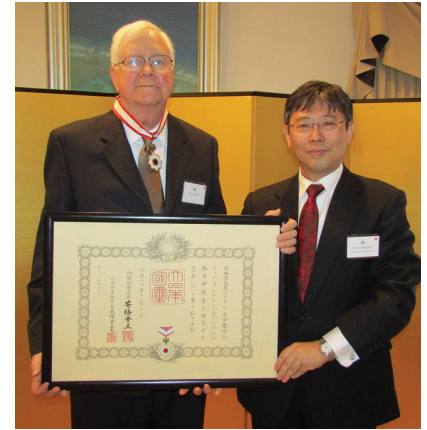


# Reflection on John Campbell's Order of the Rising Sun Award Ceremony

by Dyron Dabney

18 **F**ew scholars in the academy receive official recognition by the government of Japan for promoting US-Japan relations. On November 5, 2018, John Creighton Campbell became one among the few recipients of the Order of the Rising Sun, Gold Rays with Neck Ribbon. Following this announcement, a formal ceremony was held on March 12, 2019 at the residence of the Consul General of Japan in Detroit, the Honorable Tsutomu Nakagawa, to bestow this award upon Dr. Campbell for his life-long commitment to developing Japanese studies and promoting mutual understanding between Japan and the United States. As one of the guests invited to offer a few words of reflection during the ceremony, it was an honor to thank Dr. Campbell on the behalf of a community of former graduate students (now colleagues) he mentored to careers directly linked to Japan during his 34 years of service at the University of Michigan and other affiliate institutions in Japan. The breath of Dr. Campbell's scholarship and contributions in Japanese politics, public policy in Japan and Japanese studies over the course of his career in the academy (which, incidentally, didn't end with his "retirement" in 2007) is impressive. The 14 authored and edited books, 37 book chapter contributions, 31 peer-reviewed and 32 non-refereed journal articles, 20 book reviews and 100+ seminar and conference presentations have defined Dr. Campbell's commitment to making Japan better understood by the world (and sometimes better understood by Japanese), and thus, more accessible and respected on the world stage. His collection of

published works alongside his leadership at various institutions and in numerous associations and organizations positioned Dr. Campbell as an easy choice for recognition by the Japanese Government.



A common refrain among guests invited to offer remarks at the ceremony was Dr. Campbell's generosity and personal humility. While well-regarded (and respected) for being "a man of many words" and opinions on politics and policy, he equally is cited by his friends, family and peers for being a "man of few words" related to his professional and personal accomplishments. In the 27 years I have been acquainted with Dr. Campbell, he has tended to shy away from the spotlight or credit-taking even when the occasions warranted it. Instead, he humbly went about the work of advancing Japanese Studies and keeping Japan relevant for examination and engagement. His humility even was evident in his acceptance speech following the Consul General's presentation of the Imperial Decoration. I would like to believe such humility was not lost on the Japanese government during its deliberation of Fall 2018 honorees. It is of great pride that the University of Michigan Department of Political Science and the Center for Japanese Studies can

celebrate Dr. John Campbell's achievement and the well-deserved acknowledgement of his mission to advance US-Japan relations through cross-cultural intellectual engagements and professional exchanges.

*Dyron Dabney is the Jackson Bailey Memorial Endowed Chair for Japan Study/Institute for Education on Japan; Director of Japan Study; and Associate Professor of Politics and Japanese Studies at Earlham College*



# Faculty Updates

**KEIKO YOKOTA-CARTER**, Japanese Studies librarian, has played an important role in advocating North American access to Japanese digital resources. She had an article published in Japanese entitled “Career Path for Humanities Librarians: Working in the Age of Crisis of the Humanities” in *Information Science and Technology Association* (2019) 28-33.

**ALLISON ALEXY**, Assistant Professor, Asian Languages and Cultures, is editing a new book series at the University of Hawai'i Press called “Asia Pop!” that examines popular culture within and beyond Asia. In the past year, the first two books in the series were published: *Animated Encounters: Transnational Movements of Chinese Animation, 1940s-1970s* and *Pop Empires: Transnational and Diasporic Flows of India and Korea*. Future books in the series will directly focus on Japan and Japanese Studies.

**MAYUMI OKA**, Director, Japanese Language Program, was selected to receive the 2019 Matthews Underclass Teaching Award. The Matthews Award recognizes an instructor who is able to inspire wonder and excitement in early undergraduate students. Oka was recognized for giving personal attention to individual students while also being a mentor to her colleagues, and helping to train over 300 teachers of Japanese through her summer seminar over the years.

**YOSHIHIRO MOCHIZUKI**, Japanese language lecturer, gave a lecture and a workshop for professional translators who are new in the field during the 2018 Japanese Automotive Translation and Interpretation Seminar. Japan Association of Translators organized the seminar at Dublin Integrated Education Center in Dublin, OH, on September 8, 2018.

Yoshihiro Mochizuki and his students in ASIANLAN 441: Practicum in Japanese Translation helped Ann Arbor Mayor, Christopher Taylor when he re-designed the Office of the Mayor Challenge Coin. Mayor Taylor wished to add his “Improving basic services, Enhancing quality of life” motto on it in Japanese and German to honor Ann Arbor’s two lead Sister Cities, Hikone and Tübingen. Mr. Mochizuki’s students collaboratively translated the motto into Japanese. Upon the completion of the Office of the Mayor Challenge Coin with the translated motto, they received the coin and an official thank you letter from Mayor Taylor. Yoshihiro Mochizuki served as an assistant judge for the 2019 Japanese Division of the Student Haiku Contest, hosted by the United Nation International School (UNIS). He was invited to the ceremony for the award winners, held at the United Nation Headquarter in New York in June 2019. The Japanese Ambassador to the United States, the Japanese Ambassador to the United Nations, and the President of the Japan Foundation New York Office attended the ceremony.

**CHRISTOPHER HILL**, Associate Professor, Asian Languages and Cultures, was promoted to Associate Professor with tenure. He completed the manuscript for his second book, *Figures of the World: The Naturalist Novel and Transnational Form*, which will be published by Northwestern University Press in 2020. Thanks to a Member Scholarly Leave Grant from the Center for Japanese Studies, he will be on leave in 2019-20 to continue work on a third book, *Japanese Writers in the Bandung Moment*, about Japanese writers’ responses to the loss of the Japanese empire and the decolonization of Asia and Africa.

**KEVIN CARR**, Associate Professor, History of Art, co-organized an exhibition at the Cleveland Museum of Art titled *Shinto: Discovery of the Divine in Japanese Art*. The exhibition produced a catalog by the same name.

**DAWN LAWSON**, Head, Asia Library, was awarded the 2018 Kyoko Selden Memorial Translation Prize by the Asian Studies Department at Cornell University. The prize was awarded for her translation of “A Famous Flower in Mountain Seclusion” (山間の名花, Sankan no meika, 1889) by Nakajima Shōen (中嶋湘煙, 1861-1901). This was the second consecutive year that a CJS faculty member received the prize; last year’s recipient was Erin Brightwell, Assistant Professor, Premodern Japanese Literature.

**MARKUS NORNES**, Professor, Asian Languages and Cultures, Markus Nornes had a busy year, giving talks in France, Holland, Japan, mainland China, Hong Kong and Taiwan. His recent publications include an analysis of Kim Dongwon’s Repatriation and a survey of the current state of film festivals in China (“Filmless Festivals and Dragon Seals: Independent Cinema in China” in *Film Quarterly*). He finished an 800-page reader of prewar Japanese film theory with Aaron Gerow and Kenji Iwamoto; the team is now working on an English version of the book.

The film Nornes made with CJS Toyota Visiting Professor Kazuhiro Soda, *The Big House*, continues to make its way around the world, with recent screenings in Japan, Canada, Taiwan, Hong Kong, Saginaw and beyond! A region-free DVD was just released in Japan through Kinokuniya. It features a number of extras, including a dialogue between Nornes and Soda and a controversial



# Faculty Updates

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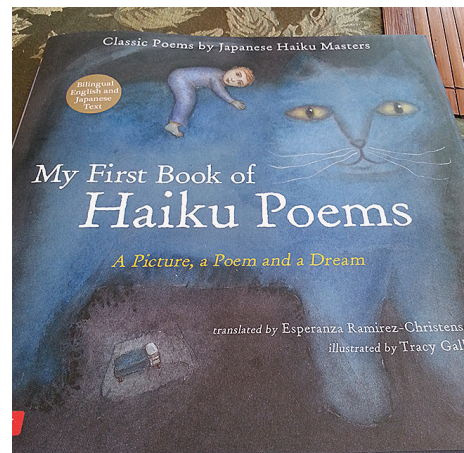
alternative ending featuring an anti-Trump protest at the first game after the 2016 election. If you haven't seen it yet, you can pick up the disc or contact Nornes to arrange a public screening.

Nornes programmed a couple major film exhibits over the year. "Xu Bing: Origins of Creativity" included a visit by the artist with screening of his new film *Dragon Fly Eye*, a fiction film construed entirely from surveillance footage. With the help of CJS, Nornes also programmed "Wada's World: Wrestling With Existence" for the Ann Arbor Film Festival. Atsushi Wada is one of the most creative animators in Japan, and a long-time favorite of Ann Arbor audiences. Everyone was delighted to meet him in person and hear the story behind his quirky art. Finally, Nornes spent the summer of 2019 in Tokyo putting the final touches on his new book, *Brushed in Light: Calligraphy in East Asian Cinema*. It will be released on paper and as an open access E-book by University of Michigan Press in 2020. The book will appear in tandem with

a massive, 3,000-image database of framegrabs from films that evidence the ubiquity and remarkable complexity of calligraphy in East Asian cinema.

**MICAH AUERBACK**, Associate Professor, Asian Languages and Cultures, spent the 2018-2020 academic year as a visiting foreign scholar at the Division of History (Japanese History) in the Kyoto University Faculty of Letters, by courtesy of a Robert H. N. Ho Family Foundation Grant for Critical Editions and Scholarly Translations. There he worked on an English translation of an early nineteenth-century life of the Buddha, *Miyo no hikari* (*The Light of the Three Ages*, published ca. 1830). In Kyoto, he was also able to conduct extensive archival work at the Shingon Rissū convent co-founded by the author of that life, the nun Kōgetsu Sōgi (1756-1833). His academic presentations in Japan in 2019 covered this research and an early experiment by a Rinzai monastery in hosting Euro-American practitioners of Zen in the 1930s.

**ESPERANZA RAMIREZ-CHRISTENSEN**, Professor Emerita, Asian Languages and Cultures, collaborated on a book of haiku with Ann Arbor children's book author and illustrator, Tracy Gallup. Ms. Gallup, who happens to be her neighbor, had been keenly struck by how closely some haiku expressed or evoked some of the paintings she had done earlier without knowing that the kindred Japanese poems existed. She showed Professor Ramirez-Christensen the painting/poem pairings that had struck her and, indeed, the mutual resonance between them was striking. Subsequently, she asked the professor if she would do new translations of the poems in place of the old ones by R. H. Blythe. The result of their collaboration was published this spring as *My First Book of Haiku*



*Poems: A Picture, a Poem, and a Dream* (Tokyo, Vermont, and Singapore: Tuttle Publishing, 2019). It includes twenty mostly Edo-period haiku, half by Issa, the others by Bashō, Onitsura, Buson, and others. As a bilingual text, each haiku is featured on its own page in Japanese kana/kanji, in Romanized transcription, and in the new English translation. On the opposing page, the corresponding painting appears, occupying the whole page. Also included below the translation are brief comments and questions meant as guides to understanding the correlation between poem and painting. At the back are the translator's description of the link between poem and picture, meant for parents and teachers; a helpful introduction to the contextual history of haiku, and biographical entries for the poets. The book, meant for the K-12 schools, but of great interest also for adult readers due to its unprecedented, highly poetic juxtaposition of a modern painting with classical Japanese haiku, and its collectible quality, has received good reviews and sales, and has just gone into a second printing.

# Alumni Updates

**KARL REW**, Associate Professor in the Department of Family Medicine and Urology at the University of Michigan Medical School, taught at The University of Tokyo, Graduate School of Medicine and Faculty of Medicine, in November 2018. Invited as a visiting scholar through the International Research Center for Medical Education, located on the Hongo campus, he worked with 3rd through 6th year medical students, teaching clinical reasoning and professionalism. While in Tokyo, Dr. Rew also spoke about “Family Medicine in the USA” at Tokyo Medical and Dental University, and he organized a workshop for medical interpreters at Juntendo University. In 2018, working with Michigan Medicine interpreter Jeanette Kibler, Dr. Rew co-authored a pair of reference books for medical interpreters: *Kibler’s Medical Terms for Interpreters, Japanese to English*, and *Kibler’s Medical Terms for Interpreters, English to Japanese*. (Both are available from Amazon.com.)



**JENNIFER ROBERTSON**, Professor of Anthropology & History of Art, was elected University Lecturer 2019-2020 at Cornell University.

**KIYOTERU TSUTSUI**, Director of CJS and Professor of Sociology, received three awards from the American Sociological Association for his book *Rights Make Might: Global Human Rights and Minority Social Movements in Japan*: The 2019 Distinguished Contribution to Scholarship Book Award from the section on Political Sociology; The 2019 Gordon Hirabayashi Human Rights Book Award from the section on Sociology of Human Rights; and The 2019 Most Outstanding Asia/Transnational Book Award from the section on Asia and Asian America. He gave more than ten lectures on the book in the past year, in venues ranging from Oxford University and the City University of Hong Kong to Penn and Stanford. In addition, his 2017 article in *American Journal of Sociology*, “Human Rights and Minority Activism in Japan: Transformation of Movement Actorhood and Local-Global Feedback Loop” received The 2019 Best Scholarly Article Award, Honorable Mention, from the American Sociological Association section on Global and Transnational Sociology, a fourth award for this article.

**CHARLES E. FOX** (MA 1981, PhD 1998) retired from Ritsumeikan University in spring of 2017. He is now an Emeritus Professor, but also continuing as Principal at Ritsumeikan Uji Junior and Senior High School. Fox produced and co-wrote the screenplay for a documentary film entitled *Between Tides* (filmed and directed by Masa Fox), which focuses on the experience of the post-WWII descendants of the original settlers of the Ogasawara/Bonin Islands. He produced a documentary along with his filmmaker son, Masa Fox, on the unique experience of this Japanese minority group, which so far has been accepted at the Guam International Film Festival (Oct. 2018), the San Diego Asian Film Festival (Nov. 2018), and the Honolulu International Film Festival’s Spring Showcase (April 2019).

**STIG LINDBERG** (LSA BA 1989) recently completed a three-year term as Assistant Professor of Philosophy and Religion at Kyoto University (2015-18). In 2017 he was interviewed by BS Asahi Television in their documentary on Toyohiko Kagawa as part of their series titled “Biographies of Showa-era Greats” (Jp. 『昭和偉人伝、21世紀をグランドデザインした男、賀川豊彦』) Stig was awarded a full scholarship for the completion of a dissertation writing workshop co-sponsored by the Japan Foundation and U.C. Berkeley in March, 2019. Stig will represent the Protestant Christian tradition at an inter-divisional panel of the American Psychological Association’s annual conference, this year held in August in Chicago. Stig is in the final stretch of writing his dissertation on the philosophical theology of 20th century Japanese luminary Toyohiko Kagawa. The dissertation title is “The Emergence of God: Toyohiko Kagawa’s Theology of Organicity.”





# Alumni Updates

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**BENJAMIN M. COLE** (MA and PhD) was selected for inclusion in Poets & Quants' "Top 50 Undergraduate Business Professors" list, receiving the second largest number of nominations of any faculty member globally. He was also selected by the MBA Class of 2019 at the Gabelli School of Business for the Gladys and Henry Crown Award for Faculty Excellence, which is "given to the full-time faculty member whose exceptional performance and devotion to the school's ideals and goals warrant extraordinary recognition." Finally, Dr. Cole was awarded the William J. Loschert Endowed Chair of Technology Entrepreneurship for the next two years.

**ANNE M. HOOGHART** (MA 1995) began working at the Consulate General of Japan in Detroit, the service area of which includes Michigan and Ohio. As Senior Cultural/Public Relations Specialist, Hooghart helps support the Detroit Consulate's social media presence, Japan-related events calendar, monthly newsletter, public-relations events, K-12 outreach, and collection of cultural artifacts available for loan to qualified individuals/organizations. "I'm truly enjoying the challenge, and continuing to learn every day," she states, "as I work with various people and groups to increase mutual understanding between the US and Japan."



**NAHOKO FUKUSHIMA** (PhD, Comparative Literature) is currently working on a project with Taima-dera temple in Nara for printing and translating a hand-written Japanese text on Princess Chūjō (747-775) who devoted her life to making a huge mandala tapestry at Taima-dera temple in the hope of salvation not only for herself and her mother but for everyone in the world.

**JAMES L. HUFFMAN** (MA 1967, PhD 1972) will soon have a new book published by Renaissance Books: *The Rise and Evolution of Meiji Japan*. It is the second volume in their new series: "Distinguished Asian Studies Scholars: Collected Writings." His book *Down and Out in Late Meiji Japan* (University of Hawaii, 2018) will come out in paperback next month.

**MEGAN HILL** (MA 2010 and PhD 2016) has published an article in *Asian Music*: "Asakusa-Tsugaru-jamisen: Musical Place Making and Conceptual Blending in Twenty-First-Century Tokyo" *Asian Music* 50 no. 2 (Summer/Fall 2019): 58-89.

**PAULA R. CURTIS** (PhD 2019) received her PhD from U-M's Department of History during spring term 2019. In July, she began a position as a Postdoctoral Research Associate at the Council of East Asian Studies at Yale University, where she will be teaching a fall course on the history of text and textuality in premodern Japan. She also recently helped launch the mailing list and digital resource wiki for the Digital Humanities Japan initiative ([dhjapan.org/](http://dhjapan.org/)), an international and interdisciplinary community of scholars and professionals interested in working with digital methods, tools, and resources for Japanese Studies.

**GUNTER DUFEY** received the Distinguished PhD Alumnus Award from the University of Washington, Seattle. He continues to work in Singapore most of the year, participating in Executive Education and engaging in research on Asian Financial Markets, particularly on RMB Internationalization and Foreign Direct Investment of Chinese companies.

**THOMAS BURKMAN** (MA 1971) presented a paper, "The Contest between Regional Order and World Order in Japan's Interface with the Paris Peace Conference and the Formation of the League of Nations," at an international conference in Paris marking the centennial of the Paris Peace Conference of 1919. He continues to teach here and there in retirement from the University at Buffalo, with a semester stint in Singapore this fall.



# Ann Arbor Japan Week draws Record Crowds

This past summer the Center for Japanese Studies held its fifth annual Ann Arbor Japan Week, drawing record crowds of more than 1700 people at events celebrating Japanese culture from June 16th-22nd. The series kicked off at the Michigan Theater with CJS Director Kiyoteru Tsutsui and Japan Week coordinator Emily Canosa welcoming a crowd of 375 adults and children at a free screening of Studio Ghibli's *Ponyo*. A goal for the event series this year was to hold more offerings in Detroit, made possible through partnerships with the Detroit Institute of Art and the Detroit Public Library. Other events hosted at the Ann Arbor Public Library had more attendees than ever, necessitating a move to the lobby to accommodate over 200 community members in creating moss tray landscapes, making hand-rolled sushi, and enjoying the taiko performance by Godaiko Drummers.

The Center for Japanese Studies also enjoyed a new partnership with Minae Sawai of Grassroots Exchange Network - Japan (GEN-J), who worked with the Japan Society of Detroit Women's Club and the Ann Arbor Japanese Language Meetup Group to offer a kimono workshop followed by a cultural photo booth activity. Ms. Sawai also organized an exciting Bon Odori dance lesson as a part of the Retreat Series at Ann Arbor Summer Festival, which welcomed about 50 people—many clad in summer yukata—in spite of a rainy day.

This year the blooming of the satsuki azalea bonsai at Matthaei Botanical Gardens lined up with Ann Arbor Japan Week, and was promoted by CJS to the local community. This coincided



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with several related events in early June, including a tea ceremony and bonsai workshops. The Six Senses of Buddhism exhibit at the University of Michigan Museum of Art (UMMA) also ran throughout the month, which was featured in two Japan Week Family Art Studio activities put on by UMMA.





# Faculty Research Grant Recipients 2018-19

## Recasting Concrete Japan

Tsz Yan Ng - Assistant Professor, Taubman College

While embarking on a spring travel course in Japan and conversing with scholars, Professor Ng noticed that the relationship between Japanese craftsmanship and the shift from timber construction to concrete casting, though she could not find any translated literature that explains this



24 further. Professor Ng's proposed research will aim to uncover the missing link in the immaculate transition process from which Japanese architects switched from the familiar wooden material of timber to mastering concrete as a building material at unprecedented speed. Ng describes *Recasting Concrete Japan* as a research, translating, and writing project, in which she will mainly be focusing on the research and writing portion. The research project will be carried out in multiple stages led by Professor Ng and includes collaborations with Professor Katsuhiko Muramoto, a Japanese architectural scholar from Penn State University, and a graduate research assistant. The earlier stage of the research project will focus mainly on translating Japanese texts having to do with concrete construction and its disciplinary significance; this will be done with Muramoto. A trip to Japan will be in order once Ng selects a specific set of historical documents; the trip to the Japanese achieves will allow Ng to include graphic materials in this project. The completion of *Recasting Concrete Japan* will introduce never-before-translated versions of historical accounts of Japanese concrete building technology as well as spreading the disciplinary understanding of Japanese architecture outside of Japan.

## Brushed in Light: Calligraphy in East Asian Cinema Publication Subvention

Markus Nornes - Professor, Film Television and Media/LSA

Though they are but props in cinema, the presence of brushed words cannot be ignored. Professor Nornes's new book, *Brushed in Light: Calligraphy in East Asian Cinema*, will highlight the usage of calligraphy/ brushed words in films and production in Korea, Japan, Hong Kong, and the People's Republic of China. Nornes's book will be largely divided into three parts that together create a book like no other. The book begins with the history of calligraphy in early cinema and

follows it through the decades as it is continually rearticulated with the integration of new image technologies. It then transitions to defining the historical terminologies as well as the complex semiotics of East Asian writing systems, specifically Chinese, Korean, and Japanese and how the complexities are resources for filmmakers and screenwriters. The focal point for these chapters is how calligraphy makes meaning in cinema. The remainder of the book will move on to phenomenological and ontological questions related to the cinematization of calligraphy. In researching for his book, Nornes traveled to popular East Asian filmmaking centers to talk to directors, props men, and art directors of all generations to gather first-hand accounts of their experiences; interviews were also conducted with major calligraphers and calligraphy scholars in each region. The resulting product of his travel is a nuanced theorization of calligraphy and cinema. Professor Nornes envisions a horizontally designed book filled with quality blown up images as well as an electronic book with a link to a corpus that includes over 3000 images with some being photographs of studios, actual props, signs, letters, and the death mask of a famous director.

## Summer 2019 Art Exhibitions Copy Rights and Mari Katayama

Natsu Oyobe - Curator of Asian Art, University of Michigan Museum of Art (UMMA)

The University of Michigan Museum of Art (UMMA) plans to hold two major art exhibitions organized by Dr. Natsu Oyobe. The two exhibitions titled *Copy Rights: Copying and Creativity in East Asia* and *Mari Katayama* will be showcased in winter 2019 to 2020. *Copy Rights* examines the act of copying art in various ways and its importance in East Asia as it is deemed as an essential factor in providing a base for creative outputs. Not only will the exhibition carry funerary objects intended for the dead, Buddhist sculptures meant to spread religious beliefs, and objects with auspicious meanings, the exhibition will also display contemporary works by artists that have engaged in



# Toyota Visiting Professor and Visiting Scholar Updates

conversations of copying and originality in hopes of prompting discussion amongst the audience. The second exhibition, *Mari Katayama*, named after the artist Mari Katayama, will feature contemporary art that voices her personal story as a person of disability. Katayama utilizes props such as wigs and costumes to challenge societal views of disability as well as exploring more universal concerns of identity between people both able-bodied and disabled. Dr. Oyobe will also be traveling to Japan for two weeks to meet and finalize plans with Katayama for the exhibition. Additionally, Dr. Oyobe will also be visiting contemporary artists in Tokyo and Kyoto with plans of possible future acquisitions and researching strategies for showcasing and interpreting for UMMA's Japanese Collection.

## Point Prevalence Survey of Healthcare-Associated Infections, Antimicrobial Use and Multidrug-Resistant Organisms in Okinawa, Japan

*Payal Patel - Assistant Professor, Internal Medicine/Medical School*

With the outbreaks of serious infectious disease on the rise, the importance of public health and prevention methods cannot be ignored. Dr. Payal Patel hopes to be one of the several infectious disease physicians conducting implementation studies concentrating on antibacterial stewardship and infection prevention internationally. Prior to this, Dr. Patel has already established a research partnership with a team in India and collaborated with their antibacterial stewardship program; he has also worked with international collaborators in both Thailand and Japan. To add to his global public health research, Dr. Patel plans to work with a Japanese team led by Dr. Yasaharu Tokuda in Okinawa Prefecture, which gives the team an ideal mix of both rural and urban hospitals from which they can gather data. Dr. Patel hopes that the data collected will not only add on to a global public health effort but also

aid in Japan's lack of detailed recorded data in Healthcare-Associated Infections (HAI) as well as other types of infection that can develop when a patient is admitted in a hospital. Dr. Patel's research will further expand public knowledge on the prevalence of infections and nudge for better policy implementation to ensure that infection rates will be lowered going forward.

**OFRA GOLDSTEIN-GIDONI** (Tel Aviv University), Toyota Visiting Professor 2005-06, has had a productive year with regard to research relating to the ikumen phenomenon of "new fathers" and the current changes in Japanese family and the relationship between work and family life. She has published two refereed articles: "Working Fathers in Japan: Leading a Change in Gender Relations?"; *Gender, Work and Organizations*. (Accepted 13 May 19) and "The Japanese Corporate Family: The Gender Contract in Changing Society"; *Journal of Family Issues*, First published February 10, 2019.

**KAZUE MUTA** (Osaka University), Toyota Visiting Professor 2004, filed a lawsuit on 12 Feb 2019 against Sugita Mio, a member of the ruling Liberal Democratic Party. She and her three co-plaintiffs charged Sugita with defamation following Sugita's remarks on Twitter and in online videos that the scholars misused research funds. At issue in the suit is a research project entitled "Bridging and Networking between Academism and Activism in the pursuit of a Gender Equal Society" from April 2014 to March 2018, funded by The Japan Society for the Promotion of Science (JSPS).

**SATSUKI TAKAHASHI** (Hosei University), Toyota Visiting Professor 2015-16, had an article published in Japanese: "The Future of 'Fukushima Future.'" *The Japanese Journal of Cultural Anthropology* 82(3): 441-458.

**JULIA ADENEY THOMAS** (University of Notre Dame), Toyota Visiting Professor 2009-10, has two forthcoming books: *Visualizing Fascism: The Twentieth-Century Rise of the Global Right* (Duke University Press, 2020), co-edited with Michigan's Geoff Eley and featuring Michigan's Claire Zimmerman, and *The Anthropocene: A Multidisciplinary Approach* with geologists Jan Zalasiewicz and Mark Williams (Polity Press, 2020).

**J. KEITH VINCENT** (Boston University), Toyota Visiting Professor 2013-14, co-edited with Reiko Abe Auestad and Alan Tansman the volume "Reading Soseki Now," in the latest issue of the *Review of Japanese Culture and Society*. This edited volume grew out of "Soseki's Diversity," a conference that Vincent organized at Michigan as Toyota Visiting Professor. A companion volume in Japanese titled 「漱石の居場所」 will be published this fall by Iwanami Shoten. It includes essays by Reiko Abe Auestad, Pedro Thiago Bassoe, Andre Haag, Ken Ito, Robert Tuck, Sayumi Takahashi Harb, Brian Hurley, and Yoko Tawada as well as translations of Japanese essays on Soseki by Komori Yoichi, Karatani Kojin, and Miyazaki Kasumi, and two recently discovered pieces by Sōseki himself.

東京都立多摩総合医療センター  
**Payal Patel** 医師招聘  
2019年8月13日  
Dr. Payal Patelはミシガン大学助教授であり、内科・感染症科を専門とする医師です。4月に当院にいられたDr. Sanjay Saintとともに米国で医療関連感染症などを中心に臨床研究も発表にされています。今回、日本来日にあわせて当院にもお越しいただきご講演をいただきます。



当日の予定:  
12:00-13:00@401会議室  
研修区・指導医への1時間のランプレクチャー  
時間未定@病棟回診(詳細は当日までにご案内予定)  
多くの先生のご参加をお待ちしております。  
主催: 臨床研究・教育開発センター・感染症科





# TWCU Experience Report

by Vanessa Kiefer



I want to begin this report by expressing my sincerest gratitude to the Center for Japanese Studies for making study abroad a possibility for me. Attending the Tokyo Women's Christian University this summer was my first time travelling overseas, alone or otherwise. I have wanted to go to Japan for as long as I can remember, so this was an opportunity I could not pass up. However, I never could have imagined that a two-week experience would change my life so much.

Boarding an airplane for the first time was intimidating, but the flight crew was incredibly accommodating, including the pilot who stopped to talk to me before takeoff. Overcoming my lifelong phobia of flying was something I never imagined would be possible. Now I feel like I have limitless possibilities ahead of me, and hopefully after graduation I will have the opportunity to travel even more.

Walking around Tokyo was surreal to me. I come from a very small, rural village in Michigan, so the big city was like an entirely different world to me. Even the smallest things were impressive, especially being able to walk around safely at night.

The food was also amazing. Before this trip, I had never really gotten the chance to try authentic Japanese food. I tend to be a little picky and hesitant to try new foods, so I was a bit nervous at first, but everything I tried was so delicious that I quickly found myself totally enamored with the food.

More than anything else, though, I was moved by the people I met. Every person I met in and out of class was incredibly kind and helpful. My host family very quickly became like real family to me. My host mother and I walked together to the school

every day, and on my days off from class my host sister and I explored the city. They reminded me a lot of my own family, especially because they love dogs. All of our instructors were very kind too. Our classes all had a very relaxed atmosphere and every day was a lot of fun, even when we were tired at the end of a long day. When we joined the regular classes at TWCU, the instructors and students were incredibly welcoming. They were all eager to meet us and help us participate in class. My classmates and the graduate students that were helping out in class were all amazing people. We all got along great and, despite being a very shy person, I was able to make friends with everyone. Leaving was definitely the hardest part of the whole program. I spent the entire farewell party crying, partly because I was sad to leave and partly because I was so moved by the kindness everyone showed me over those two weeks.

I sincerely hope that the University of Michigan continues this program with the Tokyo Women's Christian University. I will never forget my experience there and I want other students to have the same opportunity in the future. It may not have been the longest study abroad program but, with its focus on community, it is unique. I feel like no other program would allow the students the same opportunity to bond with each other and the program staff.

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## From the Toyota Visiting Professor

# A Dream Come True

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the Stearns Collection's Virginia Martin Howard Lecture Series. This serendipitous opportunity was made possible by Dr. Lester Monts, who is the Director of the Stearns Collection of Musical Instruments, the former Vice Provost, and an Arthur F. Thurnau Professor of Music, through the introduction of Ms. Carol Stepanchuk, who is the outreach coordinator for the Stearns Collection and the International Institute. I welcome any opportunity to talk about the nohkan, an instrument with a sound that can pierce a silent hall and stop listeners in their tracks.

My time in Ann Arbor was like a dream, and a dream come true. I was surrounded by people who were receptive toward my research, which is commonly a controversial topic in Japan. I also cherish the friendships I made in Ann Arbor, especially in the International Institute over endless amounts of food (which inevitably led me to gain weight, but it was well worth it). I hope to visit again soon!

## Toyota Visiting Professor and Visiting Scholar Updates

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**REINHARD ZOELLNER** (University of Bonn), Toyota Visiting Professor 2003-04, has had a book published: *A History of Japanese-Korean relations from the beginnings to the present day* (Geschichte der japanisch-koreanischen Beziehungen. München: ludicium 2017). Several years ago, Zoellner's department acquired from Japanese benshi (film narrator) Kataoka Ichiro his collection of pre-war shellac disks. Last year, he received a three-year national grant for digitizing the 3,000 disks. This project is now underway.



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