



University of Michigan | 2020 Newsletter

# THE CENTER FOR JAPANESE STUDIES







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## From the Director

Oh, what a difference a year makes. 2020 has been surreal and I’ve attempted to write this message several times, having revisited outgoing Director Professor Kiyo Tsutsui’s upbeat greetings from years past with a mix of admiration and dismay: admiration for his generous, adept stewardship, which we’ll miss tremendously; dismay at how disorienting life has become since autumn of 2019. The world feels like an altogether altered place now, and even that seems like an understatement. A year ago CJS had the pleasure of welcoming Toyota Visiting Professor Levi McLaughlin to campus and hosting his “Bridging the Methodological Divide” conference; experiencing kabuki actor Kyōzō Nakamura and artist Mari Katayama as facilitated by UMMA’s Natsu Oyobe; co-sponsoring the “Art of the Camera” series in partnership with the Michigan Theater; celebrating the 50th anniversary of the Hikone-Ann Arbor relationship; holding an anime screening, with sponsorship support from the Japan Business Society of Detroit Foundation, to kick off our sixth annual Ann Arbor Japan Week; and, from a slew of imaginative entries, selecting our new CJS mascot, Yumishi, designed by Bokai Zhang. All of these events involved the cooperation of many people within and beyond U-M, attesting to the wonderful ways in which we customarily come together to craft memorable experiences.

But the global pandemic, economic fallout, and months of protests in the wake of violence against people including Breonna Taylor, Ahmaud Aubery, George Floyd, and Dominique Fells, threaten to overshadow these fond memories, foregrounding discord and injustice to a spectacular degree. Although the pandemic has for many brought these lethal asymmetries to light for the first time, it has for others merely reemphasized how precarious everyday life truly is when one cannot expect full rights, respect, safety—or even governmental competence. Throughout this pandemic, lots of lessons emerge about the endurance of xenophobia, fascism, and repressive policing, but so too have new styles of solidarity arisen in the aftermath of anti-Asian discrimination, anti-Black violence, and various overlapping forms of institutional neglect at local and international scales.

Given the difficulty of working through these complex issues, we’re lucky to have Professor Hwaji Shin, whose research deals with race and ethnicity in Japan, joining us this year as Toyota Visiting Professor. Professor Shin’s work on social movements and the colonial legacies of ethno-racial inequality in Japanese society has much to teach us not just about the plight of *zainichi* Koreans, but also kindred struggles

faced by marginalized populations across other regions and eras. For my part, I am committed to a diverse, equitable, and inclusive culture here at Michigan and within the field of Japanese Studies more broadly. Cynical, superficial claims of support now sprout like dandelions, but we also recognize the residues of past injustice in present-day suffering. Alongside anti-blackness, anti-Chinese discrimination has resurfaced with a vehemence that reminds us that enduring bigotry is not incidental, but routinely constitutive of the disciplines, institutions, and nations in which we work and live. And this is true both in the United States and Japan (as NHK’s racist BLM animation displayed). Therefore it seems worthwhile to interrogate these interlaced histories so as to redress the exclusionary practices that have defined for too long our sense of what’s possible.

The notion of a CJS community seems especially necessary to cultivate at this moment. The pervasive ideological and social fractures underscored across the last several months speak to the need for better—more rigorous, authentic, but also more humane—ways to share knowledge, beyond the habituated divides that haunt how we make sense of the world. No one is swooping to save us. Yet despite the unrelenting obstacles we now face, the time nonetheless seems ripe to reimagine how we want to learn, live, and relate to one another. For example, my short time as CJS Director has already been enriched by conversations with the International Institute’s Inclusive Culture Liaisons. These ongoing conversations will continue over the coming year as I develop Japanese Studies and Antiracist Pedagogy as a generative theme for research and teaching that engages an increasingly diverse audience.

On the one hand, the university-wide austerity measures under which we’re now forced to operate mean that much of the funding we rely on to sponsor programming and support members of our scholarly community has been frozen. I don’t believe in “doing more with less”—even though many of us have had to do so throughout our lives. I oppose this glib maxim because it can often require us to overwork to fill gaps that shouldn’t exist to begin with, such as when organizations’ mismanagement of priorities or resources demands those harmed by such decisions to scramble and pick up the slack. By necessity, we’ll need to do less with less: travel, hosting, outside speakers, in-person receptions, etc., are unfortunately all halted for now.

However, on the other hand, “less” doesn’t have to mean “worse.” Despite a reduced volume of activities or financial outlay we can still find ways to do good work and fulfill CJS’s mission. We will continue to adjust to various cuts, but some key aspects of what we do can continue more or less unscathed: the Undergraduate Advisory Board, Japanese Studies Interdisciplinary Colloquium, Ann Arbor Japan Week, and financial support for students among them. Moreover, even without cheery catered receptions, there are upshots to this scenario that buoy my optimism. One of them is a welcome turn more toward local resources for event programming. For example,

faculty members Allison Alexy, Erin Brightwell, and Christopher Hill have all published books this year and will be sharing their work as part of our revamped Noon Lecture Series.

Another upshot is our relatively untapped ability to connect with people virtually like never before. We can no longer take for granted our capacity to engage with each other in person, or with Japan through research travel and study abroad. This limitation holds great promise for spurring exchange and outreach both locally and globally as CJS attempts to foster inclusive intellectual community in new ways. Along these lines, Professor Robert Platt is organizing a new series called “Interstices: Mind the Gap.” Inhabiting the off-weeks left by gaps in our normal NLS schedule, this new experimental series embraces our need to pursue old or new endeavors amidst this alienating time of quarantine and social distance. Partly focused on those activities adjacent to our business as usual, this series explores “guilty pleasures” and “how-to” sessions that might provide a different register in which to cope, commune, and build skills in a non-intimidating context. Working in this register ideally lets us leverage our constraints, not just lament them, since they also fuel creative collaborative ways of thinking, making, and learning often unaddressed by lectures alone.

All to say, we at CJS are doing our best to navigate this ever-shifting terrain as resourcefully and gracefully as possible. In pursuing this goal, we invite all of our constituents to contribute to a culture of mutual thriving—even in cramped quarters. Our amazing staff members have been a joy to work with and continue to support our initiatives with inspiring wherewithal and good humor. I genuinely appreciate the opportunity to direct CJS, and value constructive input from all members of the CJS community. So feel free to reach out with suggestions you believe will enhance our collective efforts. Although I’m unsure what the future holds, I’m positive that sharing our best ideas will make CJS better.

Please take care, and wishing everyone a safe, successful year ahead,

Reginald Jackson





## News from the Publications Program

### *Coeds Ruining the Nation: Women, Education, and Social Change in Postwar Japanese Media*

Volume 87

Julia C. Bullock

In the late 1800s, Japan introduced a new, sex-segregated educational system. Boys would be prepared to enter a rapidly modernizing public sphere, while girls trained to become “good wives and wise mothers” who would contribute to the nation by supporting their husbands and nurturing the next generation of imperial subjects. When this system was replaced by a coeducational model during the American Occupation following World War II, adults raised with gender-specific standards were afraid coeducation would cause “moral problems”—even societal collapse. By contrast, young people generally greeted coeducation with greater composure.

This is the first book in English to explore the arguments for and against coeducation as presented in newspaper and magazine articles, cartoons, student-authored school newsletters, and roundtable discussions published in the Japanese press as these reforms were being implemented. It complicates the notion of the postwar years as a moment of rupture, highlighting prewar experiments with coeducation that belied objections that the practice was a foreign imposition and therefore “unnatural” for Japanese culture. It also illustrates a remarkable degree of continuity between prewar and postwar models of femininity, arguing that Occupation-era guarantees of equal educational opportunity were ultimately repurposed toward a gendered division of labor that underwrote the postwar project of economic recovery. Finally, it excavates discourses of gender

and sexuality underlying the moral panic surrounding coeducation to demonstrate that claims of rampant sexual deviance, among other concerns, were employed as disciplinary mechanisms meant to reinforce compliance with an ideology of harmonious gender complementarity and to dissuade women from pursuing conventionally masculine prerogatives.

This book will interest scholars of Japanese history and culture and, more broadly, scholars of media, education, and gender and sexuality studies. Written in accessible and engaging language that avoids jargon, it is also suitable for use in undergraduate courses.

**Julia C. Bullock** is Associate Professor of Japanese Studies in the Department of Russian and East Asian Languages and Cultures at Emory University.

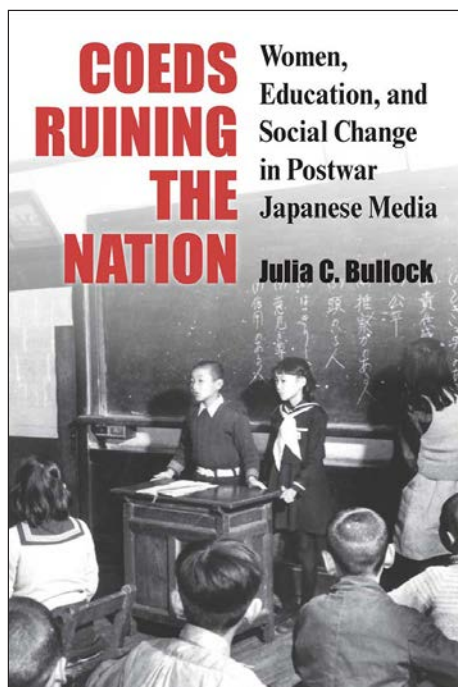
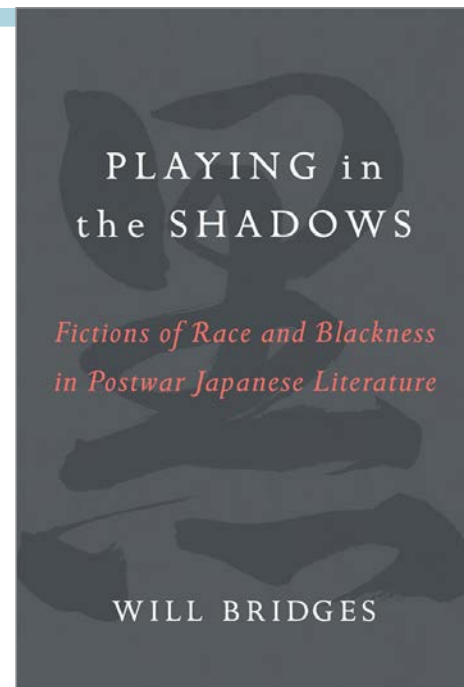
### *Playing in the Shadows: Fictions of Race and Blackness in Postwar Japanese Literature*

Volume 88

Will Bridges

*Playing in the Shadows* considers the literature engendered by postwar Japanese authors’ robust cultural exchanges with African Americans and African American literature. The Allied Occupation brought an influx of African American soldiers and culture to Japan, which catalyzed the writing of black characters into postwar Japanese literature. This same influx fostered the creation of organizations such as the *Kokujin kenkyū no kai* (The Japanese Association for Negro Studies) and literary endeavors such as the *Kokujin bungaku zenshū* (The Complete Anthology of Black Literature). This rich milieu sparked Japanese authors’—Nakagami Kenji and Oe Kenzaburo are two notable examples—interest in reading, interpreting, critiquing, and, ultimately, incorporating the tropes and techniques of African American literature and jazz performance into their own literary works. Such incorporation leads to literary works that are “black” not by virtue of their representations of black characters, but due to their investment in the possibility of technically and intertextually black Japanese literature. Will Bridges argues that these “fictions of race” provide visions of the way that postwar Japanese authors reimagine the ascription of race to bodies—be they bodies of literature, the body politic, or the human body itself.

**Will Bridges** is Assistant Professor of Japanese at the University of Rochester.



## News from the University of Michigan Museum of Art

UMMA closed its doors in the middle of March 2020 following the university-wide lockdown in response to the pandemic, and as of early August we do not have a clear plan to reopen. During this difficult time we are trying to connect with our audiences through a weekly email newsletter, *Art in Your Inbox*, that highlights topical artworks from UMMA’s collection and presents virtual exhibitions and educational resources created by UMMA staff. You can sign up for the newsletter via our website.

Last year we had two exhibitions showcasing Japanese art of the past and present: *Copies and Invention in East Asia* and *Mari Katayama* (discussed in the 2019–2020 newsletter). In conjunction with these exhibitions, UMMA and CJS partnered to organize two public events: “Mari Katayama: My Body as Material” (October 10, 2019), a lecture by and conversation with the artist Mari Katayama; and “Invitation to Kabuki” (November 19, 2019), a lecture and performance by actor Nakamura. Mari Katayama’s talk was part of the U-M Stamps School of Art and Design’s Speakers Series at the Michigan Theater, which invites internationally prominent art professionals to Ann Arbor. Katayama talked candidly about her life and art practice, which is informed by her disability. The audience, mostly U-M students, was captivated by images of her stark photographs and art installations. Nakamura Kyōzō lectured on the art of *onnagata* (a female-role actor) and demonstrated on the stage his step-by-step transformation into a female character. The highlight was a dynamic dance performance of *Shakkyō* (“Stone Bridge”), in which the lion, played by Naka-



Mari Katayama. Photo courtesy of UM Stamps School of Art and Design

mura, vigorously shook his long red mane in the air, to ecstatic applause. A photo of the performance is on the cover of this newsletter.

Also in 2019, a pair of Japanese screen paintings from UMMA’s collection was loaned to a major exhibition of Japanese art held at the National Gallery of Art in Washington D.C. that also traveled to the Los Angeles County Museum of Art. *The Life of Animals in Japanese Art* showcased some 300 works borrowed from Japanese and American public and private collections. The screen paintings, which feature the twelve animals of zodiac, are by Yoshikawa Kōkei, an early twentieth-century painter probably based in Kyoto. His *nihonga* style is in the



Installation view, *The Life of Animals in Japanese Art*, featuring Yoshikawa Kōkei (active 20th century), *Animals of the Zodiac*, 1924, six-panel folding screens, ink and color on silk. University of Michigan Museum of Art, Museum purchase made possible by the Margaret Watson Parker Art Collection Fund, 2003/1.383.1–2. Photo courtesy of National Gallery of Art

lineage of the Edo period’s Maruyama-Shijo school, known for its naturalistic depiction of animals and plants. These screen paintings were on display in UMMA’s Japanese art gallery when the exhibition’s co-curator, Dr. Masatomo Kawai (Director of Chiba City Art Museum) was visiting the museum to research other paintings in the collection. Impressed by the use of a naturalistic painting style to depict imaginary creatures, unique in this period, Dr. Kawai decided to include the screens in the exhibition. Other museums regularly seek to borrow objects in UMMA’s Japanese collection, a testament to its importance and high quality.

**Natsu Oyobe**  
Curator of Asian Art



# News from the Asia Library Japanese Studies Collection

**The Japanese Collection Under COVID-19**  
The University of Michigan Library closed on **March 13** in compliance with state-wide COVID-19-related restrictions. As all instruction moved online, we immediately began modifying the library service to make sure that faculty and students could continue studies and research with minimal interruption. We had spent the previous ten years building up the major digital collections of Japanese newspapers, reference databases, and E-books which helped us to meet the needs in this crisis to support faculty and students. The HathiTrust Digital Library has offered emergency temporary access to its digital copies of in-copyright works held in the library, allowing U-M users to access nearly 109,700 Japanese digitized titles held at Michigan.

**The Japanese Studies Librarian** also quickly negotiated with Japanese digital platform companies for a COVID-19 emergency offer of access to their databases and E-books to make them free for a limited time—not only for the U-M community, but also for the Japanese Studies community in North America and Europe. Meanwhile, the Japanese technical specialists worked on enhancing more than 5,000 Japanese catalog records without vernacular language in the Worldcat database. We carry on the Michigan tradition of playing a leadership role among Japanese librarianship since 1950.

## Students expanding horizons in the library

- An International Studies research class learned how to treat and read manuscripts in the Hussey papers special collection.
- Intermediate and advanced level Japanese classes explored the sea of diverse books in the stacks, enjoyed Tadoku reading, and presented them at the Bibliobattle.
- A Bowling Green State University Asia-research class returned to us from Ohio to once again use our “amazing resource” to pursue their research on Japan.

## Open talk on the history of the Japanese language (November 9, 2019)

Participants from the U-M campus and Ann Arbor community enjoyed a cultural autumn day with Professor Shinji Konno of Seisen University. He kindly brought his antiquarian collections from Japan to share with us. This event was supported by CJS which sponsored the Noon Lecture Series talk by Professor Konno on “History of Furigana” which drew an audience of more than 70 and packed the room. The lecture video is available online at the CJS website.



The U-M Asia Library is housed in the Hatcher Graduate Library.

**The library collection has grown** to form a firm foundation of scholarship and education. We have added 4,457 monograph titles (4,924 volumes) to a collection now numbering 341,039 monograph volumes including E-books. 762 media titles were added and we have now, with the cooperation of the Askwith Media Library, accumulated nearly 4,800 media titles on Japan. Our Japanese collection is the fourth largest among university libraries in North America.

**Digital resources** have become crucial for online education under COVID-19 emergency. Added to ours were 242 Japanese E-books, Kojien (広辞苑), 7th edition, and Bungei Shuju arkaibusu (文藝春秋アーカイブス) (1923-1932) along with *Cotemporary Japan Online: A Review of Far Eastern Affairs* and *Meiji Japan* online databases.

**Asia Library Travel Grant Awardees:** Stig Lindberg, Assistant Professor at Kyoto University; and W. Puck Brecher, Associate Professor at Washington State University.

**Guests (5)** faculty from Oberlin College, Waseda University, Dokkyo University, Den'enchofu Gakuen University, and the National Ethnology Museum.

Librarians and staff are working remotely while the threat of COVID-19 is present. Should you have any questions for the library, please contact [kyokotac@umich.edu](mailto:kyokotac@umich.edu).

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

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

# News from the Japanese Language Program

## スピーチコンテスト

2020年2月9日にミシガン州立大学において、第25回ミシガン日本語弁論大会が行われました。

ミシガン大学からは4名の学生が出場しました。カイ・ツァオ (Kai Zhao) さんが「僕に情熱をくれた夏」で総領事賞を、アリア・スラヤ・サレフディン (Aliah Suraya Binti Sallehuddin) さんが「食べ物みたいになりましょう」で金賞を、ニム・ムルガン (Nimalan Murugan) さん(「日本語を通して学んだスキル」)とジェームス・シェピック (Jim Shepich) さん(「失恋を乗り越えて」)がそれぞれ銀賞を受賞しました。

経済学専攻のカイさんは、日本での異文化教育・交流のインターンシップの経験を通して、忙しい大学生活で見失っていた自分の情熱を注げる活動—高校生のためのメンター活動—を再発見した経験、また自分のやりがいを見つけることの意義について話しました。

機械工学専攻のアリアさんは、多民族国家である母国マレーシアの「ママック」という多国籍食堂のスタイルや、様々な民族料理が混ざり合ったマレーシアの人気料理「パバニョニャ」を主題に、世界の異なる文化や人々が調和し平和な世界を作る大切さと、そのために一人一人ができることについて自分の考えを述べました。

神経科学専攻のニムさんは、日本語の授業を通して、日本語の能力を伸ばすだけでなく、円滑なコミュニケーションの方法についても学ぶことができたことと述べ、引っ込み思案で対人関係を築くのが難しかった自分が、どのようにしてアルバイト先の病院で患者との信頼関係を築いたかについて話しました。

化学専攻のジェームスさんは、自らの失恋体験から学んだことをジョークを交えて話しました。苦しい体験の中、家族や友達とのつながりを通して、本当の自分を思い出したと述べ、今の自分を受け入れる大切さを論じました。

参加者たちは何度も練習を重ね、心に残るスピーチをすることができました。スピーチ大会の参加は今までの日本語学習の集大成であり、他の学生のよきロールモデルにもなりました。

文責: Ayaka Sogabe, Yoshihiro Mochizuki and Yoshimi Sakakibara



左から Jim Shepich, Nimalan Murugan, Aliah Suraya Binti Sallehuddin, Kai Zhao

## ミシガン州日本語クイズ大会

ミシガン州は、全米第5位の学習者数(6000人余)を誇り、日本語教育が盛んな地域です。毎年様々な行事が行われていますが、最も大きな行事は「ミシガン州日本語クイズ大会(Michigan Japanese Quiz Bowl / MJQB)」です。MJQBというのはミシガンで日本語を学ぶ中高生たちが日本語や日本文化の知識を競うクイズ大会です。あいさつなど簡単なレベルから、非常に難しい文法を問うレベルまで、5つのレベルに分かれて競います。また、剣道や茶道など文化体験コーナーや、領事館・大学・留学機関の情報ブースもあり、一日でたくさんのお日本文化や大学の日本語プログラムの情報が学べる場にもなっています。

今年も2020年3月8日(日)に10校30チーム、103人の中高生たちがミシガン大学に集結して行われました。CJSを始めとする地域のご支援のもと、MJQBは毎年進化を続け、今年で27回を迎えました。ジャッジは大学の先生、スコアキーパーは大学生で、決勝戦では各大学の日本語プログラムが力強く宣伝されます。また、クイズ大会に参加した高校生が大学生になって、今度はボランティアとして参加する姿が多く見られます。このように今年もMJQBは「地域と日本語教育」「K-12と大学」を結ぶという意味で大成功を収めました。

文責: Yoshimi Sakakibara





Celebrating 50 Years as Sister-cities  
**Ann Arbor and Hikone, Japan**



2019 marked the 50th anniversary of the sister-city relationship between Ann Arbor and Hikone, Japan. To celebrate, CJS welcomed two very special guests to our Noon Lecture Series: Ann Arbor's own Mayor Christopher Taylor, and Hikonyan, the beloved cat mascot of Hikone. Mayor Taylor's lecture highlighted the history and importance of this sister city relationship, including his time at the August 2019 Goodwill Mission to Shiga (Michigan's sister prefecture) and Hikone. Mayor Taylor recounted his stay with Mayor Takashi Okubo of Hikone—who unknowingly lived in the same dorm together during their time as U-M students! The mayor even surprised the crowd with a beautiful performance of *biwa-ko shuukou no uta* ("Lake Biwa Song").

them to see both cities with a fresh perspective, stressing the importance of intercultural exchange. Lior shared that "we all live on one earth, and to learn and appreciate cultures other than our own is to open our minds to peace and happiness."

As an ambassador of the Hikone delegation, Hikonyan then took center stage to promote the continued relationship between our sister-cities. Attendees learned the origins of Hikonyan, including ties to the anniversary of Hikone castle and the inspiration behind the mascot's design—all while enjoying Hikonyan cookies and green tea from Shiga. This was followed by a meet-and-greet session where attendees could take pictures with the samurai cat mascot. Hikonyan's tour of Ann Arbor carried on with appearances at Ann Arbor Public Schools, the Ann Arbor District Library, and the Big House, before joining Mayor Taylor in a tree planting ceremony to commemorate the anniversary and continuation of this sister-city relationship.

The Mayor then introduced two Ann Arbor high school students, Tate Zeleznik and Lior Cooper, who participated in the Hikone-AA Exchange Program in 2018. Tate and Lior shared reflections on their time hosting a Hikone student in Ann Arbor and traveling to Hikone themselves. The experience allowed

Photos by Mark Gjukich.



# Professor William P. Malm Receives the Order of the Rising Sun, Gold Rays with Neck Ribbon from the Japanese Government

The Consulate General of Japan in Detroit describes his contributions as follows:

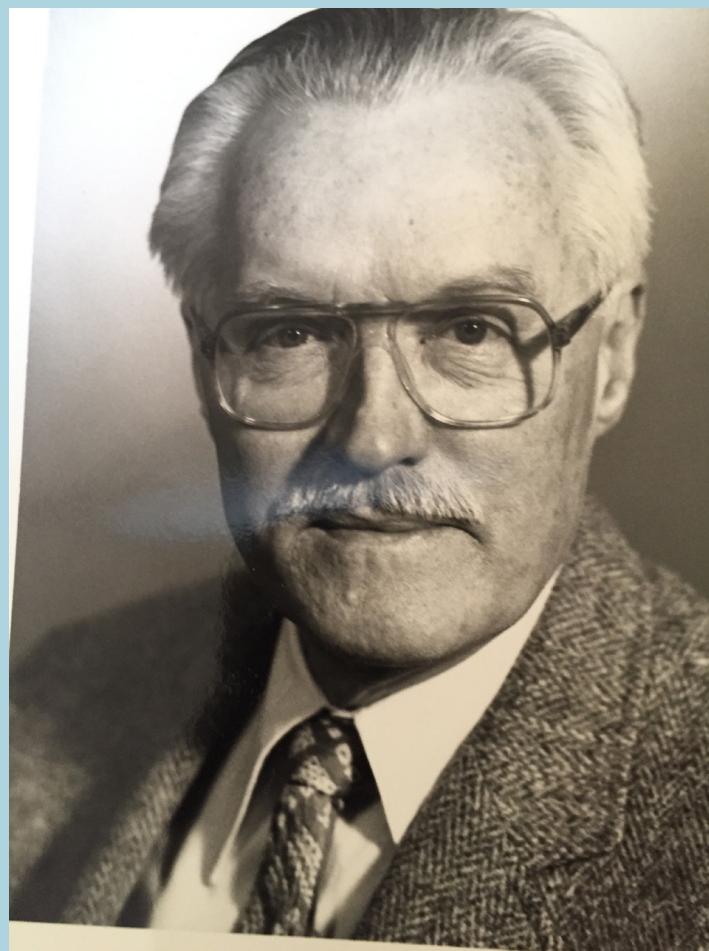
“Dr. William P. Malm earned a Ph.D. in musicology at UCLA in 1959, with dissertation research focused on the music of Japanese theater. This led to the publication of *Japanese Music and Musical Instruments*, the first English-language study on the subject. Through this book, Dr. Malm introduced to the western world various types of Japanese music (including religious music, folk music, gagaku, nohgaku, and kabuki music) and musical instruments (such as the biwa, shakuhachi, koto, and shamisen).

In 1992, he was awarded the Fumio Koizumi Prize for Ethnomusicology, in recognition of his achievements in the ethnomusicological study of Japanese music.

Dr. Malm taught music for half a century, including 34 years as a member of the University of Michigan music faculty.

Through his teaching, research, performances, publications, and presentations around the world, Dr. Malm has made significant contributions to academic exchange and the strengthening of the relationship between Japan and the United States.”

Please join us in congratulating Professor Malm for this wonderful recognition of his accomplishment!



# 2020 Malm Award Recipients

Founded by a grant from the University of Michigan Office of the Provost, the William P. Malm Awards for Outstanding Student Writing in Japanese Studies honor Professor Emeritus William P. Malm, a long-time faculty member of the Center for Japanese Studies, the leading ethnomusicologist of Japan and one of the founders of the field of ethnomusicology in the United States.

Since 2010 the Malm Awards have sought to encourage and recognize exceptional writing on Japan. Two awards are bestowed annually, one for an outstanding paper by an undergraduate, and the other for an outstanding paper by a graduate student. Students are nominated for this award by a CJS Faculty Member or Associate. The CJS Admissions and Fellowships Committee selects award recipients from the nominations.

## Graduate Prize: Hannah Muniz (MA in Japanese Studies, Class of 2019)

*Yi Yang-Ji's Yuhi: Translation and Critical Introduction*

Nominated by Professor Jennifer Robertson:

“A stellar scholar, Ms. Muniz translated for her MA in Japanese Studies, the novella, yet untranslated into English, of the late Korean-Japanese author, Yi (Lee) Yang-ji (1955-92) titled *Yuhi*, the Korean name for the androgynous protagonist.... Ms. Muniz’s remarkable sensitivity to sensorial nuance, arguably a marked feature of “Japanese” literature, makes her an ideal translator of the subtle, shape-shifting aspects of *Yuhi*, especially the tense relationship between both *Yuhi*’s split Korean and Japanese identities and *Yuhi*’s sex/gender ambiguous being.... In her critical introduction, Ms. Muniz provides an essential introduction to the *Zainichi* (“residing in Japan”) Korean minority and their (often autobiographically-informed) fiction, which serves “as a vehicle for safely expressing...anxieties, fears, and frustrations.”.... Ms. Muniz has a promising future ahead as a translator and talented writer.”



## Undergraduate Prize: Jiayin Yuan (BA in Psychology, International Studies, and Asian Studies, Minor in Business, Class of 2020)

*Named Swords in The Tale of the Heike: Decline, Failure, and Death*

Nominated by Professor Erin Brightwell:

“Framed as a study of the “named” swords in the fourteenth-century classic, “*The Tale of the Heike*,” Jiayin Yuan’s honors thesis is an ambitious inquiry into how authority and legitimacy are symbolized and mobilized in “war tales,” the canonical genre of medieval narrative prose. Taking “named swords” as characters in their own right, all the while attending to historical context, Jiayin’s analysis weaves provocatively between material culture and literary studies. Pursuing this path, Jiayin challenges her readers to think about objects and the stories told both about and through them; in so doing, her creative yet consistent reading sheds light on some of the partially buried narratives that lend “logic” to the “*Heike*.”.... Simply put, in terms of maturity, scholarly acumen, and sheer effort, this is one of the finest undergraduate papers I have seen in my five years at Michigan.”





## Reflection on my academic year as the TVP

by Levi McLaughlin

12 First, let me express my profound gratitude to the staff at the Center for Japanese Studies. Convivial conversations and unending support from Yuri Fukazawa, Robin Griffin, and Barbara Kinzer made my academic year at CJS entirely enjoyable. All three worked tirelessly to ensure that I had everything I needed to carry out my work. Thanks also to Do-Hee Morsman, whose steady oversight ensured that I never got lost in U-M's administrative tangle, and to Sally Huang, our redoubtable student helper. How I already miss my little office at CJS!



I am of course especially grateful to CJS Director Kiyoteru Tsutsui, who was kind enough to steward my acceptance as the 2019-2020 Toyota Visiting Professor. I feel so lucky to have intersected with Kiyo at Michigan, to have had the chance to create an exciting Japanese studies event with him, and to have benefited from his expertise. How fortunate I was also to have Allison Alexy, Micah Auerback, Erin Brightwell, and Reggie Jackson as my Japanese studies interlocutors, along with so many others in Asian studies. I learned as much drinking Michigan's peerless craft beer with U-M luminaries and visitors as I did in more formal conversations. The CJS speaker's series brought in too many invaluable conversation partners to mention.

My academic year passed quickly, but I realize now, writing from seemingly endless Covid lockdown, that the Center allowed me to pack in so many activities. Let me list a few highlights.

Support from CJS allowed me to initiate one of the most professionally rewarding experiences of my life. In fall 2019, Kiyo and I put together a multi-day interdisciplinary conference called "Bridging the Methodological Divide: Devising Collaborative Quantitative and Qualitative Research Projects on Japan." This event grew out of frustrations I have felt keenly about how the study of Japan remains siloed. That is, scholars trained

in different methodological approaches may share an object of inquiry but never carry out sustained conversations that lead to innovative collaboration. From October 31 to November 2, 2019, Japan specialists from anthropology, business, economics, history, political science, religious studies, sociology, and other disciplines came together at U-M from across North America, Europe, and Japan to work across disciplinary gaps. All of us learned immense amounts from one another, and I hear back regularly from participants who have perpetuated connections made over this fruitful weekend to continue participating in one another's panels, work together on publications, and carry out other exciting ventures. It is our hope that the "Bridging" weekend serves as a model for ongoing cross-disciplinary Japan research.

Shortly after "Bridging," CJS support enabled me to make a short yet crucial research trip to Japan. My work considers the intersection of religion and politics in contemporary Japan. This research involves long-term ethnographic fieldwork with a range of religious and political actors. Sustained engagement with local-level practitioners and influential leaders has allowed me deep access to religious and political circles that are ordinarily closed to outsiders. Thanks to CJS support, I was able to fly to Tokyo to attend a massive public celebration of the new emperor's enthronement. The formal enthronement ceremony was closed to all but a few VIPs, but a massive pub-

lic display attended by the imperial couple and Prime Minister and entertained by famous musicians and a cast-of-thousands parade was organized by the influential lobby group Nippon Kaigi. I was granted a front-row seat at this event. My experience of this grand spectacle combined sensory overload by sound and vision with intimate conversations with Nippon Kaigi members, who kindly introduced me to intricacies of their organization. My forthcoming work on Japanese religion and politics was greatly enhanced by this brief but invaluable excursion.

My work on religion / politics junctions was also greatly enhanced by a chance to teach the University of Michigan's talented students. In fall 2019, I led a seminar titled "Strange Bedfellows: Religion and Political Activism in Japan." Ten students contributed fascinating work on numerous topics, including constitutional law, religious dimensions of postwar Japanese fiction, definitions of "Shinto," and many others. We all benefited from guest speakers who Zoomed into class, notably Jolyon Thomas from the University of Pennsylvania, who spoke to us about religious freedom as a legal category, and Mark Bookman, who awoke before dawn in Tokyo to give us a thrilling lecture on disability activists and the intriguing Buddhism-linked origins of their protest movement.

In Spring 2020, I was able to make the most of my Toyota sponsorship by visiting several Toyota offices. First, Erin Brightwell and I were welcomed by Greg Laskey, Vice President of Purchasing at Toyota North America. He guided us through the R&D facility at Saline, MI, and discussed the company's many fascinating initiatives for employee development and community outreach. This meeting led me to a singular chance to visit Toyota's primary North American headquarters in Plano, Texas. At the Plano HQ, Holly Dieterle, a Vice President of Quality Management facilitated my visit to the company's Quality Education Center, which is ordinarily out of bounds to all but Toyota employees. I remain grateful to Toyota for these unique opportunities, for the kindness of their staff, and for the generosity that made my academic year at Michigan possible.

Otherwise, spring 2020 seemed to pass in a blur. Like everyone else, my grand plans were compromised by coronavirus shutdown. Until March, life fell into a wonderfully productive rhythm at the CJS office. Support from Keiko Yokota-Carter



Conference participants. From left to right: Erin Brightwell, Nick Kapur, Jim Raymo, Kay Shimizu, Erica Baffelli, Robin LeBlanc, John Treat, Celeste Arrington, Dan Smith, Mark Rowe, Levi McLaughlin, Amy Borovoy, Aike Rots, David Ambaras, Kiyoteru Tsutsui, Ulrike Schaede, Erin Chung, Charles Crabtree, Chika Watanabe, Yusaku Horiuchi, Kate McDonald, Phillip Lipsky, Megumi Naoi, Yuri Fukazawa, John Lie, Nate Smith, Hiroki Takeuchi; Allison Alexy (not pictured)

and Dawn Lawson at U-M's wonderful library enabled me to make significant progress on a second book as well as a number of articles and chapters. As a result, 2020 will see something of a bumper crop of publications, a welcome dividend that would not have been possible without the time and material support I was so fortunate to receive as last year's Toyota Visiting Professor.

I am sad to let this opportunity go, but I remain deeply grateful to everyone at CJS for making my stay in Ann Arbor such a precious memory.



Megumi Naoi, Associate Professor of Political Science, University of California, San Diego, presenting at *Bridging the Methodological Divide*



# A New Face for CJS! Yuru-chara Design Contest

by Robin Griffin



*Yuru-chara* are popular mascot characters that represent various regions, organizations, and events in Japan. The Center for Japanese Studies recently welcomed two of the most well-known *yuru-chara*—Kumamon of Kumamoto Prefecture, and Hikonyan of Shiga Prefecture—to our lecture series on campus, promoting their respective regions and their ongoing relationship with Ann Arbor and the state of Michigan. The U-M Japanese Language Program, too, had started introducing *yuru-chara* in the classroom, encouraging students to create their own characters. With local buzz around *yuru-chara* growing, an important question was raised: Why doesn't CJS have its own *yuru-chara* yet?

To find this new face of CJS, we implemented our first-ever “*Yuru-chara* Design Contest.” Modeled after the success of a similar contest run by the Japan Center for Michigan Universities, we invited U-M students, alumni, affiliates and fans both local and abroad to submit character designs. After a thorough review process, over 70 fantastic submissions were eventually narrowed down to three finalists. The first place prize and title of CJS mascot went to...

## Yumishi!

“Yumishi”, submitted by Bokai Zhang! Yumishi (ユミシ) is a U-MICH wolverine that is fascinated with Japanese culture. He loves to travel in his maize & blue yukata and a wooden backpack. From this backpack he can pull all kinds of tools for any occasion, including a trusty bow (弓, “yumi”) and fude brush-style arrow. He dreams to have one day tasted all the good sashimi plates in every Japanese city—while also inviting speakers to Ann Arbor for Noon Lectures!

Yumishi is already hard at work promoting CJS activities and programming. We're looking forward to seeing him around the CJS office and on social media!

## From the artist

I love to help produce graphics when others are in need, so I thought this contest should be fun. My design started with me thinking “it has to be a Wolverine! And a nice friendly one.” I remembered the various activities that our sensei arranged and also different events held by CJS—they are far beyond the language itself, it's really a comprehensive Japanese experience. That's the inspiration for the backpack that Yumishi has, which allows him to pull out anything he wants. My classmates in Japanese also helped out commenting on my design ideas and offering their advice. The naming was one of the bigger uncertainties. I was passing ideas back and forth with CJS. We finally settled on

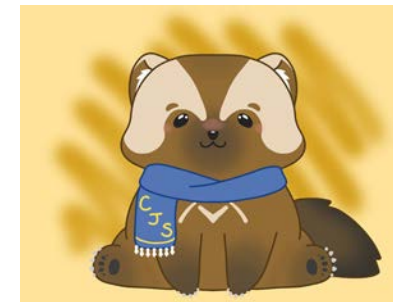


Yumishi since it's the closest to “Umich”. Yumishi in Japanese could mean a person that operates a bow, so he got a bow. So what he really is, is my reflection of studying Japanese at U-M.

**Bokai Zhang** is a rising sophomore who studied intensive Japanese II in the LSA Residential College. He is planning on majoring in Molecular, Cellular, and Developmental Biology, but also enjoys practicing art and drawing in a Japanese manga style. He is learning Japanese so that he can communicate with Japanese doctors in his future career in medicine, and also someday publish a manga of his own.



Bokai Zhang's winning contest entry



Second place: Abrielle Fretz (U-M alum), “Kuzurine”

Abrielle is a U-M alumni currently working at the Department of Molecular and Integrative Physiology on the U-M medical campus. While earning her degrees at U-M, she took Japanese courses and participated in many cultural events, which introduced her to CJS.



Third place: Lisa Cao (U-M rising junior), “Risucchi

Lisa is a U-M sophomore in Computer Science and Art & Design. In her free time, she does digital illustration as a hobby and freelance work, specializing in anime-style art. She's also taking 3rd-year level Japanese classes to connect with Japanese artists on Twitter.



Some of the many wonderful entries we received





The CJS Noon Lecture Series serves an important function within our scholarly community. It provides an opportunity for faculty, undergraduate and graduate students, and members of the general public to be introduced to the work of scholars in Japanese studies, and it offers a forum for all of these parties to share ideas and exchange views on a diverse range of topics related to the study of Japan.

Sadly, this year, the program was curtailed in March, due to the COVID-19 university shut-down. Before that happened, we were delighted to have a schedule of great lecturers coming to us from as far away as Boston and Japan. The Fall 2019 series began with a lecture on Japanese game music by Professor Matthew Thompson of the U-M School of Music, Theatre & Dance, and further included Professor Ian Buruma, from Bard College, who discussed “Reeking of Mud: Japanese Counter-Culture in the 1960s and ‘70s,” and Professor Shinji Konno of Seisen University, Japan, speaking on the “History of Furigana.”

In Winter 2020, Professor Ryo Sahashi of the University of Tokyo came to lecture on “China-Japan U-S Trilateral Relationship on East Asia Order: History and Prospects,” Professor Meghan Jones of Alfred University in New York presented “The Tea Bowl as a Microcosm of Modern Japanese Ceramics,” and Professor Morgan Pitelka of UNC-Chapel Hill discussed “Reading Medieval Ruins: A Material History of Urban Life in 16th-Century Japan” among multiple guest speakers.

We enthusiastically look forward to continuing this successful series with our Fall 2020 program, by providing our lectures via webinar rather than in on-campus venues.

Please check out the events page on our website ([ii.umich.edu/cjs/news-events/events.html](http://ii.umich.edu/cjs/news-events/events.html)) for lecture information and for webinar sign-up links.

While many students enter Japanese studies with a specific career goal in mind, many also feel unsure as to how best to approach Japan-related positions and companies in their job search. In light of this, CJS partnered with Ikigai Connections and the Hinoki Foundation to host a “Japanese Jobs 101” workshop—an evening of presentations, advice, and discussion for students interested in applying Japanese language and culture skills to a career. Guest speakers included Kasia of Ikigai Connections, Dr. Anne Hooghart and Andy Gilman of the Hinoki Foundation, and Minae Sawai of the Grassroots Exchange Network of Japan in Michigan (GEN-J Michigan). With beginnings in fields like music and entertainment, language education, and the automotive industry, each speaker shared a “senpai story” of their career trajectories to help better inform and inspire future job-seekers.

The talk then moved to tips for those just entering the Japanese job market. Speakers emphasized the importance of flexibility and fluidity, including being open to new opportunities and testing the waters with internships and other related projects. Another key point was that of networking and understanding of business culture, with tips on how to brush up online professional profiles and hold a successful conversation in formal Japanese. Ultimately, the group highlighted the importance of discovering and developing one’s *ikigai*—a calling or passion—and pursuing it in their career.

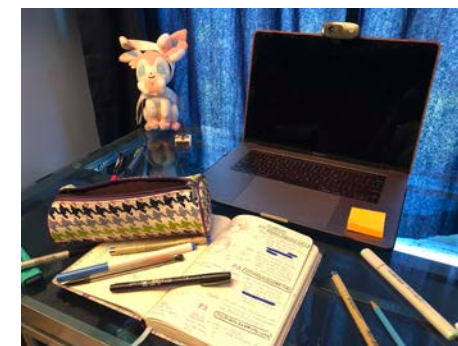
To close, students and faculty had the opportunity to chat with the panel in Q+A and breakout sessions. Students not only received personal advice on their career goals, but also an opportunity to further develop their resume and networking skills. Lively conversations carried on after the formal event drew to a close, as students were eager to apply what they learned to their job search.

# Student Interns “Abroad” ...via Zoom

**Katherine Majeske** (Art & Design, Asian Languages & Cultures; Class of 2021)

*Kyoto Arts & Crafts University, English Tutor*

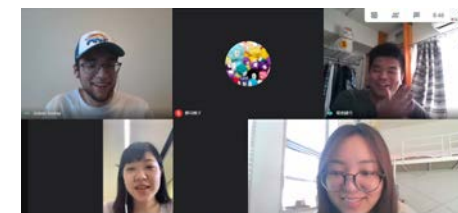
The transition to an online internship was new for me; I had never conducted English tutoring from the confines of my bedroom. The outbreak of COVID-19 brought a wealth of struggles to us all, but I was pleased to find the students I was working with were still interested in learning. In the beginning we were all a bit shy, but by engaging in conversations focusing on our interests and opinions, it became easy to speak openly. Positive reinforcement and showing interest encouraged students to speak independently, and by the end of the internship students were much more comfortable with questions directed toward them. I enjoyed the experience very much.



**Gideon Sochay** (History, Education in Global Context; Class of 2021)

*Kyoto Arts & Crafts University, English Tutor*

This summer, I had the privilege of working with students from Kyoto Arts and Crafts University in a sort of English conversation circle. Before this summer, my experience was limited to physical classrooms, and after the internship was moved online, I was unsure of what to expect. Despite my uncertainty, the experience was an absolute joy. Working with eager learners and peers legitimately brightened my day. Whether it was a discussion of different foods, tourist spots, or even melancholic caterwauling at the difficulties of language, every discussion enriched the lives of all of us involved. Even in unexpected circumstances and across oceans, meaningful education and interpersonal connection is doable.



**Yun Zhai** (Statistics & Economics; Class of 2022)

*CExcel, Marketing Intern*

I am currently working on the international market team of CExcel (also known as China Telecom), mainly managing the Japanese Market. My role is reaching out to potential customers online to promote our products and also making plans every week to ensure every group member is working on their KPI to push the project forward. This experience has given me a very good understanding of Japanese culture, including how Japanese students go abroad and how they choose cellular plans if they are given incentives. I am currently contracting with several Japanese YouTubers studying in the US, and I have really enjoyed this internship where I can use my language skills and also learn the field I am interested in.

**Hongting Zhu** (Computer Science & Engineering, Art & Design; Class of 2021)

*JLL, Technology, Data, & Information Management Intern*

This is a special year for a lot of people, especially those who are entering the job market, with me being one of them. Due to the pandemic, cancellations of internships have



caused great distress to the new grads. However, much to my surprise, the program coordinator was quick to respond, and the company decided to offer me a chance to intern remotely. I was mostly working on the technical team, and the mentors, Serkan-san and Kaneko-san prepared a plan within a week to make sure I could transition into work smoothly. They were forgiving about my lack of language skills and tried to communicate as much as possible despite the difficulty of a huge time difference. Suzuki-san, another member, was also friendly. She offered great advice in terms of programming and professional practices. I was treated as a formal employee where we had weekly meetings and regular check-ins to report progress and reflect on issues. Overall, I am grateful for the collective effort made by the company and our coordinator Robin that ensured a meaningful period of time, and an internship for me that made the fullest of my summer.



# New CJS Podcast: "Michigan Talks Japan"

by Allison Alexy



MICHIGAN TALKS JAPAN

If you are looking for educational and accessible content, please consider checking out the Center's new podcast "Michigan Talks Japan." I genuinely enjoy podcasts about many topics and listen to them throughout the day—while doing housework or at the grocery store. I learn a lot while listening and realized that CJS's Noon Lecture series offered an incredible opportunity to create a podcast focused on new and exciting work being done in our field. With support from CJS Director Dr. Kiyo Tsutsui, and working as a team with CJS's Robin Griffin and librarian Justin Schell, in winter term 2020 we recorded interviews with five scholars who visited

campus to present Noon Lectures. The conversations last from 40 minutes to just over an hour and range over the guests' publications, research experiences, and reflections on the field of Japanese Studies. Among the first five guests we see a broad range of research disciplines—religious studies, political science, ethnomusicology, ceramics, and history.

Our plan to record interviews with any willing Noon Lecture presenter necessarily changed with the COVID-19 pandemic. Starting in early March, as U-M moved online, the Noon Lectures had to be cancelled and our recording space in the Shapiro Design Lab was closed. Since then, we've transitioned to recording interviews with willing scholars using online platforms. Although the sound quality isn't quite as predictable, I am deeply grateful for the opportunity to continue scholarly exchanges and public engagement during this era of social distancing. I am pleased to contribute to CJS efforts in representing new research in Japanese Studies both to scholars and the wider public. To those ends, and to make the podcast accessible to more listeners, we are working now to translate episodes into Japanese.

Please check out the podcast on any of your favorite podcasting platforms or the CJS website: [ii.umich.edu/cjs/podcast](https://ii.umich.edu/cjs/podcast)

We welcome your comments and feedback!



# Faculty Updates

**MICHAEL D. FETTERS, MD, MPH, MA**, Director, Japanese Family Health Program and Professor of Family Medicine, continued in his service as Chairman, Japan America Society of Michigan and Southwest Ontario. The Japan America Society was established in 1989 to support Japan-American relations by encouraging the development of a common understanding. The Michigan and Southwest Ontario chapter is part of a network of 38 Japan-America Societies across the country. He also continued as lead investigator on the Shizuoka-University of Michigan Advanced Residency Training, Exchange and Research in Family Medicine (SMARTER Family Medicine) Project which is entering the 11th year of collaboration. In partnership with the Shizuoka Family Medicine Training Program and the Department of Family and Community Medicine, Hamamatsu University School of Medicine, the program is based in the U-M Japanese Family Health Program and promotes culturally adapted family medicine training appropriate for the Japanese medical setting. As family medicine is an emerging field in Japan, the project's aim is to help train early career physicians with the skills to be a physician for the whole family, revive community healthcare, and provide effective primary care. Additionally, the program supports the growth of primary care research including a current project examining the similarities and differences in the approach to care of dementia in Japan and the United States. Dr. Fetters served on the editorial advisory board of the Journal of General and Family Medicine of the Japan Primary Care Association.

**CHRISTOPHER HILL** Associate Professor, Asian Languages and Cultures, delivered lectures in 2019-20 based on his current research on postwar Japanese writers' responses to the decolonization

of Asia and Africa. At the Free University of Berlin, Columbia University, and the University of California at Los Angeles he spoke on the Japanese delegation to the Conference of African and Asian Writers held in Tashkent in 1958, the first great cultural event of Afro-Asian solidarity. At the University of Chicago and in another talk at Columbia, he spoke on the novelist Oe Kenzaburō's participation in the Afro-Asian Writers Association and its impact on his fiction.

**GREG LAURENCE**, Associate Professor, School of Management, University of Michigan-Flint. New publication: Lawrence, G. A., Fried, Y., Yan, W., and Li, J. (2020). "Enjoyment of work and driven to work as motivations of job crafting: Evidence from Japan and China." *Japanese Psychological Research*, 62(1), 1-13 (DOI: 10.1111/jpr.12239).

**YOSHIHIRO MOCHIZUKI**, Japanese language lecturer, was again invited to give a lecture and a workshop for professional translators who are new to the field during the 2019 Japanese Automotive Translation and Interpretation Seminar. Japan Association of Translators invited him and organized the seminar at Dublin Integrated Education Center in Dublin, OH, on November 16, 2019.

**MARKUS NORNES**, Professor, Asian Languages and Cultures, was invited to give lectures at Columbia University, Kanagawa University, and the Yamagata International Documentary Film Festival. He organized the CJS Japanese film series on cinematography (see the article in this newsletter), and a program of early experimental films from Taiwan for the Ann Arbor Film Festival (unfortunately, it was cancelled because of COVID-19). In the fall of 2019, Nornes organized a major conference, Kinema Club XIX in Ann Arbor. This brought nearly the entire

field of Japanese film and television studies to Ann Arbor to discuss the state of the field and the way forward. The event commemorated the 20th year of Kinema Club's formation, which had the same self-critical theme and also took place at the University of Michigan. This fall, his new book, *Brushed in Light*, will be released from University of Michigan Press. The subject is calligraphy in East Asian film, and it will be accompanied by a 3,000-image online corpus of frame enlargements. Nornes is now turning to his next book, a critical biography of filmmaker Masao Adachi.

**ENDI POSKOVIC**, Professor, Penny W. Stamps School of Art and Design. Working in collaboration with Tomomi Kano and Hisashi Kano, Professor Endi Poskovic introduced traditional and experimental methods of paper-making and water-printing to the students in ARTDES 300 Exploring Japanese Paper-making and Water-printing. In addition to building skills for creative output and experimentation in this class, students from across the Stamps School, as well as 10 Stamps faculty, about 25 visitors from the Japanese Business Society of Detroit, and LSA faculty and students participated in the production of paper during Fall 2019 semester. A selection of these works was on display at Stamps School Street Gallery. The visiting artists Tomomi Kano and Hisashi Kano introduced a range of methods of processing organic *mitsumata*, *gampi* and *kōzo* fibers for use with hand-made suketas for traditional and contemporary approach to Japanese *washi*. The students responded well with a written paper reflecting about the process, experience of making *washi* and collaborating with the Kano senseis. This experience enabled the students, the Stamps School, and

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# Faculty Updates

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the University of Michigan community to familiarize themselves with the complex process of organic farming, natural processing of plants for papermaking, and their application in art and design. More at [stamps.umich.edu/creative-work/stories/mindfulness\\_from\\_scratch](https://stamps.umich.edu/creative-work/stories/mindfulness_from_scratch)

**JENNIFER ROBERTSON**, Professor Emerita, Anthropology/History of Art/Art & Design/Women's Studies, retired as Professor Emerita in January 2020 and is now living in West Seattle. In February, she presented an invited lecture, "Robo-Sexism and the Un-Uncanny Valley: Gendering AI and Robots in Japan and the United States," at the Donald Keene Center of Japanese Culture, Columbia University. Her other invited talks, originally scheduled between March and April (Jansen Lecture in Japanese Studies, Princeton; University Lecture, Cornell; and invited lectures at the University of Minnesota and Montana State University), have been rescheduled for 2021 due to the pandemic. Robertson was invited

to serve as a Visiting Professor/Fellow of Tokyo College, a "think tank" within the University of Tokyo in Fall 2020-2021 although the exact dates now depend on the COVID-19 situation. Among her new publications are 1) "Gota: Corporeal Aesthetics and Robotic Exoskeletons in Japan," pp. 5-20. *Designing Humans, Designing Robots*. Cathrine Hasse and Dorte Marie Søndergaard, eds., London & New York: Routledge, 2020, and 2) "Robots and Religiosity: Japanese Perspectives on Spirituality and Science," pp. 39-43. *AI: More than Human*. London: Barbican Centre, 2019. Robertson was awarded a Cal French Faculty Grant (2019-2024, History of Art, U-M) to support her ongoing research on the popularization of eugenics in modern Japan. In Seattle, she is Affiliate Professor status in Anthropology and Japanese Studies, University of Washington.

**NICK TOBIER**, Professor, Stamps School of Art & Design. Ishinomaki Laboratory announced a Made in Local partnership with Professor Nick Tobier and the Detroit-based Brightmoor Maker Space. Initiated in 2017 by Brad Hammond, Ishinomaki Laboratory has been engaging with students and faculty from the University of Michigan as a part of the Ishinomaki-Detroit Collaborative, a transnational alliance of community-based ventures and non-profits in Ishinomaki, Miyagi prefecture and Detroit, Michigan. As our Detroit-based counterpart, the Brightmoor Maker Space became a close partner in an annual exchange of technical know-how, experiences, and cultures. Now the Bright-

moor Maker Space joins design studios in Manila, London, Hong Kong and Berlin. A bit different from our other Made in Local partnerships, Ishinomaki Laboratory will not be collecting any design or brand licensing fees from the Brightmoor Maker Space; rather, our focus will be on supporting the training of a new generation of woodworkers as they learn production and business skills through the manufacturing and promotion of our designs. Products will initially be made with pine wood and made available for sale in the Detroit Metropolitan Area. From Ishinomaki Lab: "This project has been over six months in the making, delayed by the COVID-19 pandemic, yet made even more timely/important by the current social upheaval in the U.S. and around the world addressing systemic racism. As a furniture brand, as designers and makers, as fellow human beings, we hope to support long-term change via #MadeInLocalDetroit, because #blacklivesmatter. More from us on this via IGTV at [instagram.com/tv/CBMa1m7n\\_ii/](https://instagram.com/tv/CBMa1m7n_ii/)



# Alumni Updates

**PAULA CURTIS** (PhD, History, 2019), presently a Postdoctoral Research Associate and Lecturer in History at Yale, hosted a virtual version of her Association for Asian Studies 2020 roundtable *The "Rebirth" of Japanese Studies*. This digital roundtable showcased statements by diverse early career scholars on their experiences at institutions in different countries, seeking to generate productive discussions about the future of Japanese Studies and how scholars at all levels can support one another while creating a more inclusive and sustainable field. Submissions were received from 41 individuals around the world. To read statements from the virtual event and read more about its goals, see: Virtual Roundtable: The "Rebirth" of Japanese Studies ([prcurtis.com/events/AAS2020/](https://prcurtis.com/events/AAS2020/)); "Embracing the Rebirth of Japanese Studies, #AsiaNow ([asianstudies.org/embracing-the-rebirth-of-japanese-studies/](https://asianstudies.org/embracing-the-rebirth-of-japanese-studies/)).

**MOLLY DES JARDIN** (MSI, 2011; PhD, Asian Languages and Cultures, 2012) began a new career in data science in March 2020 and is now working as Data Integration Specialist at the Annenberg Public Policy Center, University of Pennsylvania. She also published a chapter with Michael P. Williams on their collaborative work developing the Penn Libraries' East Asia Comics Collection, "Building a Japanese Manga Collection for Nontraditional Patrons in an Academic Library" in *The Library's Guide to Graphic Novels* (ALA, July 2020).

**ANDREW GILLMAN** (BA, Asian Studies, 1989), professional translator/interpreter, has been appointed Shiga Prefecture Promotion Coordinator in Michigan, by Governor Taizo Mikazuki of Michigan's sister-state of Shiga prefecture in Japan (initial appointment term: Feb. 2020 to Feb. 2023). He also became President of the Hinoki Foundation Board of Directors

on July 1, 2020, after serving five years as Corporate Secretary.

**GEORGE W. GISH, JR.** (MA, CJS, 1967) recently completed a 4-year term as the Board of Trustees Chair of Yamanashi Eiwa Gakuin, Kofu, Japan, which just celebrated the 130th anniversary of its founding as the only girls' school in Yamanashi Prefecture. It now includes three child-care/kindergartens, a girls' junior and senior high school, and a coed college and graduate program. During this same period, George also served as interim chancellor and college president.



George has also just completed 15 years as head of the International Community Development program founded by Edogawa City, Tokyo, in 2004. This eastern ward of Tokyo has a population of nearly 700,000, which now includes over 35,000 non-Japanese residents, mostly from other Asian nations. As a result of this program, there has been increased cooperation between Japanese and foreign residents in enhancing the multi-cultural vitality of Edogawa City, which just elected its first India-born city council member.

Without the foundation in Japanese cultural and linguistic skills gained at CJS, George says that he would not have been prepared to make these contributions to Japanese society. His training

in Japanese music under William Malm, also led to George becoming the founder of the Society to Promote the Heike Biwa Tradition in 1969. At that time, Tateyama Kogo was the only remaining performer who had mastered the entire oral repertoire. When the Society celebrated its 50th anniversary last year, there were more than 20 performers passing on this tradition to the next generation.

Many of George's cross-cultural experiences were included in "Wonderful Difference," the book he authored in Japanese which was published by Gakken Shuppan, Tokyo, in 2004. George continues to live in Tokyo with his wife Yoko, who served as Japanese assistant in the U-M Asia Library during their time in Ann Arbor.

**JOHN THOMAS GREGERSEN** (MA, CJS, 1977), former Cultural Director of the Morikami Museum and Japanese Gardens in Delray Beach, has been honored by the Government of Japan with the Order of the Rising Sun, Silver Rays - one of the highest ranking honors awarded to civilians who have contributed to the strengthening of bilateral relations between Japan and other countries.

A resident of Delray Beach, Gregersen received the honor from Consul General of Japan in Miami Kenji Hirata at a celebration hosted by the Morikami Museum and Japanese Gardens. Gregersen has held several positions at the museum during his tenure, first as Assistant Curator in 1978, and retiring after 35 years of service as Cultural Director in 2013.

"This is one of the most prestigious honors granted by His Majesty the Emperor of Japan," said Consul General Hirata. "Thanks to Mr. Gregersen's efforts, the museum built up their collection and

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# Alumni Updates

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received a multitude of grants for exhibition development and artifact conservation, including numerous grants from the National Endowment of the Arts and the Henri and Tomoye Takahashi Charitable Foundation.”

Since his retirement from the Morikami, Gregersen has continued researching the history of Japanese colonies in Florida, especially the Yamato Colony, and is revising a manuscript on the subject. In addition to this manuscript, he is writing an article on the Middleburg Colony and Florida’s Japanese immigration controversy of 1913. With the assistance of fellow former Morikami employee Reiko Nishioka, Gregersen has recently completed an English translation of a Japanese language book about the Yamato Colony titled *Yamato Colony: The Pioneers Who Brought Japan to Florida* by author Ryusuke Kawai.

Gregersen previously received the Foreign Minister’s Commendation by the Japanese Foreign Ministry and the Consulate-General of Japan in Miami in March, 2014. The original museum building at Morikami Park was also named in his honor in recognition of his contribution to, and long career at, the Morikami Museum.

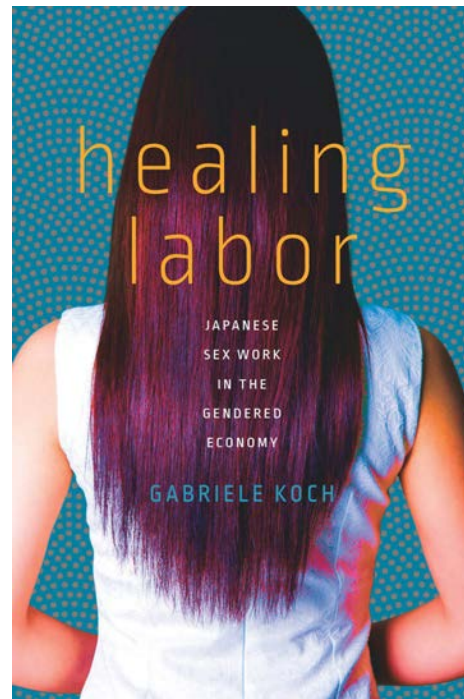
A native of Detroit, Gregersen attended Michigan State University and received a bachelor’s degree in anthropology. He later obtained a master’s degree in Japanese Studies from the University of Michigan.

**GLENN HOETKER** (PhD, Business Administration, 2001) is the inaugural Director of the Centre for Sustainability and Business at Melbourne Business School ([mbs.edu/centre-for-sustainability-and-business](http://mbs.edu/centre-for-sustainability-and-business)). The goal is to improve the financial and social performance of

organizations through environmentally sustainable strategies and operations. It will embed sustainability across research, education and industry partnerships at Melbourne Business School.

**ANNE HOOGHART** (BA, Asian Studies, 1989; MA, CJS, 1995) was appointed to the Board of Directors, and will continue in her role as Educational Research Coordinator, for the Hinoki Foundation.

**GABRIELE KOCH** (PhD, Anthropology, 2014) recently published her first book, *Healing Labor: Japanese Sex Work in the Gendered Economy* (Stanford University Press).



**HIROAKI MATSUSAKA** (PhD, History, 2019) in the academic year 2019-20, taught and conducted research at the University of California, Los Angeles as a Terasaki Postdoctoral Fellow, and is now excited to start a new position as Assistant Professor of History at Texas A&M University-Corpus Christi.

**YOSHIKUNI ONO** (PhD, Political Science, 2010) will be joining the Faculty of Political Science and Economics at Waseda University as a professor in September and is looking forward to working with their outstanding faculty and students. Please stop by her office at Waseda when you come to Tokyo.

**HANNA PETERSON** (MA, CJS, 2020) has been pursuing freelance writing for the past few months and is currently finishing an internship with IGNITE Digital Marketing Solutions (an Osaka-based company). She is presently working on an e-book guide for foreigners living in Japan that should be published this fall.

**ANN SHERIF** (PhD, Asian Languages and Cultures, 1991) designed a digital exhibit “Popular Protest in Postwar Japan: The Antiwar Art of Shikoku Gorō” in collaboration with Oberlin College Libraries. The exhibit explores influential books created by Shikoku Gorō (1924-2014) in collaboration with networks of artists and citizens around Hiroshima. These artists sought to illuminate pathways to civic engagement in democracy. The exhibit situates socially committed grassroots art—books, paintings, poems, posters, sketches, plays, and photographs—in local and transnational social movements from 1945 to 2020. Suitable for courses on History, Asian Studies, Art, Politics, and Peace Studies.

**MICHIO UMEDA** (PhD, Political Science, 2011), currently an associate professor at Faculty of Global Media Studies of Komazawa University, is very happy to announce that his article “The Politics of Aging: Age Difference in Welfare Issue Salience in Japan 1972–2016,” is now published from *Political Behavior* in July 2020.

# A “Virtual” Ann Arbor Japan Week



It was an atypical summer to hold the sixth annual Ann Arbor Japan Week, from the uncertainty surrounding the global COVID-19 pandemic, to rising protests across the country against systemic racial discrimination. With the former came restrictions on in-person gatherings and events, and with the latter came the desire to elevate protesters’ voices over that of celebration. While challenging circumstances, we felt that now more than ever, families would be looking for accessible activities that promote intercultural awareness and appreciation. We then began work on the first ever “Virtual” Ann Arbor Japan Week — a week-long series of online content, activities, and resources surrounding Japanese culture from June 14-20.

Not unlike AAJWs of the past, the series kicked off with a free film screening with Michigan Theater. This year’s choice was *Okko’s Inn*, a somber yet heartwarming story that nearly 100 households were able to stream directly from their own

computers. From there the week took off into a series of live-streamed events, including lessons on bon-odori song and dance with partners at GEN-J Michigan and the Ann Arbor Summer Festival (A2SF), origami classes with GEN-J Chicago and the University of Michigan Museum of Art (UMMA), and Japanese storytelling with Momo and the Ann Arbor District Library (AADL). Families also had access to online resources that included koto performances, calligraphy demonstrations, and even a lesson on how to draw Totoro from Studio Ghibli producer, Toshio Suzuki!

While we missed celebrating with you all in person this year, this new take on AAJW was a refreshing reminder that the spirit of cultural engagement knows no boundaries. With these new online offerings now in our repertoire, we’re looking forward to seeing what future Japan Weeks have in store.

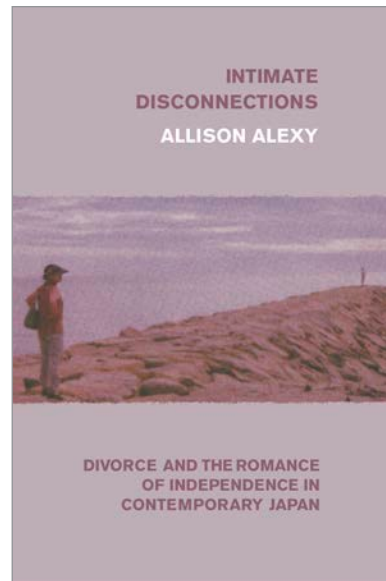




# Faculty Publications

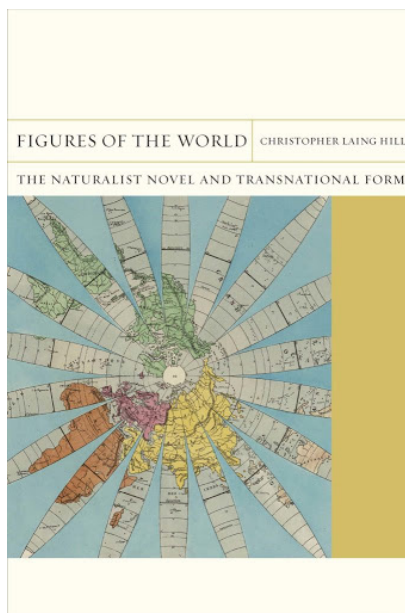
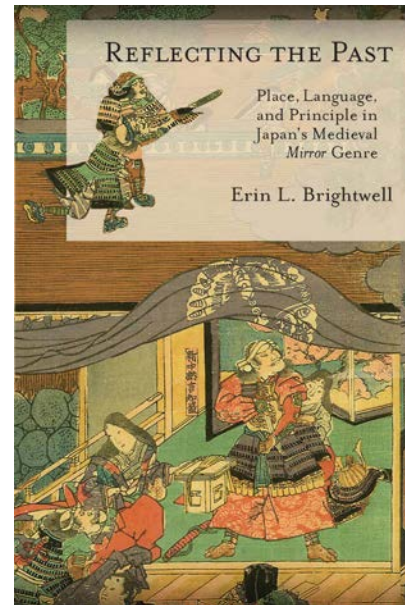
**Allison Alexy**, assistant professor in the departments of Asian Languages & Cultures and Women's & Gender Studies,

published a new book, *Intimate Disconnections: Divorce and the Romance of Independence in Contemporary Japan* (University of Chicago Press). The book examines divorce as a moment of personal and familial transition, situated within a broader context in which previous norms, social contracts, and implicit guarantees are no longer secure but might nonetheless remain attractive to some people. It traces how people are trying to figure out what they want—in a marriage, in family relationships, in life—at the same time that they struggle with manifesting those needs and desires in relationships with other people. *Intimate Disconnections* argues that when considering divorce, Japanese men and women often struggle to reconcile tensions they perceive between intimacy, connection, and dependence. As people try to decide what reasons justify ending a marriage, connection and dependence become defining yet unstable measures by which to judge the quality, security, and success of intimate relationships. These framing terms reflect the intersection of ideologies surrounding romantic love, Japanese cultural models for relationality, and the increasing popularity of neoliberal ethics privileging individuality and personal responsibility. Based on ethnographic work with men and women, and told through deeply personal narratives, *Intimate Disconnections* describes both the legal process and social transitions surrounding divorce, providing a complex portrait of people balancing the risks and possibilities of intimate relationships in an era when divorce is ever more common. The book is available for sale but also, thanks to the TOME program, as a free digital downloadable (open access) version from the University of Chicago Press site: [bibliopen.org/p/bopen/9780226701004](https://bibliopen.org/p/bopen/9780226701004).



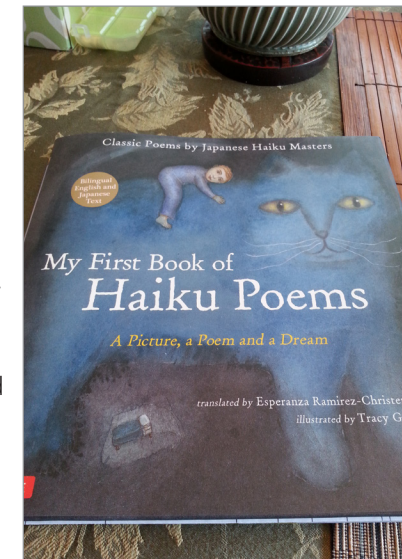
historiography in medieval Japan, an age at the time widely believed to be one of irreversible decline. Drawing on a decade of research, including work with medieval manuscripts, it analyzes a set of texts—eight *Mirrors*—that recount the past in an effort to order the world around them. They confront rebellions, civil war, “China,” attempted invasions, and even the fracturing of the court into two lines. To interrogate the significance for medieval writers of narrating such pasts as a *Mirror*, Erin Brightwell traces a series of innovations across these and related texts that emerge in the face of disorder. In so doing, she uncovers how a dynamic web of evolving concepts of time, place, language use, and cosmological forces was deployed to order the past in an age of unprecedented social movement and upheaval. Harvard University Press, 2020.

**Christopher Hill**, Associate Professor, Asian Languages and Cultures, published a book on naturalist fiction, *Figures of the World: The Naturalist Novel and Transnational Form*. The book was published by Northwestern University Press in July 2020. It traces the history of this kind of realistic fiction from its origins in France in the 1860s to its adoption in many parts of the world by the early twentieth century, including an important school in Japan that gave rise to the “I-novel” and influenced writers in Korea and China.



**Esperanza Ramirez-Christensen**, Professor Emerita of Japanese Literature, 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 evoked paintings she had done earlier without knowing that the kindred Japanese poems existed. She showed 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 last year 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. Each haiku is featured on its own page in Japanese *kana/kanji*, Romanized transcription, and in the new English translation. On the opposing page, the corresponding painting appears, occupying the whole page. Also included 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, a helpful introduction to the contextual history of haiku, and biographical entries for the poets. Intended for the K-12 schools, the book is also of great interest for adult readers due to its unprecedented, highly poetic juxtaposition of a modern painting with classical Japanese haiku, and its collectible quality. With good reviews and sales, it has gone into a second printing.



# Film Series Update

## The Art of the Camera

The Center for Japanese Studies at the University of Michigan has the oldest Japanese film series in the world, having started back in the 1960s. This year, we once again teamed with our local art house, the Michigan Theater, for a series celebrating the stunning work of Japan's great cinematographers. Each week we focussed on a new cinematographer, beginning the screenings with mini-lectures on the biography and particularities of each artist.

Starting in January, our cinematographers included Kazuo Miyagawa (*Rashomon* [1950] and *Ugetsu* [1953]), Yuharu Atsuta (*An Autumn Afternoon* [1962]), Yoshio Miyajima (*Harakiri* [1962]), Shigeto Miki (*The Downfall of Osen* [1935]), Shigeyoshi Mine (*Tokyo Drifter* [1966]), Masaki Tamura (*Lady Snowblood* [1973] and *Tanpopo* [1985]).

This was an amazing tour of Japanese cinematographic history. Our oldest film, Mizoguchi's *Downfall of Osen*, was one of the last silent films in Japan. To be precise, it was a “sound version,” or *saundo-ban*. This was a silent/sound hybrid, as the filmmakers recorded a *benshi* and used that as the soundtrack. Actually, CJS planned to show the film with a live performance by the great *benshi* Ichiro Kataoka; unfortunately—in what now feels like an omen for what was to come—he was unable to join us in February, just weeks before the Michigan lockdown.

Starting with this lovely sequence shot photography by Miki, we enjoyed the luminous images of Miyagawa, the playful color of Atsuta's rigorous work for Ozu, the experimental interventions of Miyajima, Mine and Tamura. It was a stunning ride through the history of Japanese cinema.

Understandably, when COVID-19 hit our state, we had to cut the series short. We were ultimately unable to show Yutaka Yamazaki's *Nobody Knows* (2004) and Akiko Ashizawa's *To the Ends of the Earth* (2019). Yamazaki even recorded an introduction to his work for our screening. However, the series was a great success, so we are exploring ways of finishing it off this fall, whether in-person or virtually.



# Toyota Visiting Professor and Visiting Scholar Updates

**MARIKO ANNO** (TVP, 2018-19) (Tokyo Institute of Technology) has a forthcoming book entitled *Piercing the Structure of Tradition: Flute Performance, Continuity, and Freedom in the Music of Noh Drama* (Cornell University Press, 2020). This first English-language monograph on the nohkan (Noh flute) investigates flute performance in Noh as a space for exploring the relationship between tradition and innovation. She performed the nohkan in two English-language Noh with Theatre Nohgaku: *Emily* in London (text by Ashley Thorpe; music by Richard Emmert); and *Phoenix Fire* in Tokyo (text/music by Kevin Salfen), a production that had to postpone its US-Japan tour due to COVID-19.

**TAKESHI HAMANO** (Visiting Scholar, 2017-18) Currently Associate Professor in Sociology at the Faculty of Humanities of the University of Kitakyushu, Japan with a major research interest in the transformation of the perceptions of the family in contemporary Japan. The year at CJS led to the successful 2019 publication of his book titled *Marriage Migrants of Japanese Women in Australia* from Springer. Next up for him is a book translation of *Intimate Disconnections*, recently published by CJS faculty member Allison Alexy.

**SHUHEI HOSOKAWA** (TVP 1994-95) retired from the International Research Center for Japanese Studies (“Nichibunken”) this March. His book, *Sentiments, Language, and the Arts: The Japanese-Brazilian Heritage*, in Japanese on Japanese-Brazilian culture was published in 2008 by Misuzu Shobo (the Yomiuri Literature Award) and is now available in English by Brill: [brill.com/view/title/54405](http://brill.com/view/title/54405).

His lifetime project on music history from Perry’s Black Ship to 1945 will be published this fall, titled *Kindai Nihon no Ongaku Hyakunen* (A Hundred Years of Music in Modern Japan) by Iwanami Shoten (4 vols.).

**FUMIKO MIYAZAKI (UMEZAWA)** (TVP, 2000-01) recently published (together with Kate Wildman Nakai and Mark Teeuwen) *Christian Sorcerers on Trial: Records of the 1827 Osaka Incident*, from Columbia University Press. The volume translates the dossier of a dramatic case in which three women and three men were investigated and executed as Kirishitan. In addition to the testimonies of the principals and many of their associates, the volume also includes accounts of rumors about the incident that circulated at the time and later retellings.

**EMIKO OHNUKI-TIERNEY** (TVP, 1995-96). Her recent publications include the following:

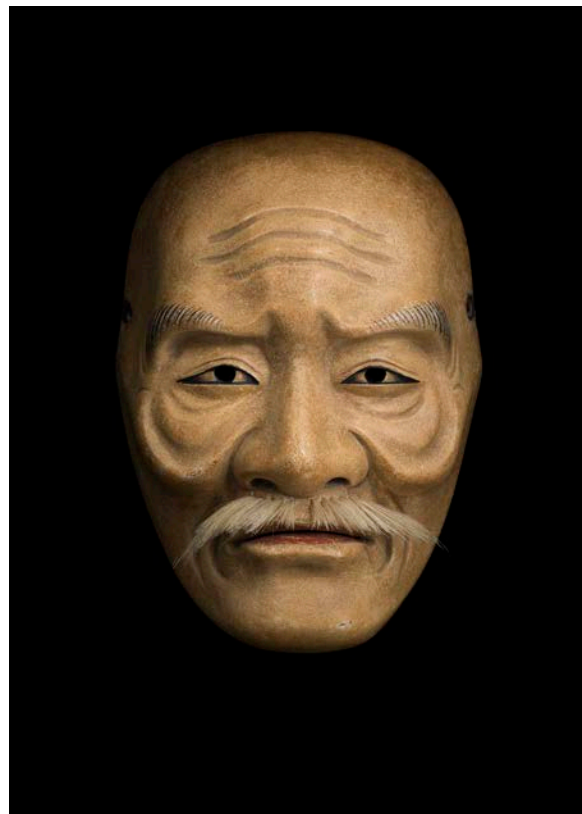
2020 「人殺しの花」 岩波書店。

2019 The Japanese Monkey: Shifting nature/culture boundaries. In *Au seuil de la forêt: Hommage à Philippe Descola, l’anthropologue de la nature*. In Geremia Cometti, Pierre Le Roux, Tiziana Manicone et Nastassja Martin, eds. Paris, Tautem. Pp. 778-793.

2019 Pure Obsession. Review article of Cherry Ingram: *The Englishman Who Saved Japan’s Blossoms* by Naoko Abe. Penguin Random. Pp. 552-553.



John Oglevee (Herbert Jones) and Mariko Anno (nohkan) performing in *Emily*. Courtesy of Margaret Coldiron.



Kanō Jigorō Mask for *Phoenix Fire*. Mask by Hideta Kitazawa. Courtesy of Sohta Kitazawa.

2019 The Militarization of Cherry Blossoms. In *Militarization Reader*. R. J. González, Gusterson, & Houtman, eds. Pp. 143-148. Duke University Press.

She also helped organize three sessions on the Ainu for the November, 2019 American Anthropological Association meeting in Vancouver, and was a discussant for the panel “Toward the Establishment of a Network for Ainu and Indigenous Studies in North America.”

**KAZUHIRO SODA** (2016-17 TVP). His latest film *Zero* (original title: 精神0, 2020, 128 minutes, Observational Film #9) received the Ecumenical Jury Award at the Berlin International Film Festival in February. Because of the pandemic, the film was released online first and then in cinemas in Japan.

**JULIA ADENEY THOMAS** (TVP, 2009-10) spent last year writing about the grim issues of fascism and the Anthropocene. *Visualizing Fascism: The Twentieth-century Rise of the Global Right* (Duke, 2020) is an edited collection arguing that fascism was (and is) a global phenomenon. *The Anthropocene: A Multidisciplinary Approach* with Mark Williams and Jan Zalasiewicz (Polity, 2020) shows that all disciplines need to grapple with our new Earth System. “The Blame Game: Asia, Democracy, and Covid-19,” [asiaglobalonline.hku.hk/blame-game-asia-democracy-and-covid-19](http://asiaglobalonline.hku.hk/blame-game-asia-democracy-and-covid-19) and “Why the Anthropocene is not Climate Change and Why it Matters” [asiaglobalonline.hku.hk/anthropocene-climate-change/](http://asiaglobalonline.hku.hk/anthropocene-climate-change/) also appeared. She’s now on the lookout for cheerful topics.

**MELANIE TREDE** (TVP, 2011-12) (Heidelberg University, Germany) is co-curator of the exhibition “Love, Fight, Feast: The Dynamics of Japanese narrative art” (working title) set to open on September 10, 2021 at the Museum Rietberg in Zurich (Switzerland). The exhibition features roughly one-hundred Japanese paintings, prints and printed books, textiles, lacquer, ceramics, and metal works from the thirteenth to the twentieth century from European public and private collections. A special feature is a number of new discoveries including a set of six handscrolls rendering the Shuten Dōji story on silk with exquisite pigments; the multi-mediality is another feature, including a linear digital navigator (to experience illuminated handscrolls “hands-on”), as well as a multi-faceted movie program. This will be the first show in Europe to focus on this significant aspect of Japanese Art in a holistic way. A richly illustrated exhibition catalog in English and in German is currently “in the making” with co-curators Dr. Khanh Trinh (Museum Rietberg, Zurich), and Professor Estelle Bauer (INALCO, Paris).



Center for Japanese Studies  
International Institute  
University of Michigan

Weiser Hall  
500 Church Street, Suite 400  
Ann Arbor, MI 48109  
TEL: 734.764.6307  
FAX: 734.936.2948  
EMAIL: [umcjs@umich.edu](mailto:umcjs@umich.edu)  
WEB: [ii.umich.edu/cjs/](http://ii.umich.edu/cjs/)

Director: Reginald Jackson

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Project Coordinator: Robin Griffin

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Weiser Hall  
500 Church Street, Suite 400  
Ann Arbor, MI 48109

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