

伝書
DENSHO

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Center for Japanese Studies

International Institute
The University of Michigan



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From the

Director



As I begin my year as interim director of the Center for Japanese Studies, I see my main task as sustaining both the people and the programs that give CJS its meaning and purpose. I am enormously grateful for the remarkable staff who keep the Center thriving like a well-tended garden and for the extended community of students and faculty who make it a vital and dynamic place.

This new beginning is also an opportune moment to take stock of the programs and events that stand out in the year just passed as well as the current year. Over the past academic year, CJS observed the one-year anniversary of the 2011 earthquake, tsunami, and nuclear disasters in Japan with a special showing of the documentary film, *Fukushima: Memories of a Lost Landscape – Part 1*, with introductions by Markus Nornes, Chair of Screen Arts and Cultures, and the filmmaker, Matsubayashi Yoju who traveled from Tokyo for the occasion. Mieko Yoshihama, Professor in the School of Social Work, organized an exhibition titled “PhotoVoice: 3/11 Disasters through Women’s Lenses,” based on her “participatory-action” research project to document a world shattered by catastrophe in the photographic language of ordinary women from northeastern Japan.

On my own trip to Japan this past May, I was particularly struck by the continuing emotional toll the Fukushima nuclear accident has taken on people not just in Tohoku, but all over Japan, especially on the young who must reimagine their future on fragile ground. At the same time, I admired the determination and resourcefulness of those who, in the aftermath of disaster, have ventured into public spaces to express their views and create new solidarities. Reflecting back on

Fukushima and *PhotoVoice*, I see that it was precisely the image of creativity in the face of trauma that made these visual documents so moving. Over the course of the year, CJS hosted several Noon Lecture speakers who helped us make sense of the antecedents and aftermaths of the disaster, from how nuclear energy plants are “sited” in Japan to issues of compensation in the wake of calamity.

CJS also sponsored a number of memorable events last year including an international conference on the “Early Modern ‘Medieval’: Reconstructing Japanese Pasts” organized by Professor Hitomi Tonomura (History) and a lecture/performance of “The Tale of Heike” by Kyoto-based master *biwa* (a Japanese lute-like instrument) performer, Yoko Hiraoka. The classical music theme returned in a lecture-demonstration on “Space and Time in Japanese Music” by Bill Malm, Emeritus Professor of Ethnomusicology here at the University of Michigan.

I would also like to recognize several recent departures and arrivals in the CJS community. A little over a year ago, we bid farewell to Kenji Niki who retired after twelve years of distinguished service as librarian and curator of the Japanese collection in the Asia Library. It is our pleasure to welcome Keiko Yokota-Carter who took up the position of Japanese Studies Librarian late this summer. From her years at University of Washington’s East Asia Library, Keiko brings her expertise not only in Japanese studies, but in information literacy more broadly.

We also said good-bye to Melanie Trede, our 2011-12 Toyota Visiting Professor, who returned to the Institute of East Asian Art History at Heidelberg University this past May

after a lively and productive year. In August, we welcomed her successor, Okada Mariko as the Toyota Professor in Residence for the 2012-13 academic year. Mariko received her PhD from the Graduate School of Literature at Waseda University with a concentration in Japanese traditional dance in 2011. Alongside her academic career, she has spent the last two decades in training to become adept in Japanese dance (Inoue School), traditional music (shamisen and drums), and the preservation of cultural artifacts (books, monument rubbings, textiles). Given this rare combination of talents in scholarship, performance, and artisanship, we can anticipate that Mariko’s presence will enhance the intellectual and cultural life on campus this year.

At the U-M Museum of Art, Natsu Oyobe (a 2005 PhD in Art History from U-M) begins her second year as Associate Curator of Asian Art with an exhibit of spectacular lacquer ware objects from Japan and the Ryūkyū Islands. In addition, Natsu is curating a rotating exhibit of an unusual collection of eighty-four “Orchid Prints” from the Museum’s permanent collection, an exhibit that began last fall and continues through next summer.

This year also marks the 30th anniversary of Bruce Willoughby’s tenure as Executive Editor of CJS Publications, a unique small press that has contributed to shaping the field of Japanese studies with its long list of monographs and translations. Since 1982, Bruce has overseen the expansion of the publication program with major titles in literature, language, history, art history, women’s studies, and religion.

CJS has long been known for its signature film series. This past summer saw a marathon weekend retrospective



From the *Executive Editor*

of films by Tai Kato, a director and writer known for *jidaigeki* (period dramas) and *yakuza* films. During the fall term, Markus Nornes, orchestrated an extraordinary cinematic event: the silent films of Ozu Yasujiro accompanied by live music and a professional *benshi* (narrator), Kataoka Ichiro who is spending the fall term and part of the winter term in Ann Arbor. Kataoka-san also performed for the meeting of the Permanent Seminar for the History of Film Theory this September. For the first time, this biennial conference, coordinated by Professor Nornes, was devoted to histories of film theory in East Asia (Japan, Korea, and Sinophone Asia).

This year, the University of Michigan will serve as a host site for the *Japan Language Proficiency Test* (JLPT) administered by the Japan Foundation. As coordinating unit, CJS plans to welcome nearly 300 aspiring test-takers who will arrive in Ann Arbor on the first weekend of December (2012). For those planning an overnight stay in Ann Arbor, CJS is sponsoring a screening of *Spirited Away* by director Miyazaki Hayao on the evening before the big day—just to take the edge off.

Last but not least, the CJS Thursday Noon Lecture Series is offering an exciting lineup of scholarly talks, which started with a conversation with our visiting silent film “benshi” followed by a series of Thursdays devoted to some of the most hotly debated topics in Japan, from bioethics and immigration to colonial memory, and baseball.

I cannot sign off without mentioning a piece of good news: CJS has just recently received a generous gift from Richard O. Briggs to support Japanese

THE JOHN WHITNEY HALL BOOK AWARD FUND

Betty Lou Bolce “Robin” Hall, an accomplished teacher and writer, died in 2005. She was preceded in death by her husband John Whitney Hall, who had a long and distinguished career in Japanese history and Japan-American relations. He taught at the University of Michigan from the late 1940s to the early 1960s and was a founding member and later Director of the Center for Japanese Studies. Along with other CJS faculty and graduate students, Professor Hall participated in the CJS Okayama Field Station, where he collected an abundance of historical sources. He also served as its Director in 1952. Using the sources he brought back to Ann Arbor, he wrote many articles and books, including *Government and Local Power in Japan, 500 to 1700: A Study Based on Bizen Province* and *Japan: From Prehistory to Modern Times*, both of which were published in our Classics Series and are still available for purchase. Robin fondly recalled their time at Michigan and at the Field Station during the Center’s Fiftieth Anniversary Celebration in 1997, which took place only a few months after the passing of Professor Hall, and she contributed an essay for the book, *Japan in the World, the World in Japan: Fifty Years of Japanese Studies at Michigan*.

In honor of her late husband, in 1998 Robin Hall gave a generous gift to the Center’s Publication Program to create an endowment for the John Whitney Hall Book Imprint, an endowed book fund that enables the Center to publish works on Japan that preserve the vision and meticulous scholarship of Professor Hall, a pioneer in the field of Japanese Studies, one of the most respected scholars of his generation, and a

distinguished and beloved historian. The first book in the imprint was Thomas D. Conlan’s *State of War: The Violent Order of Fourteenth-Century Japan*, published in 2003. The second was *Rethinking Japanese History* by Amino Yoshihiko, translated and with an introduction by Alan S. Christy, with a preface and afterword by Hitomi Tonomura, published this year. Future volumes are planned.

Over the years Robin Hall added to the endowment fund, and after her death the Publications Program received a substantial gift from her estate. Her memory and the remarkable legacy of Professor Hall live on through her generosity to the Center and through their years of service and commitment to the University of Michigan, the Center for Japanese Studies, and the study of Japan.

You too can honor Robin and John Whitney Hall and help support the publication of books that preserve the vision and scholarship of Professor Hall by making a donation to the The John Whitney Hall Book Award Fund. Just go to the Publication Program home page at www.cjspubs.lsa.umich.edu and click on the “Donate online” link. Or, select the John Whitney Hall Book Award Fund on the enclosed gift card.

EBOOKS

We are now beginning to convert a few of our titles into ebooks for Kindle and epub readers. The order and download process will be handled by a third-party, Sheridan Books, Inc., at their Shelf Wise site (shelfwise.directfrompublisher.com). Our Publications home page has a link to Shelf Wise, where you can go and search specific topic categories for our books. If you are looking for a particular

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Lacquer wares from Japan and the Ryūkyū Islands

Natsu Oyobe

This fall, the University of Michigan Museum of Art is presenting a remarkable selection of lacquer wares made in Japan and the Ryūkyū Islands from the Muromachi to Edo periods.

The technique for producing lacquer was first transmitted from China to Japan during the sixth century, at the same time that Buddhism was introduced. By the sixteenth century lacquer was flourishing as one of the decorative arts patronized by the military class and wealthy merchants. In this period, it was embellished with intricate decorations; including carving, painting, engraving, inlay with metals, shells, or colored lacquer, and *maki-e* (meaning “sprinkled picture”), in which a design is painstakingly created with an application of gold and silver powder. An elegant writing box by Ogata Kōrin (1658–1716) is an excellent example of the exquisite wares made at the pinnacle of Japan’s production of lacquer. Against a black background, poetic motifs are created out of abalone shells, gold, silver, and corroded lead. In this autumnal scene, the lone gate, moon, tree, and thatched fence create a rustic feeling. The interior of the box, however, is lavishly decorated



Ogata Kōrin, (1658–1716), Writing box (*Suzuri-bako*), Edo Period (1615–1868), black lacquered wood with gold, abalone shells, silver, and corroded lead strips, Gift of the Baroness Maud Ledyard von Ketteler, 1942.7. Part of the lacquer ware on exhibit at UMMA through summer 2013.

with wild autumn flowers using the *maki-e* technique. This playful contrast is one of the characteristics of the decorative arts of the Edo period.

Lacquer was introduced from China to its tributary kingdom of the Ryūkyū Islands (now modern Okinawa prefecture) in the fourteenth century by thirty-six families of shipbuilders sent there by the Ming (1368-1644) court. Used at first to waterproof ships, it soon flourished into a distinctive art. The Ryūkyū Islands produced lacquer wares densely adorned with gold engraving and mother-of-pearl inlay, in which high quality mollusk shells such as abalones and oysters were cut into different shapes and then layered on wet lacquer to form geometric patterns; when dry, the surface was polished to ensure a seamless appearance. Some of

the best mother-of-pearl inlaid lacquer wares in East Asia were created by Ryūkyū Island artists.

The Japanese and Ryūkyū Island lacquer wares on display in the Museum’s Gallery of Japanese Art are drawn from the collection of the Detroit Institute of Arts and the University of Michigan Museum of Art, and will be on view until the summer of 2013. This special presentation is generously supported by the Center for Japanese Studies.

Natsu Oyobe
Associate Curator of Asian Art
University of Michigan Museum of Art

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Box for Writing Implements, Ryūkyū Islands, 17th Century, lacquer, wood, mother-of-pearl, and gold. Founders Society Purchase with funds from Collins Holding Company, Mr. and Mrs. Charles M. Endicott and an anonymous donor, Detroit Institute of Arts.

Asia Library Update

After conducting a national search, the Asia Library offered the position of Japanese Studies Librarian to Ms. Keiko Yokota-Carter. Her service at U-M started on August 1. Keiko received a Master of Information and Library Studies from U-M and a Master of Arts in Education degree from Stanford University. Before joining the Asia Library, she worked at the East Asia Library of the University of Washington at Seattle for 13 years. Keiko can be reached at: 734.647.4590 (kyokotac@umich.edu).

As of August, I assumed a new role as Public Services Librarian in addition to my previous role as Japanese Language Materials Librarian. In my new role, I provide services to undergraduate students and users without CJK language backgrounds using East Asian studies resources. I look forward to working with faculty who teach East Asian survey courses for undergraduate students.

The Asia Library acquired database subscriptions to **CiNii Articles** (日本の論文を探す) and **Nikkei Telecom21** (日経テレコン21). **CiNii Article** is a database service which can search for information on academic articles published in academic society journals, university research bulletins or articles included in the National Diet Library's Japanese Periodicals Index Database. It also offers full-text articles for some journals and university research bulletins through their institutional depositories. Selected titles for full-text journals are (the coverage varies): *Shigaku zasshi* 史學雜誌・*Shakai keizai shigaku* 社會經濟史學・*Shikan* 史觀・*Tochi seido shigaku* 土地制度史學・*Rekishi to keizai* 歴史と経済・*Nihongo no kenkyū* 日本語の研究・*Pārigaku Bukkyō bunkagaku* パーリ学

仏教文化学・*Hikaku toshishi kenkyū* 比較都市史研究・*Chūgoku kenkyū geppō* 中国研究月報.

Nikkei Telecom21 includes *Nihon keizai shinbun* 日本經濟新聞 (1876-1961; 1975-present), 44 Japanese local newspapers (ex. *Okinawa taimusu* 沖縄タイムス, *Ryūkyū shinpō* 琉球新報, *Iwate nippō* 岩手日報), English language newspapers, global news, business reports and journals (ex. *Nikkei English News*, *Japan Times*, *Jinminmō* 人民網, *Taiwan Today*, *Tōa nippō* 東亜日報).

The online edition of Shōgakkān's *Shinpen Nihon koten bungaku zenshū* (小学館新編日本古典文学全集) via *Japan Knowledge* added 10 new titles last April (ex. *Manyōshū* 萬葉集・*Kokin wakashū* 古今和歌集・*Matsuo Bashō shū* 松尾芭蕉集・*Chikamatsu Monzaemon shū* 近松門左衛門集・*Sharebon* 洒落本・*Kokkeibon* 滑稽本・*Ninjōbon* 人情本・*Tōkai dōchu hizakurige* 東海道中膝栗毛.)

If you have any questions about using the Japan related databases or library resources, please contact Keiko Yokota-Carter or the Asia Library office (734.764.0406).

Mari Suzuki
Public Services Librarian/Japanese Language Materials Librarian
The Asia Library



Asia Library Travel Grants

Grants up to \$700 are available to help defray the costs of travel, lodging, meals, and photo duplication for Japan scholars at other institutions who wish to utilize the collection at the University of Michigan Asia Library. The Center reviews applications on a rolling basis.

The Asia Library holds microfilms of the Gordon W. Prange Collection and the only sets of the Tōa Dōbun Shoin dairiyokōshi and the Tōa Dōbun Shoin Chūgoku chōsa ryokō hōkokusho microforms in the U.S. More information about the library is available at <http://www.lib.umich.edu/asia-library> or by contacting the Library Assistant at 734.764.0406.

Interested scholars should submit (1) a letter of application, (2) a brief statement to the Center describing their research and their need to use the collection (not to exceed 250 words), (3) a list of sources that they would like to access (applicants must check availability of these sources in the Library's online catalog before submitting applications), (4) a current curriculum vita, (5) a budget, and (6) proposed travel dates. The Center accepts applications by email at umcjs@umich.edu.

The Asia Library Travel Grant program is made possible in part by a Title VI grant from the U.S. Department of Education.

The Happy Lives of a Toyota Visiting Professor

Melanie Trede, Hitomi Tonomura, and Kevin Carr at Professor Trede's welcome reception (September 2011).



Imagine. Eight months of freedom. Structure your time as you wish to. Be able to engage with esteemed colleagues; meet exciting scholars and graduate students; investigate fantastic museum collections; take advantage of the impeccable library services; engage with the vibrant scholarly debates in lectures, workshops and conferences while sharing your own thoughts and research: isn't this scholarly paradise?

What we all lack is time. Time to sit down, read, delve into unexplored territories and lines of thought, and rethink ideas. I am enormously grateful to have had the opportunity to do just that. Even as I was finishing two book reviews (*Art Bulletin*; *Harvard Journal of Asiatic Studies*); an article on the use of perspectival renderings in transcultural exchanges between China, Japan, and Western Europe (*Bildkulturen*, Berlin: Akademie Verlag, 2013); an article in Japanese on aspects of my current book project (*Ajia yūgaku*, May 2012); and a co-edited volume on *Shifting Paradigms in East Asian Visual Culture* (Berlin: Reimer Verlag, 2012), I profited from conversations with colleagues and students at the University of Michigan.

The engagement with scholars in Ann Arbor was even more important when formulating a new chapter of my book project for the stimulating conference, "The Early Modern 'Medieval'," which Professor Hitomi Tonomura organized in October 2011. The thrust of the conference was exactly what I aimed at when thinking about the reinterpretation of fourteenth-through sixteenth-century textual and pictorial models in a 1672 set of illuminated handscrolls. They depict the *Karmic Origins of the Hachiman Deity*, a subject that has been embellished in handscrolls since the

early fourteenth century. The CJS noon lecture, then, gave me a chance to conceptualize an outline of the book, which analyzes the ruptures in the long history of this highly controversial and political text, which gained in political allure and military action by way of its abundant visual images. Another lecture, hosted by the Department of the History of Art, where my office was happily located, addressed the late nineteenth-century trajectory of this iconography in the guise of banknote designs. I was impressed with the wealth and depth of responses, each of these events in Ann Arbor garnered, and which made me delve into new aspects.

The set-up of the Toyota Visiting Professorship was ideal for me:

I immensely enjoyed teaching a graduate seminar on pictorial narratives, my "home turf." The graduate students were diligent and exciting, and discussions were additionally spurred by an impressive roster of auditors, including Professors Tonomura and Kevin Carr, curator Natsu Oyobe (UMMA), and prolific scholar in Heian-period literature, Aileen Gatten. An overnight fieldtrip, generously sponsored by the CJS, to the Art Institute of Chicago,

where we studied Japanese narrative paintings was among the highlights of the class. It remains a fact — as can be gleaned from the photographs — that the direct engagement with paintings and the aura of their materiality instigates sensorial fascination and intellectual curiosity.

An unusual intellectual and personal joy was provided by the "chill-outs" with Kevin Carr, Maki Fukuoka, and Jonathan Zwicker. We offered dry-runs of our papers to be given, discussed lectures we had attended, shared new materials and publications, and socialized in various ways. How I miss them!

The freedom to link up with colleagues I had connected with during my five years at the Institute of Fine Arts, NYU, back in the early 2000s, was most rewarding. Five lectures and papers at conferences in February and March took me to Columbia University and the Metropolitan Museum in New York, to UC Santa Barbara, Duke University, and the Research Institute for Cultural Properties in Tokyo. This was possible thanks to the generosity of the CJS to grant short-term leaves; vice-versa, the institution of the TVP caused great admiration. I was also lucky that two



Graduate students review a scroll at the Art Institute of Chicago.



Studying a Taishokan screen at the Art Institute of Chicago.

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Announcements

U-M Students Place in Annual Speech Contest

On March 31, two U-M students took second and third place honors in the 2012 Michigan Japanese Language Speech Contest, Ellen Huntley won second honors and a Kindle Fire for her speech entitled, “映画の匂い: Filmic Atmosphere.” Jingran Wang’s speech “情報社会を生きる: Living in an Information Society” took third place and received Japan-related goods. The speech contest was sponsored and organized by the: Consulate General of Japan in Detroit, Japan Business Society of Detroit, Japanese Teachers Association of Michigan, and Japan America Society of Detroit & Windsor.



U-M’s Japanese language lecturers pose with Jingran Wang and Ellen Huntley after receiving their certificates for their prize-winning speeches at the 2012 Japanese Language Speech Contest.

U-M Named Japanese Language Proficiency Test Center

In summer 2012, U-M was selected by the Japan Foundation Los Angeles as one of two new test sites for the annual Japanese Language Proficiency Test (JLPT), making U-M one of 14 sites in the country to offer this prestigious test. CJS will administer the exam on December 2nd with the help of the Japanese Language Program in the Department of Asian Languages & Cultures. Nearly 300 people are expected to take the test this year.

For more information, visit: <http://www.ii.umich.edu/cjs/academics/jlpt>.

CJS Awarded a \$450K Grant from the Japan Foundation

The Japan Foundation awarded the Center for Japanese Studies a \$450,000 Institutional Support Grant to create new fellowships for graduate students enrolled in its interdisciplinary master’s program and to support new education-abroad opportunities in Japan for undergraduate and graduate students. The grant will support two multi-year Japan Foundation Graduate Fellowships for students pursuing advanced training in Japanese studies. In turn, fellowship recipients will be directly involved in the creation and implementation of immersive learning courses in Japan. The Japan Foundation Graduate Fellows will receive full tuition, stipends, and health benefits for two years. The learning opportunities in Japan will take place during early summer each year. The first fellowship competition will be conducted during the 2012-13 academic year with the first Japan Foundation Fellows beginning in the fall of 2013.

For more information, visit: <http://www.ii.umich.edu/cjs/academics/studentfunding/japanfoundationfellowship>.

Keiko Yokota-Carter Joins the Asia Library

U-M’s Asia Library welcomed Keiko Yokota-Carter as the Japanese Studies Librarian late this past summer. Prior to this position, Yokota-Carter was the Japanese Studies Librarian and Coordinator of Information Literacy at the East Asia Library at the University of Washington. This is not her first experience at U-M as Ms. Yokota-Carter earned her Master of Information and



Keiko Yokota-Carter, new Japanese Studies Librarian.



Mariko Okada and William Malm meet at the Toyota Professor in Residence reception.

Library Studies from U-M’s School of Information in 1997. She also holds an MA from Stanford University’s School of Education’s International Development Education Program with a concentration in Japan. In her role at U-M’s Asia Library, Yokota-Carter will be responsible for selecting resources and providing services related to Japanese Studies. CJS looks forward to working with Keiko for many years to come.

CJS Welcomes Mariko Okada (2012-13 Toyota Professor in Residence)

Mariko Okada, a specialist in Japanese performing arts and Japanese traditional dance, was officially welcomed to U-M in a reception held on September 10. Dr. Okada earned her BA, MA, and PhD from Waseda University’s School of Literature where she concentrated on Japanese traditional dance in Kyoto and Noh theater. Recently, Dr. Okada was a visiting scholar at the Center for Research on the Far East at the University of Paris, Sorbonne-Paris IV where she conducted research titled, “Fundamental Research on Texts of Dances in the Kansai Area in the Late Edo Period.” During her stay in Ann Arbor, Dr. Okada will continue her research and teach a course in the winter term.



Visiting benshi, Ichiro Kataoka, and Toyota Professor in Residence, Mariko Okada.

From Uniqlo to NGOs: Whither Inter-Disaster Japan?

At 2:46 p.m. on 11 March 2011, a magnitude 9.0 earthquake occurred at the Japan Trench, the junction of the westward-moving Pacific Plate and the plate beneath northern Japan. The biggest earthquake to strike Japan, the violent shaking was soon followed by a tsunami, peaking at 40.5 meters in some areas, that shredded the northeast coast and precipitated the meltdown of several Fukushima Dai'ichi nuclear reactors. Inexplicably, then Prime Minister Kan Naoto declined to declare a state of emergency. A 20-kilometer radius around the power plant will remain uninhabitable for decades, if not for generations, and radioactive hot spots continue to pop up far from the leaking reactors. The coastal areas closest to the epicenter of the quake shifted four meters eastward and sank 1.2 meters; the main island of Honshu sank by an average of 2.4 centimeters. According to the latest National Policy Agency Report, 15,867 people were killed, 26,992 injured, and 2,909 remain missing; 129,225 buildings were smashed to bits, and over a million seriously damaged. 325,000 people are still living in prefab barracks, and only about six percent of the 23 tons of debris have been disposed.

reminded anew of how Chinese shoppers especially are helping keep alive Tokyo's (and Japan's) struggling retailers.

The founder and president of Uniqlo, Yanai Tadashi, allegedly the richest person in Japan, was interviewed on CNN's "Talk Asia" on 2 and 3 March of this year. He decried the inability of politicians to work together proactively as national leaders to rescue the collapsing economy, and was right on target with his sharp criticism of the central government's chaotic, dishonest, and wholly inadequate response to the triple disasters of last March. Curiously, he failed to implicate the Tokyo Electric Power Company (TEPCO) in his censure of politicians, and emphasized instead his own inability, as a businessman, to bring about constructive changes and reforms. Did Yanai take for granted the collusive bond between the power company and the central government, or did he, like so many corporate leaders, media pundits, and celebrities, avoid fingering the power company for fear of reprisals? In contrast, Hizumi Kazuo, a lawyer cum investigative journalist and founder of the investigative newsletter, News for the People of Japan, has censured the Japanese media for their cozy relationship with the government and TEPCO.

There is much about Yanai to admire, but I found his claims of political impotence a little disingenuous. Last year, Yanai contributed \$25.7 million in aid for victims of the 11 March triple disaster, half of which came from his own pocket, and the rest from Uniqlo in the form of cash and clothing. But as I listened to the CNN interview, I could not help but muse that investing his profits in a model Uniqlo factory for the Tōhoku (Northeast) region, where the 9.0 earthquake, giant tsunami and three-reactor meltdown left 65,000 survivors without livelihoods (many of their unemployment benefits expired in February of this year), would have been a far more boldly proactive and transformative initiative than one-time donations. In view of the fact that there is a long history of textile and sewing factories in the northeast, such a facility would help to rescue part of the slumping manufacturing sector as well as showcase Yanai's vaunted technological innovations, such as new synthetic fabrics, and dynamic entrepreneurship. At some point, perhaps as early as in the next several years, Chinese labor will not be so "cheap" and the often harsh and exploitative working conditions less tolerated. The repatriation of manufacturing would be a pragmatic move that could only strengthen the affluence and integrity of all sectors of Japanese society.

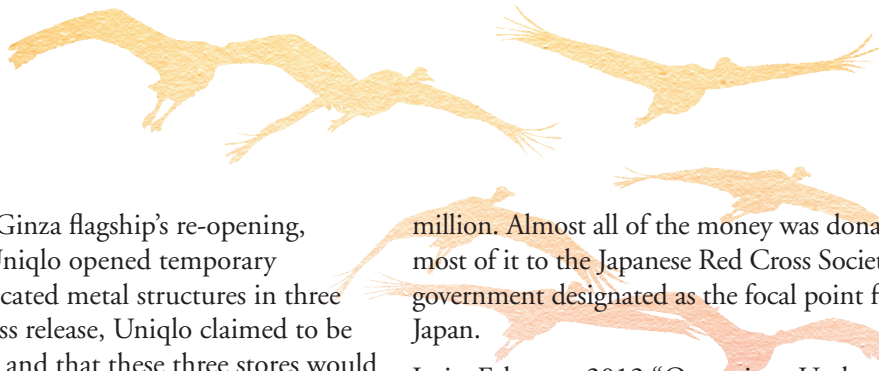
At 10 a.m. on 16 March 2012, Uniqlo re-opened its flagship store on the Ginza (Tokyo's Fifth Avenue). The twice-renovated site now boasted a twelve-story glass vitrine of inexpensive casual clothing. When I arrived an hour later, the double line of customers waiting their turn to snag the colorful Chinese-made t-shirts and jeans stretched well over

two blocks (Fig. 1). Police and television crews were everywhere. Multilingual Uniqlo clerks with megaphones expertly shepherded the customers into the store. Meanwhile, flusher tourists from China flooded the high-end department stores like Wako, Mitsukoshi, and Matsuya that circle Uniqlo. I was



Fig. 1: The re-opening of Uniqlo's flagship store on the Ginza, 16 March 2012. Photograph by author.





However, a week before the Ginza flagship's re-opening, instead of a model factory, Uniqlo opened temporary (one-year) outlets in prefabricated metal structures in three northeastern cities. In its press release, Uniqlo claimed to be responding to local demand, and that these three stores would "provide daily necessities, the joy of wearing clothes and job opportunities." This response is part of Yanai's new Uniqlo Restoration Support Project that will invest \$300 million in five relatively new NGOs. They are JEN, ADRA [Adventist Development and Relief Agency] Japan, IVY (International Volunteer Center Yamagata), PlaNet Finance Japan, and Tōhoku Kyōeki Tōshi Kikin (Northeast Profit Sharing Investment Fund). Founded at the end of 2011, this last NGO is the newest of the five.

I visited the prefab Uniqlo in Kesenuma (Miyagi prefecture), where I joined dear friends, who survived the tsunami, for the first-year anniversary of the multiple disasters. I will write more below about the commemoration we attended at a Buddhist temple. But first, I want to look more closely at Japanese NGOs and NPOs, including the Japanese Red Cross, as they, and not the Japanese central or local governments, have been the main clearing houses for earthquake and tsunami relief funds. Briefly, in Japan, the main difference between NGOs and NPOs is that the former operate internationally as well as domestically. NPOs operate locally; 70% deal exclusively with activities within a single community.

A lot of thorough investigative reporting has been conducted on all angles of the Fukushima nuclear debacle, some of which is cited in this essay. Likewise, moving stories about the versatility of the people who, having lost everything, started over again from scratch, continue to be published and broadcast in the Japanese and global mass media along with horrifying footage of the roiling tsunami. Less covered in the Japanese and foreign media is the connection between Japanese and foreign donors, whether corporate, governmental, or individual, and NGOs and NPOs, and the "culture of giving" enabled and perpetuated by that relationship. While acknowledging the good and necessary work of non-governmental and non-profit organizations, in the pages that follow I aim to draw attention to some of the problematic aspects of seemingly altruistic activities, including "mission drift," on the part of those organizations as they seek to remain viable and solvent.

Moved by the horrific damage caused by the towering tsunami, individuals and corporations alike all around the world, including in Japan, have contributed several billions of dollars in charitable donations over the past year. Instead of cash, Kuwait, sent five million barrels of crude oil worth \$520

million. Almost all of the money was donated to NGO/NPOs, most of it to the Japanese Red Cross Society (JRCS), which the government designated as the focal point for cash donations in Japan.

In its February 2012 "Operations Update," the JRCS reports that it had transferred \$4.5 billion over the past year to fifteen prefectures to assist disaster survivors with cash grants. The fifteen prefectures presumably included both prefectures that were devastated and those that accepted survivors for relocation. \$4 billion came from "international donors" excluding "sister Red Cross societies," and \$500 million from the public-owned Japan Broadcasting Corporation (NHK) and from the Central Community Chest of Japan, the national

organization that coordinates local community chests which are operated by individual and autonomous boards of directors. The Red Cross transfers donated cash to prefectural "grant disbursement committees" that work with municipal authorities to identify beneficiaries. Ostensibly (although exactly how is not clear) the several dozen NGO/NPOs involved in Tōhoku relief efforts, including those now affiliated with Uniqlo, also work with and through prefectural and municipal offices. The latter are also responsible for actually distributing the cash; as of February 2012, \$3.84 billion has been delivered to "the beneficiaries" according to the JRCS, with at least \$660 million yet to be transferred and disbursed.

A month after the mega-earthquake, reports of varying degrees of investigative depth were already circulating in the Japanese (and foreign) mass media about how donations were not reaching those who most needed them for the reasons that many local governmental offices, along their digital and paper records and files, had been destroyed by the tsunami, and that local officials had either lost their lives or evacuated. Also, insurance companies and municipal authorities were unable to process compensations and pensions until death certificates were properly registered. This did not begin to happen until months after the threefold disaster because surviving family members were unwilling to declare a missing relative "deceased" until 100 days had passed—a temporal boundary in Buddhist funerary practices separating the living from the dead.

Although pension funds are handled separately from charity donations, that both had yet to be fully distributed has been attributed in part to the dearth of local-level administrators. Civil engineers, nurses, counselors, and a whole spectrum of infrastructural support staff are needed to assist with the most urgent relief tasks. To further complicate matters, as



reported in *Nikkei.com*, an online economics journal, the Reconstruction Agency, established a long eleven months after the catastrophic earthquake, is headquartered in Tokyo—not Tōhoku—with a regional bureau based in the inland city of Morioka (Iwate prefecture) and a couple of branch offices. Coastal towns and cities, whose elected officials survived the tsunami, are now at the mercy of a flood of paperwork that has to be ferried through several levels of bureaucracy before their petitions for aid reach Tokyo.

No wonder Twitters, blogs, and local newspapers (like the *Sanriku Shinpō* published in Kesennuma) are still abuzz with angry complaints about the snail's pace of financial assistance and reconstruction. Only a fraction of the enormous mountains of rubble has been incinerated. Because of widespread fears from local officials and citizens alike about possible contamination from the wreckage, Prime Minister Noda has had to promise “financial assistance” to municipalities willing to accept tsunami debris for disposal. Not unnoticed is the parallel to the TEPCO subsidies to communities willing to host nuclear reactors, which in retrospect, was a Faustian pact. Noda has also appealed to the private sector, requesting that cement makers, paper mills and steelmakers recycle wood, metal and soil from the disaster zones. Because high radiation levels have been found in recycled cement, citizens are concerned that the companies involved in salvaging tsunami debris may be less diligent about, or even bypass, testing for toxic content. TEPCO's own refusal to burn wood chips processed from debris has invoked one of the few expressions of open enmity toward that company in the Japanese Anglophone media—the Japanese language media simply reported the company's refusal.

The 3/11 *daishinsai* sparked a lively debate in the *Asahi Shinbun* and elsewhere about whether the crisis would occasion the spread in Japan of *kifubunka*, or “a culture of giving.” On its website JACO (Japan Association of Charitable Organizations) lauded the temporary (five-year) post-3/11 tax reforms that allows individuals to either deduct from their income tax or to gain as a tax credit, 80% of their donations, up from the earlier limit of 10%; for incorporated donors, the entire amount of a donation (to registered outfits) is tax deductible. A recent permanent reform, building on progressive legislation passed in 1998 concerning the role of incorporated NGO/NPOs, allows individuals to either deduct from their income tax or to gain as a tax credit, 40% of their taxable income, up from the earlier limit of 10%. JACO also reports that the requisite paperwork has been simplified, in itself a remarkable reform in the empire of paperphiles. The widespread use today in Japan of credit and debit cards, in


combination with internet shopping, has made it possible for individual givers to act spontaneously by simply clicking on the “donate” icon on NGO/NPO and corporate websites. As of March 2011, there were 42,387 incorporated NGO/NPOs; however, donations to only 208 of them are eligible for tax deductions. Unlike the NGOs whose coffers will soon be brimming with donations from Yanai and Uniqlo, among other wealthy CEOs and their corporations—all of whom stand to benefit from the temporary tax reforms—the vast majority of NGO/NPOs in Japan operate at the level of micro-local micro-financing.

Like its 2011 heir, the 1998 law was occasioned by a natural disaster, the Great Hanshin Earthquake of 17 January 1995. The shocking paralysis of the central government at that time—Japan still lacks an accountable professional disaster management institution, like FEMA—inadvertently empowered the well-networked *yakuza* (organized crime syndicates) to step in as first responders. In fact, as reported in the *Japan Times*, Tomohiko Suzuki, a freelance journalist who worked underground at Fukushima, estimates that at least 10% of subcontractors currently depend on the *yakuza* for recruiting day laborers to clean up the radioactive mess.

An enhanced role for organized crime in disaster relief efforts is hardly a platform for the emergence of “citizens' power” in the context of grass-roots philanthropy. What is indicative of an emergent “true civil society” (*shibiru sosaetei*, *shimin bunka*) JCI and JACO insist, is the reality of the 1.2 million “volunteer days”—the actual number of volunteers is unknown—donated following the 1995 earthquake, and the 900,000 days in 2011, largely orchestrated by NGO/NPOs. Uncounted in these figures, and not to be overlooked is the awe-inspiring commitment of hundreds of survivors to use their own hands, and funds, to help resurrect their hometowns, however futile some of those efforts appear to be due to contamination, significant sinkage and/or remote location.

On many NGO websites, much is made about how a “culture of giving” has not been nurtured in Japan. This is not quite accurate as “gift giving” is a highly structured—and highly commercialized—year-round ritual in Japan involving a network of mutual obligations. What the NGOs are likely alluding to is a new type of giving, the *voluntary* giving of donations to strangers at home and abroad, as opposed to both ritualized gifting and the long history of mutual aid (*tasuke'ai*), especially evident in the farming and fishing sectors. Regarding the latter, neighbors would collaborate in digging and maintaining irrigation canals, thatching roofs, repairing fishing nets, assisting at funerals, extinguishing





fires, and so on. An urban expression of this esprit de corps took the form of a “volunteer boom” in the 1980s and 1990s. What is very different about *tasuke'ai* then and volunteerism today is motives—personal—and target population—strangers. The central government (through the Ministry of Education, Culture, Sports, Science and Technology) quickly sought to harness volunteerism as an agent of non-partisan public service unrelated to personal edification or self-fashioning. In short, the NGO/NPO reforms of 1998 marked the beginning of the government’s dedicated investment in the “non-profit” sector as a way of redistributing social services, a strategy glossed as “neo-liberal” in the case of for-profit privatization.

The rise of volunteerism was expedited by the 1995 Hanshin earthquake and organized as a social force through the subsequent NGO/NPO reforms noted earlier. What is new, or at least blatantly visible today, is the high-profile role of the for-profit corporate sector in mediating NGO/NPO activities, including the selective recruitment of volunteers. Exemplifying this new reality is the influential, globally networked, and newly resurgent NGO, Japan Platform (JPF). On its website, JPF is introduced as a “new cooperation of NGOs, the business community, and the government” whose main mission is to “facilitate the development of Japanese civil society in the 21st century.” Thirty-three NGO “unit members” are on board (two of which, JEN and ADRA have also teamed up with Uniqlo), and the “business community” in question is the powerful conservative Nippon Keidanren (Japan Business Federation). JPF’s director, Arima Toshio, is former president and current board director and executive advisor of Fuji Xerox, and was appointed to the UN’s Global Compact Board by Secretary-General Ban Ki-Moon in 2007. Japan Platform is an international, *über* NGO, an NGO for NGOs: it collects donations—nearly \$67 million in just one month following the 9.0 earthquake—which it then distributes to smaller NGOs whose programs it tracks and profiles on its website.

Astonishingly, and in contrast to the rapid growth in NGO/NPOs, even after the Great Hanshin Earthquake of 1995 Japan still lacks an adequately staffed, unified disaster management office that integrates all relevant agencies. The staff of the Disaster Management Bureau (within the Ministry of Land, Infrastructure, Transport and Tourism) was increased to fifty from thirty-six after March 2011; in contrast, FEMA has a staff of 3,700 about 4,000 personnel on standby. Almost by default then, individual volunteers and NGO/NPOs will continue to play a crucial role as first responders in managing the aftermath of natural disasters. Japanese automakers may have invented the “just in time” approach to manufacturing,

but the central government continues to pursue “not in time” practices in disaster zones!

If new earthquake predictions prove accurate, NGO/NPO first responders are likely to once again have their work cut out for them. Japanese geologists and seismologists recently raised the alarm of a 7+ magnitude earthquake (and accompanying tsunami) occurring in the Nankai Trough running along the southwest coast, within four years at the earliest, and certainly within thirty years. Based on newly revised future disaster scenarios circulated at the beginning of April 2012 by an “expert panel” from the Ministry of Education, Culture, Sports, Science and Technology, a tsunami ranging from 2.3 meters in Tokyo Bay to 34 meters further south along the island of Shikoku is predicted in the event of a major earthquake. These numbers are two to three times higher than earlier figures on the basis of which exiting evacuation facilities were built.

Nearly 300 square miles of Japan’s northeast coast was decimated by the quake. Excepting the dangerously radioactive area around the crippled Fukushima reactors, Tōhoku has the potential to become the country’s largest construction site. However, a building boom has yet to develop (with the exception of Sendai city) due to a triple whammy of post-disaster circumstances: utterly indecisive central, and disrupted local, leadership; continued delays in clearing tsunami debris and initiating reconstruction programs; and the exodus of 43,000 (mainly younger) people from the region, which has long suffered from a rapidly aging and declining population. The corporate sector does not seem to view as profitable a dedicated investment in the enlightened rebuilding of the Tōhoku coast, one that would, say, help subsidize the many brilliant designs for eco-friendly, tsunami-safe communities drawn up by architects, engineers, and environmentalists, in consultation with local residents, willing to contribute their expertise to the cause. What the government is helping to make investment-worthy is debris disposal—which prompts the question of why incinerators and debris disposal facilities are not simply built in the devastated areas, thus providing employment and a new recycling industry for the region. A related question that arises—one that is not (yet) publicly posed—is whether funds earmarked for disaster relief, and even NGO surpluses, are being used to recruit waste management companies from outside Tōhoku.

It is difficult and frustrating to try and track both the actual amounts of money received (as opposed to pledged) by NGO/NPOs much less the actual amounts distributed, when,





how, and/or to whom. The websites of the more prominent and largest NGOs (including those mentioned earlier) are visually loquacious, with lots of flow charts and embedded links, but vague on nuts-and-bolts information. Local newspapers, like the *Sanriku Shinpō* published in Kesennuma, provide sets of figures that an enterprising investigator could cross-check against those listed by NGO/NPOs.

Most of the 11 March 2012 issue that I bought when visiting that port city was devoted to thanking the 50,000 volunteers who, for the past year, shoveled smelly sludge and sorted debris. Twenty (unnamed) city-based and outside NGO/NPOs were also thanked for their continuing efforts to support the fishing industry and also families living in makeshift units. Of the approximately \$226.5 million in donations received by Kesennuma (together with the neighboring town of Minamisanriku), 90% have been distributed in cash to survivors. The paper also points out that the central government (Reconstruction Ministry) funded only 30% of the \$88 million applied for to help cover the reconstructions of the port and roads. The city will reapply, a process that will further delay reconstruction. Again the question arises, where and how—and when—is the substantial amount of monetary donations remaining going to be disbursed?

Without a doubt, NGO/NPOs supported and provided vital relief work from day one in the devastated cities, towns and villages along the northeast coast, and volunteers have been warmly thanked over and over by grateful survivors, like those in Kesennuma. Inspired by the intrinsic worth of public service, many volunteers of small, local, spontaneously formed NPOs have quit their regular jobs to become fulltime grass-roots organizers. However, now that the first stage of disaster relief is over, how exactly will their needs to remain integral as an organization, which may involve merging with larger NGOs or even receiving corporate or government funds, mesh with the changing needs prioritized by local residents?

These are the kind of questions and concerns that bother Takasuna Harumi. The sixty-six year old Takasuna is an experienced disaster relief organizer from the Kobe area who acquired his sought after expertise in the aftermath of the 1995 earthquake. He was invited by the administrators of Kesennuma to assess the role of NGO/NPOs in the city's recovery efforts. Takasuna was emphatic about the need for Kesennuma citizens to deliberate among themselves to develop an agenda for reconstruction. He thus advocated for the creation of strictly local (*jimoto*) NPOs and the reconstitution of neighborhood and commercial associations that had been

a casualty of the hellish tsunami and fire. Decisive local, regional and central leadership is crucial, he acknowledged, but not to the extent of extinguishing citizens' critical agency, especially if a community is regain its coherence and capacity for sustainability. A revitalization project in Kesennuma is a case in point.

Realizing that after the first anniversary of 3/11 the wave of mass-media attention and volunteers would begin to recede—as it has—fifty-one vendors who had lost everything in the disaster pooled their money and resources and opened on 25 December 2011, a two-story prefab shopping center, the Mina-machi Murasaki Ichiba (lit. Southern Town Violet Market) (Fig. 2). The prefab market was managed by the Kesennuma Revitalized Shopping Street(s) (Kesennuma Fukkō Shotengai), a new iteration of the pre-disaster commercial association that had managed the shops, restaurants, and bars along the waterfront." I joined in the "3/11 Memorial Events" along with my local friends.

Unlike the prefab Uniqlo, located further inland off a busy street lined with newly opened car dealerships, Violet Market and nearby Sakana-chō (Fish Town), another prefab cluster of shops and restaurants, were surrounded by the gutted skeletons of wrecked buildings and lots of rubble. The memorial program flyer cautioned visitors to tread carefully. The two-day series of events was lively and upbeat, punctuated only by the one-minute of silent prayer at 2:46 p.m. on 11 March marking when the earthquake had struck. Featured artists included the omnipresent television talk show host, Mina Monta, the Japanese Regis Philbin; Dragon Ash, a rap-metal band; and the Sunnyside Gospel Club. Snacks abounded and beer flowed freely.

Perhaps because it was cold and rainy, and because the television crews were stationed at Violet Market, attendance at the Fish Town celebrations was below expectations, according to shopkeepers. About one hundred locals and a few curious outsiders were on hand at the opening. Inside a large white tent to the side of the prefab market was a low stage for the performers. The audience stood in front, many of them



Fig. 2: The prefab Mina-machi Murasaki Ichiba (Violet Market) in Kesennuma, Miyagi Prefecture. Photograph by author, 11 March 2012.



commenting to each other about the before-and-after pictures strung along the canvas walls of the lively harbor neighborhood before it was “swallowed” (*nomareta*), as the Japanese say, by the 10-meter tsunami. We returned that evening to a third prefab cluster near the ruined harbor, Kesenuma Yokochō (Kesenuma Alley) to dine at Buggy, one of the several *izakaya*, or Japanese pubs, in the Alley. All twenty diners crammed into the 200 square foot prefab were from Kesenuma. Boisterous and animated, they transformed the cramped space into a festive family gathering. As my friend, whose family is in the “ocean vegetables” retail business, remarked, townies knew that it was important to help each other out by shopping and eating at these prefab shops and cafes, however inconveniently located.

Everyone attending the memorial events for the 3/11 disaster was aware that Violet Market, Fish Town, and Kesenuma Alley were but temporary installations, but hoped that their presence would serve as a springboard for the rebuilding of the harbor community, which in turn might help stem the departure of young adults especially to greener paddies. It was thus encouraging to discover that on the evening of 11 March, Re:us.Kesenuma, a city-based NPO-like group of young adults, had organized a “Candle Night” memorial modeled after the late-summer Buddhist festival called *tōrōnagashi* that involves floating lighted candles down a river to guide the spirits of the departed back to their realm. In this case, Murasaki Jinja, the patron Shinto shrine of the Mina-machi district, was the religious entity involved. Messages of hope from local residents and concerned citizens all over Japan were affixed to the floating candles, which were then launched across the choppy waters of the harbor. The group’s odd English name, Re:us.Kesenuma, is explained (in Japanese) on their website: We chose our name to reflect our motto, “Let’s begin now with what we can achieve by ourselves.” The “re” refers to “starting over again,” and the “us” to “Those of us who were born and raised in the Kesenuma area and began this project to support our beloved Kesenuma by collectively taking its recovery into our own hands.”

In Kesenuma, the 3/11 memorial service was held at the elegant Kannon-ji, a Tendai Buddhist temple founded in the late 17th century. Over four hundred parishioners and their guests filled the spacious main hall, arching around the elaborate altar housing a gilded statue of Kannon, Bodhisattva of Mercy. One hundred monks from Tendai temples throughout Japan had been invited to chant in unison at different intervals during the two-hour service. The one-minute of silent prayer (*mokutō*) was “silent” only in name, for once the memorial

sirens sounded at 2:46 p.m., the monks began a vigorous crescendo of chanting to console the spirits of the thousands who drowned in the tsunami and to offer solace to their living relatives and friends. Afterwards, my friends, whose families miraculously avoided a terrible fate, said they felt “refreshed” and “energized.” We all sang praises for the Venerable Honda Kōjun (b. 1917), who heads the Tendai Sect in Japan and is the current president of the Japanese Buddhist Federation. The distinguished priest surprised us all by his rousing speech delivered in a robust voice that belied his frail appearance. Most memorable was his astute summation of both the 3/11 disaster, and meltdown in particular, as *daijinsai*, or “great human-made disasters,” a play on *daishinsai*, or “great earthquake disaster.” Most of the congregation nodded in agreement.

Factors that turn natural events into a human disaster are generally the result of human action and inaction. The priest knew this, the congregation of tsunami survivors knew this; it seems so obvious. Giving, as discussed earlier in the context of volunteerism and NGO/NPOs, is a fundamental corollary and component of a “culture of reaction.” Donations, whether in the form of money or materials, are a response to a perceived need. But after those immediate needs are met—the first phase of disaster relief—what must be fostered is a “culture of prevention.”⁴⁶ The specter of the Big One in the Tokyo area looms. In closing, the wise words of Kofi Annan, former United Nations Secretary-General, are worth remembering. Building a culture of prevention, he cautioned, is not easy. Unlike in the culture of giving, results and benefits are not necessarily tangible. Rather, “they are the disasters that did not happen.” Until a culture of prevention matures and prevails over a culture of giving, NGO/NPOs, as currently structured and managed, will be the main entities that are self-sustaining. Until that time, Japan and Tōhoku will remain in the limbo-like mode of “inter-disaster.”

Postscript

Two reactors at the Oi power plant in Fukui prefecture on the Japan Sea coast were restarted in early July on the orders of Prime Minister Noda Yoshihiko with the support of the city’s mayor and the prefectural governor, even as geological data was released indicating an active fault directly below the plant. The restarting coincided with a massive anti-nuclear rally in Tokyo estimated at up to 170,000 persons, and the giant crowds that have been gathering for months every Friday outside the Prime Minister’s official residence in opposition to nuclear power continue to grow in size. Although Noda no longer summarily dismisses the protests as “noise,” he remains tone deaf to their message.



New Books by CJS Faculty

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Meanwhile, in his fact-finding report on the Fukushima nuclear accident submitted on 5 July, Dr. Kurokawa Kiyoshi, chairman of the parliamentary investigation commission, blamed “Japanese culture” in the English version and the “collusion between the government, the regulators and TEPCO” in the Japanese version. Like the venerable Tendai priest, Kurokawa acknowledged that the nuclear disaster was “man made,” but, most disingenuously, he also blamed “Japanese culture” itself. His litany of culpable and ostensibly uniquely “Japanese cultural traits”—“our reflexive obedience; our reluctance to question authority; our devotion to ‘sticking with the program’; our groupism; and our insularity”—could equally describe the corporate cultures of Barclays, the Murdoch Group, and Penn State football for starts! Exactly to whom, or to which groups, does “our” refer? Numerous critiques of Kurokawa’s thesis, and of the differences between the Japanese and English versions of his report, have appeared in the international press and on academic websites, such as the Social Science Japan Forum (forum.iss.u-tokyo.ac.jp/). Dr. Kurokawa’s facile appeal to tatty stereotypes and defunct Japan Inc. caricatures, effectively dumped Japan’s “99%”—the thousands of altruistic volunteers and local-level NPOs; the self-motivated vendors in Kesennuma and elsewhere; the intrepid lawyers, journalists and scientists working pro bono to gather and disseminate accurate information on radiation levels; and many, many others—onto the same heap as the callously indifferent officials and corrupt corporados actually responsible for the disaster. Dr. Kurokawa’s assessment is but another by-product of the “culture of reaction.” By blaming “Japanese culture” for the crisis that unfolded on 3/11, everyone is essentially absolved from imagining a way out and forward, rather than collaborating in the creation of a new “culture of prevention.” If not now, when?

Jennifer Robertson

Professor of Anthropology and the History of Art

This essay is an abridged, updated, and post-scripted version of <http://japanfocus.org/-Jennifer-Robertson/3747> which includes footnotes and sources not included here. The author wishes to thank Professor Mark Selden for his helpful comments. Research for this project in Japan was supported in part by a John Simon Guggenheim Memorial Foundation Fellowship (2011-2012) and an Abe Fellowship (SSRC)(2010-2012). All translations from Japanese to English are the author’s.

Housewives of Japan: An Ethnography of Real Lives and Consumerized Domesticity

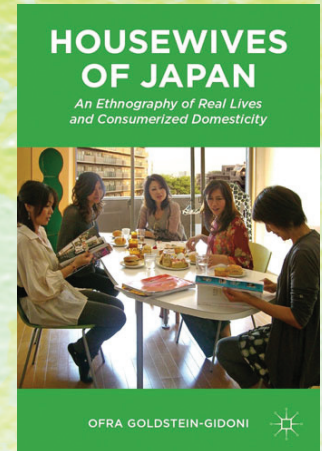
Women in postwar Japan have never felt completely free from the traditional concept of the housewife (*shufu*). In postwar Japan this concept has become a yardstick against which women tend to measure themselves, as much as a model by which society tends to evaluate them. *Housewives of Japan* is concerned with the social, cultural, and personal constructions of the role of the “housewife,” its derivatives such as the “professional housewife” (*senjyō shufu*), and some of its more modern consumerized versions including the “charisma housewife” (*karisuma shufu*) and the “trendy mother” (*oshare mama*). Ofra Goldstein-Gidoni uncovers the multifaceted ways in which the Japanese state, through a variety of state agents and agencies, including the corporate sector, the media, and the market, is involved in the reproduction of such roles. Largely based on ethnography, the book looks at the relation of these roles produced by state agents to the way the same roles are taken for granted in the lives of Japanese women. The book thus offers a reflective perspective on the “real life” of women and their narrations about it, but also situates their lives and ideas within ongoing cultural and social debates that shape women’s social roles, experiences, and expectations in Japan today.

The book is not, however, based on anthropological research alone; it is also about the anthropological process itself. Goldstein-Gidoni offers a novel approach to the use of the Internet and especially e-correspondence in the production of ethnographic knowledge. The central position she gives to the life and voice of Mariko, a coauthor, though not a cowriter, challenges ideas of hierarchies and authority in the production of such knowledge.

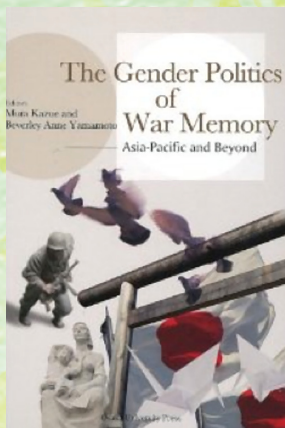
Publisher’s url: <http://us.macmillan.com/housewivesofjapan/ofraGoldsteinGidoni>

Ofra Goldstein-Gidoni is the chair of the Department of Sociology and Anthropology at Tel Aviv University, where she holds a joint position with the Department of East Asian Studies. She was CJS’s 2005-06 Toyota Visiting Professor. She is the author of Packaged Japaneseness: Weddings, Business and Brides.

Professor Goldstein-Gidoni will present CJS’s noon lecture on March 14, 2013.



Alumni & Friends



The Gender Politics of War Memory

The Gender Politics of War Memory: Asia-Pacific and Beyond, published by Osaka University Press in March 2012, grew out of the work of a project team that formed part of the five-year Global Center of Excellence (GCOE) Project *A Research Base for Conflict Studies in the Humanities* awarded to Osaka University by the Japanese Ministry of

Education, Culture, Sports, Science and Technology (MEXT) in 2007. Muta Kazue, CJS's Fall 2004 Toyota Visiting Professor, was the project team leader and co-edited this book which contains six chapters by Beverley Anne Yamamoto, Okano Yayo, Fujime Yuki, Hemeoka Toshiko, Kimura Ryoko, Fukuko Tamashiro, and herself.

The book focuses on war memories from a gender perspective: war stands as the ultimate and quintessential form of conflict in the world and one that is highly gendered not only in its execution, but also in its symbolic representation. In the aftermath of violent struggles and again at key anniversaries there appears to be an almost universal desire to both remember and memorialize particular versions of what happened. At the same time, some parties are strongly driven to cover over and force a forgetting of many key aspects of violent conflict, which in turn can inflame or even reignite tensions. This volume examines the gendered politics of remembering wartime and military sexual violence in Japan (mainland and Okinawa), Germany, and Australia. Drawing on a variety of disciplinary perspectives, the authors explore a number of key entanglements and conflicts, including the 'comfort women' issue, using gender as an analytical category.

This book project was fortunate to have the collaboration from an U-M alumna in Japan. Jennifer Igawa, the president of the University of Michigan Alumni Association Japan (UMAAJ), contributed to the book with her excellent copy-editing skill.

Publisher's url: <http://www.osaka-up.or.jp/books/ISBN978-4-87259-346-4.html>

Muta Kazue is professor of Sociology at Osaka University in Japan. She was CJS's Fall 2004 Toyota Visiting Professor.

Shifting Paradigms in East Asian Visual Culture

A Festschrift in Honour of Lothar Ledderose

Paying tribute to a professor who has profoundly shaped East Asian art history as it is today through his teaching and his own, comprehensive, and innovative research, this collection features 16 essays on Chinese, Korean, and Japanese art and archaeology. Former and present students of Lothar Ledderose address such diverse topics as tomb architecture, Buddhist cave temples and stone inscriptions, pre-modern and modern painting and modern painting, photography, textiles, the graphic arts, and ceramics, as well as collecting and art policy

Melanie Trede is a professor in the Institute of East Asian Art History at Heidelberg University. She was CJS's 2011-12 Toyota Visiting Professor.



From the *Director*

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language instruction at the University of Michigan. An Attorney-at-Law, Mr. Briggs is a 1974 graduate of the CJS MA program. In gratitude to his former teachers in Japanese studies, he has established the "Richard K. Beardsley and Robert E. Ward Fund for Japanese Language."

For those who are here in Ann Arbor, we look forward to seeing you at CJS events and programs; and for those of you who are reading this from afar, we wish you the best for the coming year.

Leslie Pincus
Interim Director



2012-13 Faculty Research Grant Recipients Announced

The Center for Japanese Studies is pleased to announce the recipients of its 2012-13 Faculty Research Grants. This grant program supports individual or group research projects on Japan. This year's recipients and their projects are as follows:

Ruth Behar (Victor Haim Perera Collegiate Professor of Anthropology) was awarded funding for her project, "Cuba as Seen through a Japanese Lens." This funding will support her first visit to Japan where she plans to undertake research on Japanese cultural representations of Cuba by interviewing a range of faculty and students in Cuban studies at Sophia University and seeking out media representations as well as musical and art representations of Cuba in the Japanese press.

Paul Dunlap (Professor of Ecology and Evolutionary Biology) received funding for his project, "Symbiont Specificity in the Coral Reef Fish, Hikari-ishimochi." The main scientific goal of this project is to test the bacterial species-specificity of the bioluminescent symbiosis between the marine coral reef fish, hikari-ishimochi (*Siphamia versicolor*) and light-emitting bacteria. Hikari-ishimochi inhabits coral reefs in Okinawa, Kyushu, and Shikoku, and uses the light of its symbiotic bacteria, *Photobacterium mandapamensis*, at night to attract and feed on zooplankton prey. Through previous work, Professor Dunlap established conditions for raising larvae of hikari-ishimochi in a symbiont-free state and for experimentally initiating the symbiosis with *P. mandapamensis*. The next step in establishing this association as an experimentally-tractable model for examining vertebrate – microbe interactions is to determine if the symbiosis is specific to *P. mandapamensis*. The CJS funding will support Professor Dunlap's travel to and work at Sesoko Station (Sesoko-jima, in northern Okinawa, a facility of the University of the Ryukyus).

Masahito Jimbo (Associate Professor of Family Medicine and Urology) was awarded funding for his project, "Depiction of Smoking in Japanese Mangas." Previous studies provide clear and strong evidence that children and adolescents are more likely to view smoking favorably and to begin smoking as a result of exposure to smoking in the media. However, unlike television and movies, little data exist regarding the depiction of smoking in comics. This project will perform a content analysis of depiction of smoking (e.g., smoking scenes and characters) and determine if there is a statistically significant difference in the depiction of smoking among the following three categories: ten top-selling Japanese mangas in Japan and the U.S., respectively, and ten top-selling American non-manga comics in the U.S.

Robert Platt (Assistant Professor of Art and Design) received funding for his project, "Phantom Hut: Reflections and Detachments." Our encounter of "the wild" is often through

secondary means: through paintings, photographs and mass media. These images usually derive from models invented inside the mind by artistic production. In addition, it is the abundance, the complexity and most of all the speed of images that make it particularly difficult for us to really see them. Through large-scale murals, oil paintings, architectural and optical installations the exhibition "Phantom Hut" will explore how increasingly simulation and spectacle prevails in our interaction with the natural world. In part, this exhibition communicates a critique of the lack of social and interpersonal relations in the contemporary world, relevant to the insular aspect particular to Japanese society, but at the same time it creates a social event, which invites people to share ideas and consider the role of not only our personal detachment to nature, the impermanence of structures (natural disasters) and ways to rethink our relation to nature and our social interaction within it. The CJS funding will support Professor Platt's exhibition as well as research to explore the hut and other temporary refuges in the Japanese cultural/historical context and the relation of Plato's "Cave Allegory" to contemporary culture of simulation: seeing the world through technological filters.

Jennifer Robertson (Professor of Anthropology, Women's Studies, History of Art, and Art and Design) was awarded funding for her project, "Safety, Security, Convenience: The Political Economy of Service Robots in Japan." Sited in technology-savvy Kodaira City in the center of Tokyo Prefecture, this research project investigates the local-level processes through which new municipal and national policies addressing and mediating a robot-dependent society are debated and implemented, or not. Comparisons are drawn with South Korean initiatives in service robotics. Professor Robertson's ethnographic study of the political economy of robotics in Kodaira and in Japan follows the lead of the late William Roseberry, an anthropologist who employed a political-economy approach to understand the emergence of particular social formations and policies out of the conjunction of local and global histories and processes. Roboticists, policymakers and citizen consumers are all socio-historical actors who are both shaped by and help to shape their cultural environment.

Denise Saint Arnault (Associate Professor of Nursing) received funding for her project, "Facilitated self-awareness and mental health goal setting: The Clinical Ethnographic Interview for Japanese women living in the U.S." Professor Saint Arnault developed the Clinical Ethnographic Interview (CEI), which is an innovative ethnographic assessment tool that examines culturally-based symptoms, causal models, and beliefs related to help seeking. The results of her previous research revealed that role responsibilities for Japanese women included



maintaining harmonious environments for their families and communities, but high distress and internal pressures to fulfill social roles compelled women to use non-verbal, medical, spiritual and social efforts to communicate distress. When these efforts are unsuccessful or criticized, especially in environments that were high in social negativity, they combined with stigma to inhibit subsequent help seeking. It was also found that most women had had previous depressive episodes, that somatic symptoms were as important as emotional ones, that women had made numerous attempts to gain help from family prior to the interviews. This study is a longitudinal clinical trial that will modify the CEI to include goal setting and referral, and to evaluate the effect of this intervention on sense of coherence, mental health awareness, goal setting, and help seeking intention. The study will also modify and test the culture and help seeking model that is modified to include protective factors identified in previous research.

Kiyoteru Tsutsui (Associate Professor of Sociology) was awarded funding for his project, "Rights Make Might: Global Human Rights and Minority Politics in Japan." This book project examines how the rise of global human rights in the last several decades has transformed minority politics in Japan. Professor Tsutsui's core argument is that the expansion of global human rights has provided new venues for contestation and linkage to international activist networks for resources, thus encouraging many minorities into political mobilization. The empirical analysis has examined the impact of global human rights on three ethnic minority social movements in Japan, Ainu people, resident Koreans, and the Burakumin. The CJS funding will support Professor Tsutsui's travel and work to enhance historical analysis and also add a fourth case to the project, Chinese in Japan.

Mieko Yoshihama (Professor of Social Work) received funding for her project, "Post-Disaster Mental Health: Posttraumatic and Compassionate Growth through PhotoVoice." Too often, research on disparities and post-disaster health is epidemiologic or descriptive, documenting the nature of disparities and vulnerabilities but rarely redress them. Beyond documenting the vulnerabilities, Professor Yoshihama's project seeks to improve the well-being of women in Japan who have been affected by the March 11 Disasters by: 1) examining the process of posttraumatic growth and compassionate growth and 2) developing a growth oriented, post-disaster group grief care model, using participatory action research methodologies (PhotoVoice, Wang, 1999; Wang & Burris, 1997) and Task Shifting model (Callaghan et al., 2011; Morris et al., 2009). Thus, this project fills the gaps in both research and post-disaster mental health care in Japan.

The Happy Lives of a Toyota Visiting Professor

continued from page 6

state-of-the-field conferences were organized during my stay. One of them, hosted by Professor Martin Powers at U-M, addressed the history of Chinese art, the other was on the Artist in the Edo period. This latter conference was organized by Professor Yukio Lippit in Washington, D.C. on the occasion of several high-profile exhibitions of early modern Japanese paintings and prints at the National Gallery and the Freer and Sackler Gallery of Art.

My rich teaching, learning, writing, and lecturing lives as TVP were complemented by the stimulating experiences of my husband, and the thriving and maturing of our daughter and son. Klara and Noah attended the vibrant Burns Park Elementary School. Through them we not only befriended a variety of families, but also discovered a whole different world of public school education in Ann Arbor, the importance of sports, and extracurricular activities. Our neighbors, Ellen and Steven Ramsburgh, afforded the feeling of an extended family from the first minute we arrived. We were provided with a multitude of precious lives that we were sad to leave, but happy to come back to. Anytime.

Thank you, colleagues in Japanese Studies throughout the university landscape (especially Professor Tonomura), and colleagues in the history of art (in particular Kevin Carr, Celeste Brusati, and Joan Kee), for the warm welcome, the culinary delights, and the stimulating conversations you offered. And thank you, CJS, and its amazing staff, Yuri Fukazawa, Jane Ozanich, Ann Takata, and Peggy Rudberg, for all you went through to render my lives as TVP so exciting and unforgettable.

Melanie Trede
Heidelberg University
2011-12 Toyota Visiting Professor, CJS

Faculty Updates

Jennifer Robertson (Anthropology, Art & Design, History of Art, Women's Studies) is on scholarly activity leave for the year 2012 supported by Abe (SSRC) and Guggenheim Fellowships. From January through May 2012, she conducted field and archival work in Japan and Korea, and also interviewed prominent roboticists in both countries. Her project on the political economy of service robots in Japan and Korea forms a major part of her new book nearing completion.

Professor Roberson lists two key new publications in 2012, "From Uniqlo to NGOs: The Problematic 'Culture of Giving' in Inter-Disaster Japan." (*The Asia-Pacific Journal*, Vol. 10, Issue 18, No. 2. Available online at <http://japan-focus.org/-Jennifer-Robertson/3747>.) and "Hemato-Nationalism: The Past, Present, and Future of 'Japanese Blood'." (*Medical Anthropology* 31(2) 93-112.) She also presented two keynote lectures this past summer, "Beyond 'Japanese' Blood: Citizenship Options and Futures" (Modes of Japanese Multiculturalism: Coexistence and Marginality, Japan Foundation Summer Institute, Department of East Asian Languages and Cultural Studies, University of California at Santa Barbara, June 20-24) and "Edible Eugenics in Japan: Vitamins, Blood Tonics, and Nation-Building" (International conference on "Food in Zones of Conflict," Leiden University, August 19.)

New CJS Members & Associates (2011-12AY - Present)

Juhn Ahn (Assistant Professor, Asian Languages & Cultures)

Micheleen Hashikawa (Clinical Lecturer, Family Medicine)

Hiroko Kiyoshi-Teo (Clinical Assistant Professor, Nursing)

Sangjoon Lee (Research Fellow, Asian Languages & Cultures / Screen Arts and Cultures)

Robert Platt (Assistant Professor, Art & Design)

Denise Saint Arnault (Associate Professor, Nursing)

Junichi Shimaoka (Counseling Psychologist, Counseling Services)

Ayaka Sogabe (Japanese Language, Asian Languages & Cultures)

Alan Teo (Research Fellow, Internal Medicine / Clinical Lecturer, Psychiatry)

Keiko Yokota-Carter (Librarian, Asia Library)

Power of Art

In May of this year, I took fifteen students to Shiga for one month of field study. This was a continuation of the program I began last year at the School of Art and Design (A&D) "Rethinking the Power of Art: Art Education for Social Change in Japan." This year, the trip was organized as part of the GIEU (Global Intercultural Experience for Undergraduates) program. Other than four A&D students, the students came from different areas within the university. Most of them had limited experience in art, only one student had taken college level Japanese, and most of them had never traveled outside of the country. These were significant differences from last year's group and in the months leading up the trip, I grew increasingly anxious. I am glad to say, however, that once we got to Japan, my concerns faded away. The students were very observant, quick to learn, brave, and willing to try anything.

Like last year, we stayed at *Shigaraki Seinenryo*, a residence for people with cognitive disabilities. There are 70 residents in this facility with a range of disabilities, including

language difficulties. This was not a problem for the students and they quickly discovered alternative ways to communicate through gestures, smiles, and laughter.

Each morning, we participated in *Rajio taiso* (Japanese exercise) to begin the day. After that, we divided into two groups to participate in daily activities and craft production, such as: paper-making, ceramics, and making small products for sale. Students worked alongside the residents became integrated into the residents' lives and daily routines. They exchanged business cards, gifts, took pictures, and near the end of our stay, some of the students had tea with the residents.

The students this year came with a range of experiences in different fields and many were interested in social change, eager to learn about social advocacy, disability and health issues, and community building. One of the students in nursing was able to work alongside one of the nurses in the facility. Many students explored the town and made new friends with whom they arranged on their own to assist with rice planting and participate in *taiko* drumming practice. One night, we had a karaoke party and invited locals and the students' new friends.



Student visit to Shiga.





U-M student works on an art project with a young boy in Shiga.

The month long trip was designed in two parts. For the first part, we worked with people with disabilities. In the second part we worked with a non-profit organization called Shiga Bunka Geijutsu Shien Center that develops and promotes art in elementary schools. We visited schools and the U-M students taught art to the children and practiced English with them. During this second half of the trip, we visited the Miho Museum in Shigaraki. Adjacent to the museum is an organic farm that supplies the food for the restaurant in the museum. We spent the day on the farm harvesting vegetables, chopping wood, and then we helped to prepare the food. Later, we enjoyed a great meal.

Between the two main parts of this field study we took a side trip to Naoshima Island in the Setonaikai, the inner sea. This is a special place with a world-class art museum that has revitalized a once dwindling fishing community. Since most of the students had limited exposure to contemporary art, I wanted them to experience art in a new way and broaden their understanding of what it could be. We stayed in yurts on the beach. The highlight was our visit to Chichu Museum, a museum designed below ground level by the international recognized architect Tadao Ando. Apart from the building itself, what most impressed the students was the work of James Turrell, a Californian artist, who created a site-specific installation where the work is completely unified with the built environment. It is where you can

fully experience the physical and conceptual quality of light and the students really got into the sense of walking through a surreal environment. Most of the students asked if this was art and it made them realize that art could be something more than

what hangs on the wall. They had many questions and I think it really changed their perception of contemporary art.

When it was time to end our month long field study in Shiga and our stay at *Shigaraki Seinenryo*, I realized how close many of the students and residents had become. When it was time to say good-bye all the residents came out to see us off. It was wonderful.

I would like to thank CJS for their support of the two students who received travel grants to participate. Without this support they would not have been able to come to Japan and to contribute to what proved to be a wonderful group of young people being open to changing the world and being changed by it.

Sadashi Inuzuka
Arthur Thurnau Professor
Art & Design

Editor's Note: In summer 2012, CJS was awarded the Japan Foundation Institutional Project Support Program in Japanese Studies grant which will support CJS faculty in the development of immersive learning courses similar to the one offered by Professor Inuzuka. This grant will support faculty-led content courses and CJS MA student Japan Foundation Fellowship awardees. For more information about this program, visit: <http://www.ii.umich.edu/cjs/academics/studentfunding/japanfoundation-fellowship>.



Toyota Visiting Professor Updates

Rieko Kage's (Associate Professor, Political Science, University of Tokyo; 2010-11 TVP) book, *Civic Engagement in Postwar Japan: The Revival of a Defeated Society* (Cambridge University Press, 2011) received the Jury's Prize of the Japan NPO Research Association.

Mark McLelland (Professor, Sociology, University of Wollongong; 2007-08 TVP) was recently promoted with the title of "Professor of Gender and Sexuality Studies."

Melanie Tredre's (Professor, Japanese Art Histories, Heidelberg University; 2011-12 TVP) paper which is related to a chapter in the book she was working on in Ann Arbor appeared in Japanese in June. "Konda sōbyō engi emaki' no denrai ni tsuite no ichikōsatsu" [On the transmission of the Illuminated Handscrolls of the Karmic Origins of the Konda Imperial Tumulus], *Ajia yūgaku* 154, special issue edited by Abe Yasurō and Itō Nobuhiro (June 2012). Her co-edited volume (*Shifting Paradigms in East Asian Visual Culture: A Festschrift in Honour of Lothar Ledderose*) was published as well. For more information on this publication, see page 15.



Kenichi Ariga (PhD, Political Science, 2010) is a postdoctoral fellow at the Department of Political Science, Emory University during the 2012-13 academic year.

Molly Des Jardin (PhD, ALC, 2012) began as a Japan Digital Resources Postdoctoral Fellow at Harvard University's Reischauer Institute in August. Among other things, she is working on the Digital Archive of Japan's 2011 disasters (JDArchive.org).

Drew Foster (PhD, Sociology) received a CJS summer fellowship to conduct preliminary dissertation research in Japan this past summer. Drew spent one month training in aikido in Tokyo at the world headquarters of aikido, Hombu Dojo. Drew also made research trips to smaller dojos in Hiroshima and Sendai. He has also been conducting an ethnography at a local aikido dojo in Ann Arbor. The goal of his dissertation is to use sociological theory to help explain how bodily practices like aikido are acculturated.

David Hughes (Anthropology & Musicology, PhD, 1985), now retired after 23 years teaching music at SOAS (University of London), received the 2011 Japan Society Award for "outstanding contributions to Anglo-Japanese relations and understanding." While praising his university teaching and publications, the citation focused on his "significant contribution to knowledge and understanding of varied Japanese musical traditions and practice" and "his infectious enthusiasm and willingness to give of his time and expertise," "facilitating visits to the UK and organizing performances and workshops by Japanese musicians and performers of all traditions," thus allowing many in the UK to "engage with Japan through music and other performance." David credits the teaching and the personal model of his mentor William Malm for preparing him to succeed at these efforts.

Bridget Love (PhD, Anthropology, 2007) is a fellow at the Rachel Carson Center for Environment and Society at Ludwig Maximilians University in Munich from January through December 2012 where she is working on the book manuscript *Places at their Limits: The Problem of Sustainability in Rural Japan*.

Hiroe Saruya (PhD, Sociology, 2012) received an outstanding graduate student paper award from the American Sociological Association (Collective Action and Social Movements Section) for her paper ("The Rise of Japan's First New Left: Bourdieusian Field Dynamics and the Emergence of Movement Organizations").

Kathryn Wheeler (CJS MA) attended Middlebury's Japanese Language School in Summer 2012 with support from a Summer FLAS Fellowship.

Leah Zoller (CJS MA, 2009) is a co-translator and co-editor of the essay "Concepts behind the *Art Crafting towards the Future* Exhibition: Why is it necessary for *kōgei* to embrace contemporary art now?" by Yuji Akimoto, director of the 21st Century Museum of Contemporary Art, Kanazawa (July 2012). The essay was originally published in the exhibition catalog for *Art Crafting towards the Future*. The theme of both the exhibition and essay is conceptualizing contemporary *kōgei* (traditional craft) and its future; the exhibition ran from April 28 - August 31, 2012. The translation was completed as part of her job as an editor and web administrator for The Art of Travel (ajkanazawa.com), an online art-and-culture magazine and travel concierge (formerly *The Art of Japan: Kanazawa* and Discover Kanazawa).

April 2012 Graduates

CJS MA

- Cameron C. Catalfu
- Taylor J. Cazella

- Skyler E. Negrete
- Lyndsay M. Stiff

CJS MA/JD

- Claire M. Kaup

Fall 2012 Entering Students in Japanese Studies (and their previous academic institutions)

CJS MA

- Steven D. Apotheker
University of Massachusetts, Boston
- Hannah E. Jenkins
Central Michigan University
- Christina L. Ladkau
Eastern Michigan University
- David J. McClure
Brigham Young University
- Jeremy S. Patrick
Georgetown College
- Elisabeth N. Wood
Emory University

CJS MA/JD

- Kenneth E. Gray,
University of Texas, Dallas

History of Art PhD

- Rachel P. Chamberlain
Florida International University
- Chun Wa Chan
University of Hong Kong

School of Natural Resources and Environment PhD

- Kathryn C. Newhouse,
Whitman College

Screen Arts & Cultures PhD

- Yuki Nakayama
University of California, Berkeley

Summer Foreign Language and Area Studies Fellowship (Japanese)

- Marc Caracciolo, CJS MA
- Ellen E. Huntley, LSA Linguistics & Asian Studies
- Charlette D. Stoner, CJS MA
- Alan C. Tse, CJS MA
- Melissa D. Van Wyk, CJS MA
- Kathryn F. Wheeler, CJS MA



Past CJS Events

CJS Summer Fellowship

- Molly C. Des Jardin, ALC PhD
- Brian C. Dowdle, ALC PhD
- Kevin L. Gouge, History PhD
- Aaron P. Proffitt, ALC PhD

AY2012-13 Foreign Language and Area Studies Fellowship (Japanese)

- Marc Caracciolo, CJS MA
- Philomena A. Mazza-Hilway, CJS MA
- David J. McClure, CJS MA
- Kathryn C. Newhouse, Natural Resources & Environment MS

CJS Academic Year Fellowship

- Sarah E. Anderson, CJS MA
- Kenneth E. Gray, CJS MA/JD
- Glenn K. Lashley, CJS MA
- Katherine R. Sargent, CJS MA
- Ai-Lin Sui, CJS MA
- Alan C. Tse, CJS MA
- Elisabeth N. Wood, CJS MA

CJS Undergraduate Study Abroad Scholarship

- Calum F. Galt
LSA Women's Studies & ALC
- Rachel E. Mascetti
LSA Asian Studies
- Monica J. Petela, Nursing
- Katayoon Sabetsarvestani
LSA Women's Studies
- Weiwei Wu, LSA Chemistry

William P. Malm Award for Outstanding Writing in Japanese Studies, 2012

- Mary M. Birkett, LSA Anthropology

U-M Fellowships and Grants

International Institute Individual Fellowship

- Aleksandr Sklyar, Anthropology

Rackham International Research Award

- Alison Gould, Ecology & Evolutionary Biology

Rackham Centennial Spring-Summer Fellowship

- Ji Eun Kim, Anthropology

Tai Kato Retrospective

With generous support from the Japan Foundation, CJS offered a weekend of five rarely screened films by Japanese director, Tai Kato. Kato is famous in Japan for his *jidaigeki* (period dramas) and *yakuza* films, but relatively unknown in the U.S. This past June, Ann Arbor audiences were introduced to: *Tokijiro of Kutsukake – Lone Yakuza (Kutsukake Tokijiro: Yūkyou ippiki)*, *The Red Peony Gambler: Flower Cards Match (Hibotan bakuto: Hanafuda shōbū)*, *The Red Peony Gambler: Red Peony Finds a Daughter (Hibotan bakuto: Oryū sanjō)*, *Brave Records of the Sanada Clan (Sanada fūnroku)*, and *Blood of Revenge (Meiji kyokyakuden: Sandaime shumei)*.



Tai Kato films at U-M.

CJS's Fall Film Series: Silent Films, a *Benshi*, and Live Music

Since 1975, CJS has been treating audiences to a wide range of Japanese films and filmmakers, educating the university and the public on various genres and artists. This fall, CJS's audiences received a very special treat of nine weeks of silent films by Yasujiro Ozu screened in 35mm with personalized narration by a professional *benshi* (Japanese silent film narrator) and live music accompaniment (at most of the films). Conceived by Abé Markus Nornes (Professor, Screen Arts & Cultures / Asian Languages & Cultures / Art & Design; Chair, Screen Arts & Cultures), this series was developed around U-M's Center for World Performance Studies' artist-in-residence, Kataoka Ichiro. Kataoka is one of the top professional *benshi* in Japan and was a student of the master *benshi*, Sawato Midori. Kataoka grew up in Tokyo and studied theater at Nihon University, where he graduated in 2001. He performs with films around the world as a *benshi*, and also acts in film and theater. From September 14th through November 9th, Kataoka entertained CJS's film audiences, every Friday evening with his narration of 11 films. Kataoka's performances broke down language barriers, as one audience member remarked, "I don't speak Japanese, but the emotion and the energy that Kataoka puts into his performances made me feel like I do."



Abé Markus Nornes introduces the audience to the art of the benshi on stage at the Michigan Theater.



Little Bang Theory provided the musical accompaniment for *I Was Born, But...* at the Michigan Theater.



Kataoka Ichiro outside the Michigan Theater on the opening night of CJS's "Silent Ozu" film series.



Upcoming CJS Events

Calendar - 2012-13

Mochitsuki

CJS's 9th annual Mochitsuki is scheduled to take place on Saturday, January 12th from 1-4pm. Free and open to the public, the event will feature activities and performances to educate and entertain the entire family. The featured event is the mochi-making demonstration using an *usu* (a mortar made of wood) and *kine* (wooden mallet) where guests are invited to try pounding the mochi (sticky rice). Later, they can watch how the mochi is formed in preparation for eating. Guests are also invited to make New Year's calligraphy messages using a brush and ink (*kakizome*), practice drawing manga (Japanese cartoon) characters, fold origami shapes, or play traditional Japanese games. *Miyabi* (koto music) and *Raion Taiko* (*taiko* drumming) will be performing again at the event. Japanese snacks and refreshments will be served.



Noon Lecture Series

Each year, CJS invites speakers from various backgrounds to present talks as part of its annual Noon Lecture Series. While on campus, the speakers take part in small group discussions with graduate students and faculty and occasionally join classes and present seminars or workshops. For a list of the 2012-13 noon lecture speakers, see the Calendar. For those unable to attend the lectures, CJS records them whenever possible. See: <http://www.ii.umich.edu/cjs/eventsprograms/multimedia>.



Richard O. Briggs,
Attorney-at-Law,
Law Offices of
Richard O. Briggs
(speaker, Feb 14)



Sadako Ohki, Japan Foundation Associate
Curator of Japanese Art, Yale University
Art Gallery (speaker, Apr 11)



Gavin Hougham, Assistant Professor,
Medicine, University of Chicago
Medical Center (speaker, Mar 28)

From the Executive Editor

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title, you can go to that book's page on our website to check whether it is in an ebook format. If it is, it will have a link to its specific Shelf Wise page. If you have any problems, suggestions, or comments regarding this service, please don't hesitate to contact us.

Bruce Willoughby
Executive Editor

September

13 – Noon Lecture*: "A Conversation with Benshi Kataoka Ichiro," **Abé Markus Nornes**, Chair & Professor, Screen Arts & Cultures; Professor, Asian Languages & Cultures, Art & Design; and **Ichiro Kataoka** (Benshi)

14 – Film**: *I Was Born, But...* (*Otona no miru ehon – Umarete wa mita*), Directed by Yasujiro Ozu, 1932; Shown with *The Cook*, Directed by Roscoe Arbuckle, 1918. Live narration by **Ichiro Kataoka** (benshi). Live music by **Little Bang Theory** and organ performance by **Stephen Warner**. Admission charged. Screened at the Michigan Theater.

20 – Noon Lecture*: "The Concept of Persona in Bioethics and the Philosophy of Tetsuro Watsuji," **Masahiro Morioka**, Professor, Sustainable System Sciences, Osaka Prefectural University

21 – Film**: *Passing Fancy* (*Dekigokoro*), Directed by Yasujiro Ozu, 1933; Live narration by **Ichiro Kataoka** (benshi).

27 – Noon Lecture*: "Screen Ecology: Television and Animation," **Thomas Lamarre**, Professor, East Asian Studies & Communications, McGill University

28 – Film**: *An Inn in Tokyo* (*Tōkyō no yado*), Directed by Yasujiro Ozu, 1935; Live narration by **Ichiro Kataoka** (benshi). Live music by **Little Bang Theory**.

October

4 – Noon Lecture*: "Is Immigration Necessary for Japan? Workers, Growth, and the Philosophies of Immigration," **John Skrentny**, Director, Center for Comparative Immigration Studies; Professor, Sociology, University of California – San Diego

5 – Film**: *Lady and the Beard* (*Shukujo to hige*), Directed by Yasujiro Ozu, 1931; Live narration by **Ichiro Kataoka** (benshi). Live DJ music by **arwulf-arwulf**.

11 – Noon Lecture*: "The Five-Element Pagoda (*gorintō*) and Changing Concepts of the Dead in Medieval Japan: A Visual Exploration," **Hank Glassman**, Associate Professor, East Asian Studies, Haverford College

12 – Film**: *I Flunked, But...* (*Rakudai wa shitakeredo*), Directed by Yasujiro Ozu, 1930; Live narration by **Ichiro Kataoka** (benshi). Live music performance by **Stephen Warner**.

18 – Noon Lecture*: "Making Useful Workers: The Self-Defense Forces in the Postwar Japanese Economy," **Tomoyuki Sasaki**, Assistant Professor, History, Eastern Michigan University

19 – Film**: *A Straightforward Boy* (*Tokkan kozō*), Directed by Yasujiro Ozu, 1929; Shown with *The Kid*, Directed by Charlie Chaplin. Live narration by **Ichiro Kataoka** (benshi). Live music performance for *A Straightforward Boy* by **Chris McNamara**.

25 – Noon Lecture*: "Natural and Unnatural Disasters: Rethinking Japan in the Aftermath of March 11," **Theodore Bestor**, Director, Reischauer Institute of Japanese Studies; Reischauer Institute Professor, Social Anthropology, Harvard University (Co-sponsored by the Association for Asian Studies.)

26 – Film**: *Tokyo Chorus* (*Tōkyō no kōrasu*), Directed by Yasujiro Ozu, 1931; Live narration by **Ichiro Kataoka** (benshi).

November

1 – Noon Lecture*: "Depicting Ainu in Postwar Manga: Tezuka Osamu's Postcolonial Conundrum," **Michele Mason**, Assistant Professor, Japanese, University of Maryland, College Park



Calendar - 2012-13 Academic Year

2 – Film:** *Dragnet Girl* (*Hijosen no onna*), Directed by Yasujiro Ozu, 1933; Live narration by **Ichiro Kataoka** (benshi). Live DJ music by **arwulf-arwulf**.

8 – Noon Lecture*: “Modern-Day Hermits: The Story of *Hikikomori* in Japan and Beyond,” **Alan Teo, M.D.**, Robert Wood Johnson Foundation Clinical Scholar, U-M Health System

9 – Film:** *Story of Floating Weeds* (*Ukikusa monogatari*), Directed by Yasujiro Ozu, 1934; Live narration by **Ichiro Kataoka** (benshi). Live music by **Frank Pahl**.

10 – Special Film: *Left Handed* (*Tobira no Muko*), Directed and written by Laurence Thrush, 2001; 7pm; Helmut Stern Auditorium, UMMA; Attendance by **Laurence Thrush** and **Takao Saiki** (Executive Producer). Free and open to the public. (Co-sponsored by the Robert Wood Johnson Foundation Clinical Scholars Program.)

15 – Noon Lecture*: “Dancing the Tradition and Conserving the Arts: *Kyomai* in Kyoto’s Geisha Quarter,” **Mariko Okada**, 2012-13 Toyota Professor in Residence, CJS

29 – Noon Lecture*: “Are We Watching the Same Game? How Covering Baseball in America and Japan Can Be So Different,” **Brad Lefton**, Journalist

December

1 – Special Film: *Spirited Away* (*Sen to Chihiro no kamikakushi*), Directed by Hayao Miyazaki, 2001; 7pm; Natural Sciences Auditorium, Kraus Natural Sciences Building; Free and open to the public.

2 – Test: Japanese Language Proficiency Test, Mason Hall; Pre-registration required. The registration deadline was October 2nd.

January

12 – Special Event: CJS’s 9th Annual **Mochitsuki**; Traditional mochi-making, live music, calligraphy, origami, manga drawing, ikebana, games, and more. 1-4pm; East Hall Atriums, 530 Church Street. Free and open to the public. (Co-sponsored by the Consulate General of Japan in Detroit and Subaru Research and Development, Inc.)

25 – Special Artist’s Lecture: “The Restoration of a Saung-Gauk: A Burmese Harp in Japanese Lacquer,” **Clifton Monteith**, Artist; 4-5pm; Multipurpose Room, UMMA (Co-sponsored with the U-M Center for Southeast Asian Studies and the UMMA.)

February

7 – Noon Lecture*: “Law, Subjectivity, and Colonial Space: An Analysis of the Japanese Peace Preservation Law through the Colonial Question,” **Max Ward**, Assistant Professor, History, Middlebury College

14 – Noon Lecture*: “Legal Representation of Japanese Companies Doing Business in the United States: The Importance of Cultural Understanding,” **Richard O. Briggs**, Attorney-at-Law, Law Offices of Richard O. Briggs

21 – Noon Lecture*: “Scream from the Shadows: The Women’s Liberation Movement in Japan,” **Setsu Shigematsu**, Assistant Professor, Media & Cultural Studies, University of California, Riverside (Co-sponsored by U-M’s Institute for Research on Women and Gender.)

28 – Noon Lecture*: “Two Moons Over Europe: Translating Haruki Murakami’s *1Q84*,” **Anna Zielińska-Elliott**, Lecturer/Head, Japanese Language Program, Modern Languages and Comparative Literature, Boston University

March

14 – Noon Lecture*: “Housewives and Salary-men in Postbubble Japan: Are We Facing a Changing Gender Contract?,” **Ofra Goldstein-Gidoni**, Chair/Professor, Sociology, Anthropology, East Asian Studies, Tel Aviv University; 2005-06 Toyota Visiting Professor, CJS

28 – Noon Lecture*: “Subjective Well-Being Among Older Japanese Adults,” **Gavin Hougham**, Assistant Professor, Medicine, University of Chicago Medical Center

April

4 – Noon Lecture*: “Measuring Electoral Adaptation: Japanese Politics Since 1994,” **Frances Rosenbluth**, Professor, Political Science, Yale University

11 – Noon Lecture*: “Displaced Courtier Konoe Nobutada’s Large Size Kana Calligraphy,” **Sadako Ohki**, The Japan Foundation Associate Curator of Japanese Art, Yale University Art

* All noon lectures are free and open to the public. They run from 12:10 to 1pm in Room 1636 (School of Social Work Building). <http://www.ii.umich.edu/cjs/eventsprograms/noon>

** Unless otherwise noted, all films are 35mm prints, free and open to the public, and start at 7pm in the Natural Sciences Auditorium (Kraus Natural Sciences Building). <http://www.ii.umich.edu/cjs/eventsprograms/filmseries>



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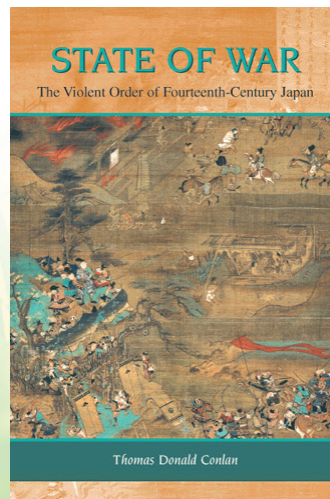
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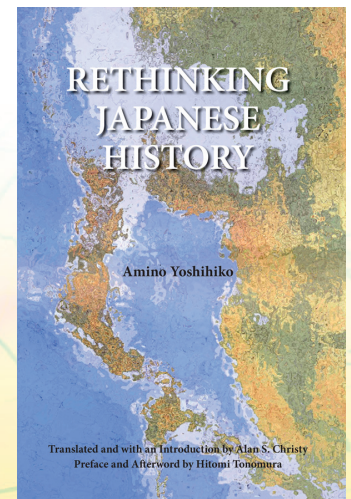
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