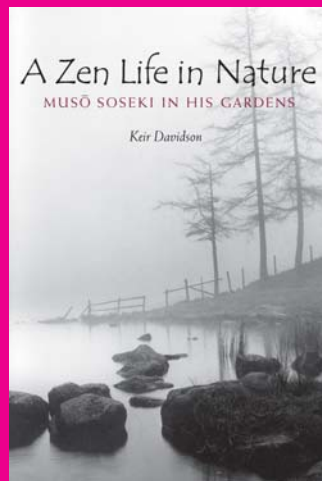




Center for Japanese Studies  
University of Michigan  
Fall 2007

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*A Zen Life in Nature: Musō Soseki in His Gardens*  
by Keir Davidson. (Blea Tarn in Cumbria,  
The Lake District, England. Photo courtesy  
of Tony Watson.)



Center for Japanese Studies  
University of Michigan  
Suite 3640, 1080 S. University  
Ann Arbor, MI 48109-1106



Center for Japanese Studies  
University of Michigan

Fall 2007

D E N S H O

伝書



**From the Director**



The Center for Japanese Studies has now reached its *kanreki*, its sixtieth birthday. As many of you know, the traditional Japanese calendar was based on a 60-year cycle.

*Kanreki*, formed with the characters for “circulate” or “return” and “calendar,” marks the beginning of a new cycle. (Yes, I know that the term is traditionally only for men. Please allow me the metaphor.) I suspect that the Center that exists at the beginning of this new cycle is quite different from that which many of you knew years ago.

I’ve often heard faculty and former students wax nostalgically about the years when CJS was housed in Lane Hall. Many CJS faculty had offices there, and I have heard that it was an exciting place to be a member of the community of scholars at the University studying Japan.

More than half of our current faculty came to Michigan after CJS moved out of Lane Hall in 1997. Faculty members are now spread across the different schools and departments of the university. I am the only faculty member with an office in the same building as CJS. More often than not, our communication is done by email.

I know that many people mourn the change. I agree that it’s not the same as it used to be. But here are two reasons why I think that our current situation is a sign of strength and reflects the increased importance of Japanese Studies.

First, we now have a wonderful staff, three full-time and two part-time, who enable us to more efficiently serve faculty, students, the scholarly community, and the public. Our latest large-scale event, a public conversation at the Michigan Theater with filmmakers Kazuo Hara and Michael Moore, would have been impossible without the selfless efforts of our dedicated staff.

Second, CJS faculty are now well-integrated into their respective departments. Japan is not an exotic or unusual subject of study. We’re mainstream, not isolated, and information on Japan is both more readily available and appreciated. In my case, at least, that shift means that I rely not only on my CJS colleagues for help (as I’ve written in this column before), but also on my colleagues in my department who actually are interested (or can fake interest well) in my Japan-related work.

True, some of these benefits seem to have come at the expense of daily interaction and “face time,” and I hope that we can find ways to improve that. But the CJS of 2007 remains young and vibrant in ways that might have been unexpected. With apologies to Bob Dylan, CJS, now in its *kanreki* year, “was so much older then; it’s younger than that now.”

Mark D. West, *Director*

**From the Executive Editor**

Our newest publication, *A Zen Life in Nature: Musō Soseki in His Gardens*, by Keir Davidson, examines the design style and aesthetic of the medieval Japanese Zen monk Musō Soseki (1275-1351), who built gardens as places to meditate and to escape his busy public life. The book begins with a discussion of Soseki’s rural upbringing and the spiritual background to it, his quest for enlightenment as a Zen monk, and his role as mediator in the turbulent times that surrounded the Kemmu Restoration and the establishment of the Ashikaga shogunate. Other chapters look in detail at the spiritual and cultural influences that are crucial to understanding Soseki’s artistic and design sense and the development of his garden building. Finally, the book provides a detailed look at the beautiful Upper Garden at Saihōji, built by Soseki in 1339. *A Zen Life in Nature* should appeal to a broad audience, including students of medieval Japanese history and religion, those interested in Zen Buddhism and Zen gardens, and people with a general interest in garden design. *A Zen Life in Nature* is available in both cloth (ISBN 9781929280377, \$65.00) and paper (ISBN 9781929280414, \$28.00) editions.

The author, Keir Davidson, a landscape gardener for many years, has published three previous books on the planning and construction of gardens and on Zen gardening: *Simple Garden Construction* (1980, with Daniel Roberts), *Zen Gardening* (1982 [published in the U.S. as *The Art of Zen Gardens*, 1983]), and *Garden Planning and Construction* (1983, with Daniel Roberts). He resides in Shropshire, England.

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## From the Toyota Visiting Professor

## Farewell to CJS



Sadafumi Kawato, 2006-07 TVP

I was CJS's Toyota Visiting Professor (TVP) from September 2006 to April 2007. This was not the first time for me to stay in the United States for an extended period of time. In past years, I was on the east coast (MIT) and on the west coast (Stanford University). Therefore, I thought Ann Arbor, Michigan was the best place for me to stay for the third time in the United States, and it proved to be true.

It has been a great privilege to be a TVP because I was able to focus on my research with the relatively light teaching obligation. In addition, I was free from all administrative work and other obligations at my home institution. CJS has provided me with a comfortable working environment with friendly and excellent faculty and staff. I was happy that I was able to nurture some new ideas for my research during my time here. I also enjoyed my almost daily chats with Yuri, Sandy, Jane, and Ann. Another pleasant memory for me was when CJS's Director, Mark West, took me to the Michigan Stadium where the Wolverines easily beat Northwestern, although we had to leave after the halftime because it was a freezing October day.

In retrospect, eight months was not a long time at all. I taught two minicourses, attended numerous professional lectures/seminars, made a few trips to the both coasts, gave several presentations in and outside of the University of Michigan, and enjoyed a vacation in the LA area with my elder children who visited during their spring recess.

Although it seems to have been a mild winter all over the world, I had never before experienced three consecutive weeks of below freezing temperatures like we had in February. I noted the lowest temperature was -7°F but it felt like -20°F. This was something I did not expect in Ann Arbor and it was the most impressive thing that I will remember. I joked that cold temperatures like that can only be experienced in Japan by putting your fingers in the freezer.

I am going back to Japan, but this is definitely not the last time that I will visit CJS and the University of Michigan. I will see you all hopefully in the near future.

Sadafumi Kawato

2006-07 TVP, Professor of Political Science, Tohoku University

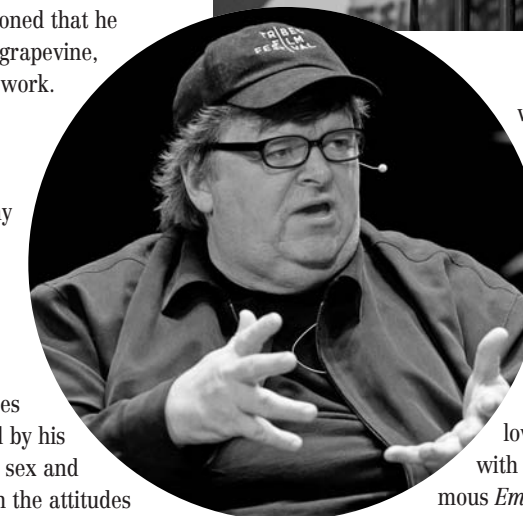
## X-Treme Private Documentary: Kazuo Hara + Michael Moore

Several years ago, documentary filmmaker Hara Kazuo and I reunited over beers at a favorite spot in Tokyo. This was shortly after *Fahrenheit 9/11* had its Japanese release and the conversation inevitably turned to the topic of Michael Moore. The film had impressed both of us. Of course, as a kind of retrospective of the early Bush years, Hara's experience was quite different than mine; his relationship to 9/11, the wars, the election and everything else in the film, was that of an appalled and bemused spectator, while I basically felt dazed and abused. Soon, however, we were talking about Moore's approach to history, particularly the way he pivots the past around his own wonderfully peculiar point of view. It was in this context that Hara mentioned that he had heard, through the grapevine, that Moore admired his work.

This made perfect sense. Hara entered the documentary film scene through still photography and made a name for himself with a string of astounding films. His debut effort, *Sayonara CP*, features a man with cerebral palsy who shares the life challenges posed by his disease—everything from sex and marriage to dealing with the attitudes of healthy people to simply speaking in the first place. The film had no Japanese subtitles, so the audience was forced to meet him on his terms. It climaxes with the man's poetry reading, first in a crowded public square until a policeman shoos them away, and then naked and in the middle of a street. Hara's second film was called *Extreme Private Eros: Love Song 1974* (1974). He and his girlfriend made this documentary about his ex-wife, a feminist who was determined to live a new and independent life. The two women share intimacies (and complaints) about their relationship to the director, who is operating the camera. This film climaxes



Above: Abé Mark Nornes introduces the films of Kazuo Hara. Left: Michael Moore at the on-stage conversation.



with the two women giving birth on their own, at home.

Hara followed this with the infamous *Emperor's*

*Naked Army Marches On*

(1987), about the suppressed history of the horrible fighting in New Guinea at the end of World War II. The director followed a veteran trying to uncover the troubling circumstances surrounding the execution of several men in his unit. The veteran uses an interviewing style that is as unconventional as it is disconcerting. When his old war buddies and superior officers stonewall, the man lays guilt trips on them by having his wife pose as a relative of one of the dead men; when that doesn't work, the vet literally beats the truth out of them while Hara films without intervention. These are only his first few

films (all of which have recently been released on DVD by Facets Video).

Even from this brief description, it should be obvious why Michael Moore might find himself attracted to the work of Hara Kazuo. Both exemplify an approach to documentary based on the affective presence of the filmmaker. They insert themselves into the historical world to see what happens, record how their interaction with the people before the camera reveals something that would otherwise never have happened or would have remained hidden. In this sense, both filmmakers forged a personal documentary firmly anchored in the subjectivity of the director, a kind of filmic essay. And the 1970s were a formative experience for both filmmakers as well. However, those brief descriptions also hint at how different the two artists are. How wonderful it would be to tease these similarities and differences out through an actual encounter. With me at Michigan, we figured it was worth a try.

Back in Ann Arbor, I discussed the possibility with Mark West and Jane Ozanich and they loved the idea. We contacted Michael Moore, and he immediately sent word that

continued on next page

## X-Treme Private Documentary: Kazuo Hara + Michael Moore (continued)



Michael Moore and Mark West at the on-stage conversation.

we could count him in to meet Hara Kazuo. Moore accepted our invitation in the midst of editing *Sicko*, a stage in the filmmaking process that inevitably takes longer than planned. In the end, he squeezed in a visit to Ann Arbor in the hours between finishing sound editing and hopping on a plane to the Cannes Film Festival. We were all grateful, and I sense he was, too. The two directors met on stage at the Michigan Theater, and the discussion was absolutely fascinating. It began with Moore describing his discovery of Hara's cinema:

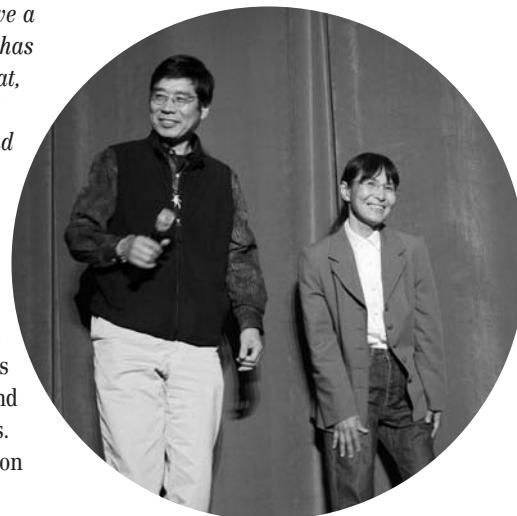
*I was two-thirds of the way through post-production for Roger and Me, editing the film just four blocks from the White House and five blocks from the Kennedy Center. They were playing a film that night called Emperor's Naked Army Marches On. I just thought that was such a bizarre title for a film. Not that I had this interest in naked armies or anything — I just really wanted to get out of the editing room. So I walked over there and sat down and I just was riveted for two hours. First, as a lover of movies, but it was like I had this soul brother in Japan. I don't know if I'd say he was doing a similar thing, but certainly using this docu-*

*mentary art form in a way that was very different from Discovery Channel-type fare. I remember walking back that night, I was inspired, I was exhilarated. I had never seen anything like this. I had truly never seen this...I mean it's lonely out there being a regular feature on Fox News and anytime I could be made to feel like the conservative one, I'd take it...Hara was grappling with how to do a documentary in an unconventional way that didn't numb people...To have a kindred spirit, to have someone who has inspired me and very early on did that, completely unbeknownst to himself. I felt after watching that film that I had permission — I gave myself permission to make Roger and Me the way I was making it.*

From here, Hara Kazuo and Michael Moore covered a lot of ground, sharing their thoughts about filmmaking and each other's work. As we suspected, both the differences and similarities gradually came into focus. Hara has quite a unique perspective on nonfiction film, and it was wonderful hearing Michael Moore talk about his (political) art as opposed to simply politics. Here is a particularly revealing exchange:

*HARA: For any filmmaker, on top of money, you need a certain energy that sustains you through the arduous process of making a film. I've read in various interviews and books by you that it is the anger you have that is often what sustains you. But I believe you need something underneath that. In my case, my sustenance is my own question mark about myself. There is the unknown within me. That would lead me somewhere that I don't know and I'm perhaps afraid of that. But I do have a very strong desire to find out what that is, and when I make a documentary film I am not doing it for social justice, or organizing the masses, expounding some theme, or anything except finding out that question mark within me. Therefore, although I am shooting my subjects with my camera, I am also carrying the camera toward the inside of myself, and going further and deeper within. Do you do anything like that?*

*MOORE: I actually disagree with you in terms of the anger. I worry that my anger is actually disruptive to myself. To me personally. You said that the anger sustains me, but I think it's really my optimistic, hopeful belief that people are good to the core. And to keep one's sense of humor in dark times is a very impor-*



Hara Kazuo and Kobayashi Sachiko (producer) introduce his film, *The Emperor's Naked Army Marches On*.



Hara Kazuo explains his work at the Michigan Theater.

*tant thing to do. To keep your soul from collapsing from the anger and the despair that exists...as a filmmaker, I set out to make these films, first and foremost, to express myself artistically and I always put the art before the politics. Because if you put politics first you end up, at least in film, with a pretty crappy movie that nobody wants to see.*

As this short dialogue suggests, the audience at the Michigan saw two of the world's best documentary filmmakers trying to figure each other out. Part of that process clearly involved comparing what they thought about the other with what they thought about themselves. They felt like kindred spirits because of their inclination to interfere with the reality before the camera, and also for their formative experience in the turbulent 1960s and 1970s. However, this latter historical simultaneity was more likely a point of departure, as the situations in Japan and America were different in some fundamental ways.

Moore essentially picked up on the political spirit of the era and forged a

cinematic way forward through first person mode and an influential use of humor and irony. In contrast, Hara began making films when the student movement devolved into shocking violence and a feeling of despair and failure. This helps explain why he prefers not to see himself connected to social movements, even while making profoundly political films.

This difference was palpable when an audience member asked about the representation of bodies in documentary, an interesting question considering Hara's innovative films about CP, sex and war and Moore's new film on the health care crisis. Moore prefaced his answer with a joke — "*Sicko* has the first nudity I have ever put in a film, and I just got my rating back from the ratings board and it's my first PG-13. And it's male nudity, too!" — but then struggled to answer the question. He seemed much more comfortable discussing the challenges of creatively rendering recently history, politics, and the struggles of everyday life. On the other hand, Hara used the question to think about his relationship to Moore, stating, "*This gets*

*to the major difference, as I see it, between Michael's works and mine. What I try to do in documentary films is really work towards the emotions of the people in the audience, to energize them. Michael does this through his words and I think I do it through bodies. I like to leave people in the audience aching and itching in their desire to do something with their bodies after seeing my films. I would like to kidnap their bodies in that way."*

This came towards the very end of the evening, when the directors left the stage and the spectators' bodies were kidnapped in a screening of *Emperor's Naked Army Marches On*. I was not the only person who felt like the conversation was only just beginning.

**Abé Mark Nornes**  
Professor  
U-M Department of Screen Arts  
and Cultures  
U-M Department of Asian Languages  
and Cultures

Photo credits: Martin Vloet, U-M Photo Services.



U P C O M I N G C J S

### 2007-08 Toyota Visiting Professor

CJS welcomes its 32nd Toyota Visiting Professor, **Mark McLelland**, with a reception on September 12. Professor McLelland is a leading sociologist and cultural historian of Japan specializing in the history of sexuality, gender theory, and new media. His recent publications have focused on the postwar history of Japanese sexual minority cultures and the development of the Internet in Japan, especially the use of the Internet and other new media by minority communities in Japan and throughout Asia. These include the books *Male Homosexuality in Modern Japan* (2000), *Queer Japan from the Pacific War to the Internet Age* (2005) and the edited collections *Japanese Cybercultures* (2003) and *Queer Voices from Japan* (2007). He is a founding member of the AsiaPacificQueer (<http://apq.anu.edu.au/>) research collective which organized the "Genders, Sexualities & Rights: 1st International Conference of Asian Queer Studies" in Bangkok in 2005 and co-editor of *AsiaPacifiQueer: Rethinking Gender and Sexuality in the Asia-Pacific* to be released by University of Illinois Press in 2008. While at Michigan, he will be working on his new book project: *Sex in the City: Reconstructing Gender and Sexuality in Tokyo, 1945-1955* and teaching a course on post-war transformations in gender and sexuality in Japan.



Mark McLelland, 2007-08 TVP

### 2007-08 Noon Lecture Series

CJS's 2007-08 Noon Lecture Series kicks off on September 13 with a lecture given by artist, **Kunié Sugiura**. This year's series features lectures by five of CJS's members and associates: **Jonathan Zwicker** (ALC, October 18), **Jennifer Robertson** (Anthropology, November 1), **Maki Fukuoka** (ALC, November 15), **Akiko Takenaka** (History of Art, January 24), and **Shinobu Kitayama** (Psychology, February 14). For a listing of the fall speakers, see the Calendar on page 14, or visit: <http://www.ii.umich.edu/cjs/events/calendar.html>.



Trocaids Positive, 2003. Gelatin-silver print (photogram) by Kunié Sugiura

E V E N T S



Origami table at the 2007 Mochitsuki

### 2008 Mochitsuki

CJS's 4th annual *Mochitsuki* is scheduled to take place on Saturday, January 5 from 1-4pm in the School of Social Work Building. Activities will include: *mochi*-making and tasting, origami, games, *kakizome* (New Year's calligraphy), *kamishibai* (storytelling), and live music. The event is free and open to the public.

### Michigan Japanese Quiz Bowl

The 2008 Michigan Japanese Quiz Bowl will mark its fifteenth year when it is held on March 15. Started by the Japanese Teachers Association of Michigan (JTAM), this annual quiz bowl competition event was initially held at K-12 schools. Due to increased participation, the event was moved to Michigan State University in 2001 and later moved to CJS and The University of Michigan in 2005. For more information about this event, contact Jane Ozanich ([jozanich@umich.edu](mailto:jozanich@umich.edu)).



Trophies and medals for the 2007 Michigan Japanese Quiz Bowl.

P A S T C J S

### Beate Sirota Gordon Speaks to an Overflow Crowd

**Beate Sirota Gordon**, the self-acknowledged living cultural artifact, spoke to a standing room only crowd in CJS's Winter 2007 Noon Lecture Series on March 15. Her lively and entertaining talk, entitled, "Drafting the Women's Rights Clause for the New Japanese Constitution," highlighted her journey from a young girl living in Japan with her parents to the present. CJS thanks the Consulate-General of Japan in Detroit for their generous support of this lecture

### 2007 Michigan Japanese Quiz Bowl

CJS directed and hosted the 14th Annual Michigan Japanese Quiz Bowl (MJQB) for the Japanese Teachers Association of Michigan (JTAM) at the Modern Languages Building on Saturday, March 24. A record 335 students from 22 K-12 Michigan schools competed in the quiz bowl competition in five different divisions. Highlights of this year's event included *koto* and *shakuhachi* music by Southeast Michigan's *Miyabi* and award presentations by **Consul General Tamotsu Shinotsuka** from the Consulate-General of Japan in Detroit. CJS will direct and host the 2008 MJQB on Saturday, March 15.



The MJQB includes a contest for cultural displays, posters, and T-shirts. This display took first place.



Kenjiro Sakaki volunteered his time to show guests how to do origami.

### 4th Annual Ann Arbor Book Festival

Since the inception of the Ann Arbor Book Festival, CJS has led the coordination of the International Institute's presence at the event, the International Pavilion. This year's pavilion featured music, dancing, storytelling, crafts; and of course, books from the various world regions represented by the Centers in U-M's International Institute. For more information about the Ann Arbor Book Festival, visit: <http://aabookfestival.org/>.

### CJS Celebrates the Tanabata Festival with the International Institute Staff

As part of the U-M International Institute's (II) ongoing center-related activities, CJS's staff organized a mini-lesson on the *Tanabata* Festival for the II staff members. The guests ate *somen*, drank *mugicha*, folded origami ornaments, and hung their wishes on the special "bamboo" tree.

E V E N T S

### Out of the Ordinary: New Identities in Recent Japanese Film

Following the lead of the University of Michigan Museum of Art's (UMMA) special exhibition, "Out of the Ordinary/Extraordinary: Japanese Contemporary Photography," (June 16-September 16, 2007) (<http://www.umma.umich.edu/>), CJS organized its summer 2007 film series around films that feature characters and storylines that are off the beaten track. The four films, all screened in the month of August, were: *Kamikaze Girls* (*Shimotsuma monogatari*) directed by Tetsuya Nagashima, *Nobody Knows* (*Dare mo shiranai*) directed by Hirokazu Kore-eda, *Noriko's Dinner Table* (*Noriko no shokutaku*) directed by Shion Sono, and *All Under the Moon* (*Tsuki wa docchi ni deteiru*) directed by Yôichi Sai.



Top: *Kamikaze Girls*; Photo courtesy of Viz Pictures.



Bottom: *Noriko's Dinner Table*; Photo courtesy of Tidepoint Pictures.

**Shoko Emori** (Asian Languages & Cultures) recently gave three presentations. In March 2007, she presented "Online Project for Novice and Intermediate Levels: Developing Students' Spontaneous Discourse through Listening Practice" at the 2007 Association of Teachers of Japanese Seminar (with Fumie Okudera, U-M ALC lecturer). In May, Ms. Emori presented "Introducing an Intermediate to Advance Level Japanese Textbook Based on the National Standards: How to Integrate the 5C's and 3P's in Our Teaching" at the Princeton Pedagogy Forum with Satoru Ishikawa (lecturer, University of Iowa). Finally, in August, she presented "Mokuteki o arawasu 'Tameni' bun no dousei nituite - 'Yooni' bun no zyoutaisei tonon hikaku" at the International Conference on Japanese Language Education which was held at Columbia University.

**Aileen Gatten** (Adjunct Researcher, CJS) is a contributor to the *Dictionary of Sources of Classical Japan* (Paris: Collège de France, 2006), edited by Joan Piggot, Ivo Smits, Ineke Van Put, Michel Vieillard-Baron, and Charlotte von Verschuer. The *Dictionary*, the result of collaboration among scholars in Europe, the U.S., and Japan, is intended to guide students, scholars, and other interested readers to sources dating from, or with relevance to, Nara and Heian period Japan (710-1192). The *Dictionary* contains some twelve hundred entries that describe the contents and characteristics of each source and give bibliographical information on editions and available translations.

**William P. Malm** (Professor Emeritus, Music and Ethnomusicology) married Jutta Gerber on June 23, 2007. Professor Emeritus Malm's book, *An Anthology of Japanese Nagauta Song Texts* will be available by early 2008.

**Gayl Ness** (Professor Emeritus, Sociology) took part in two workshops in Kobe in the summer of 2007. The workshops were part of the Asian Urban Information Center of Kobe (AUICK) with which he has worked since its formation in 1989. AUICK does research on Asian urban issues and trains urban administrators in forms of integrated urban planning ([www.auick.org](http://www.auick.org)). In addition to the workshops, he visited the Research Institute for Humanity and Nature (RIHN) in Kyoto. He is also currently working as a guest editor on a book of papers to be published on land subsidence in some major Asian cities, including Tokyo, Bangkok, Seoul, Taipei, and Manila. Finally, he is working with Nihon University's Population Research Institute on a project on "Aging in Asia."

**Abé Markus Nornes** (Asian Languages & Cultures; Screen Arts & Cultures) co-organized a Kinema Club conference in conjunction with Frankfurt's Nippon Connection Film Festival. His book on Ogawa Productions, *Forest of Pressure*, was released this spring. A death bed promise to the director in 1991, the publication was celebrated at a Shaman Drum reception in connection to the big "X-Treme Private Documentary" event in May (see article on page 3).

**Mayumi Oka** (Asian Languages & Cultures) was elected to a three-year term as a member of the Association of Teachers of Japanese (ATJ) Board. In addition, Ms. Oka presented a paper (with Shoko Emori, Yoshiro Hanai, and Junko Kondo from U-M's ALC) at the 19th CATJ conference at the University of Iowa in March. The paper, "The Development of a Post-Intermediate Japanese Textbook for English Natives Based on the National Standards," discusses the U-M Japanese language program's textbook development project which will be published by the Kuroshio Publishing Company in the spring of 2009.

**Jennifer Robertson** (Anthropology) was elected President of the Society for East Asian Anthropology (American Anthropological Association, AAA) for the term of 2009-11. Professor Robertson also received the National Endowment for the Humanities/Advanced Research in the Social Sciences on Japan Fellowship for her work on humanoid robots, cyborg eugenics, kinship and the new Japanese family (May-December 2008). Earlier this year, Professor Robertson was a visiting professor in the Department of Anthropology at the University of Tokyo (January-March, 2007). Then, from April through August, she was a Fulbright Research Scholar and Visiting Professor at Tel Aviv University in Israel. Since January 2007, Professor Robertson has given six lectures. The most notable of them being "Robo sapiens japonicus: Humanoid Robots and the Posthuman Family" at the 2007 Horowitz Core Lecture in Sociology and Anthropology at Tel Aviv University on June 7. In addition to her lectures, Professor Robertson has had two articles reprinted and several other publications to date in 2007. Two of her upcoming publications are: "Blood - in All of Its Senses - as a Cultural Resource," (in Shinji Yamashita and Jerry Eades, eds., *Cultural Resources*, Asian Anthropologies series, Oxford: Berghahn Press) and "Relentless Presentism: Postgender as Prehistory in Contemporary Japanese Art" (in *PostGender: Gender, Sexuality and Performativity* in Japanese Culture, Ayelet Zohar, ed., Cambridge: Cambridge Scholars Press).

## CJS Alumni & Student Updates

Two CJS-related PhD students graduated in August 2006: **Osamu Aruga** (Economics) and **Peter Alexander Bates** (ALC). The following students graduated in December 2006: **Ann Chrapkiewicz** (CJS MA), **Joshua Eisenman** (CJS MA), **Ann-Elise Lewallen** (Anthropology, PhD), and **Leann Youn** (CJS MA). April 2007 marked the graduation of three CJS-related students: **Michael Arnold** (CJS MA), **Heather Littlefield** (CJS MA), and **Hoyt Joshua Long** (ALC, PhD).

**Tom Blackwood** (CJS MA, 1998) (Sociology, PhD, 2005) became an Associate Professor of Asian Pacific Studies in the Graduate School of Asia Pacific Studies, Ritsumeikan Asia Pacific University in Beppu-city, Oita Prefecture (April 2007).

**Sumi Cho** (Anthropology, PhD) was awarded the Wenner-Gren dissertation fieldwork grant, the NSF doctoral dissertation improvement grant, and CJS's Mellon Fellowship for her dissertation fieldwork project, "Multiculturalism, Okinawan Popular Culture, and the Politics of Ethnicity in Osaka." In August, she began conducting her one-year ethnographic research on how practices of Okinawan popular and media culture affect the ways in which diasporic Okinawans and ethnic Japanese interact with each other in the Taisho district, "Osaka's Okinawa Town."

**Ge Dong** (CJS MA, 2002) moved to Connecticut in August 2006 where she is employed by an insurance company.

**Toshie Imada** (Psychology, PhD) was awarded the Rackham Predoctoral Fellowship for the 2007-08 academic year.

**Heather Littlefield** (CJS MA, 2007) was awarded a Women's Role Model award by the Department of Defense for the work that she and her team accomplished in Kosovo (March 2007).

**Glenn Hoetker** (International Business, PhD, 2001) was recently promoted to Associate Professor with tenure at the University of Illinois at Urbana-Champaign College of Business. He was also named a Resident Associate at the University's Center for Advanced Study, where he is leading the Center's initiative on Science and Technology in the Pacific Century. In addition, he was named a Faculty Fellow at the University's Academy for Entrepreneurial Leadership. Finally, Professor Hoetker received additional appointments in the College of Law and the Institute for Genomic Biology.

**Stephen S. Large** (CJS MA, 1965) (History, PhD, 1970) retired in September 2006 as Reader in Modern Japanese History at the University of Cambridge, where he had taught since 1988 after earlier appointments at the University of Iowa (1969-73) and the University of Adelaide in South Australia (1974-87). He may be contacted in Cambridge at: [stephen.large4@ntlworld.com](mailto:stephen.large4@ntlworld.com).

**Brook Lathram** (CJS MA) and **Molly DesJardin** (ALC, PhD) are attending the Inter-University Center for Japanese Language in Yokohama.

**William Londo** (History, PhD, 2004) has taken on the position of Associate Director of the Asian Studies Center at Michigan State University.



Heather Littlefield; CJS MA, 2007

**Hoyt Long** (ALC, PhD, 2007) successfully defended his dissertation ("On Uneven Ground: Provincializing Cultural Production in Interwar Japan") in December of 2006 and was awarded the PhD in April 2007. His research concentrated on the writer Miyazawa Kenji and the production of local/regional cultural identity in the modern period. He will continue this research as a tenure-track faculty at Bard College, New York, where he will be teaching from September.

**Yoshikuni Ono** (Political Science, PhD) was recently awarded two fellowships. He received the Roy Pierce Award (summer fellowship) with Professor Ann Grzymala-Busse (ISR). He was also awarded the Rackham Predoctoral Fellowship for the 2007-08 academic year.

**Suma Pandhi** (CJS MA) has been accepted into the PhD program in Architecture.

**Hirohisa Saito** (Sociology, PhD) was awarded the Mellon/ACLS Dissertation Completion Fellowship for the 2007-08 academic year.

**Deborah Solomon** (History, PhD) was awarded the 2007 Rackham International Research Award. These awards are granted to University of Michigan doctoral students who are conducting degree related research outside North America. Her research will focus on historical research and participant interviews about the 1929-30 Kwangju Student Protests against Japanese students.

**Yubin Yang Szczerba** (CJS MA, 2005) recently took a position at the Detroit branch of Sojitz Corporation of America.

**So Jung Um** (History, PhD) was awarded the Barbour Scholarship for the 2007-08 academic year.



## CJS's 2007-08 Faculty Research Grants Announced

The Center for Japanese Studies is pleased to announce the recipients of its 2007-08 Faculty Research Grants. This grant program supports individual or group research projects that investigate various aspects of Japan. This year's recipients and their projects are as follows:

**Edward Chang**, Associate Professor of Psychology, was awarded funding for his project, "Self-Enhancement and Self-Criticism in Japan and US: Exploring Mechanisms and Effects of Cognitive Bias." In their past projects, he and his team developed a framework to study cognitive bias for positive and negative events and found cultural differences in studies of Japanese and European Americans. Two follow-up studies clearly showed that European Americans are more inclined to engage in the optimistic bias, whereas Japanese are more inclined to engage in the pessimistic bias for negative events. The grant will help a set of studies that will expand on these past findings by seeking to clarify the specific mechanisms that may account for past cultural differences in cognitive bias between Japanese and European Americans and to explore the potential consequences of perceiving cognitive bias in culturally different others from the standpoint of Japanese and European Americans.

**Maki Fukuoka**, Assistant Professor of Asian Languages and Cultures, was awarded a grant for her project, "Between Seeing and Knowing: Shifting Standards of Accuracy and the Concept of *Shashin* in Japan, 1830-1872." This project explores the process of negotiating the standard for "accuracy" and the role of pictorial representation within the formulation of *hakubutsu-gaku* epistemology, focusing on the *Shôhyaku sha*, a private group of scholars that pursued *hakubutsu-gaku* in *Owari*-domain in nineteenth-century Japan. The grant will support her research trips to investigate the similarities and

differences of three copies of "*Shinei Honzô*" produced by members of the *Shôhyaku sha*.

**Ken Ito**, Associate Professor of Asian Languages and Cultures, received funding for proofreading and indexing for his book, "Fictive Families in the Meiji Melodramatic Novel," which has been accepted for publication by Stanford University Press. The book examines the enormously popular serialized fiction of the turn of the last century using concepts of melodrama, and it explores how this fiction presented alternative images of the Japanese family at a historical moment when the state pushed forward the *ie* as the "traditional" and essential form of family for all Japanese.

**Masahito Jimbo**, Assistant Professor of Family Medicine, was awarded a grant for his project, "Perception of Japanese Men and Women on Cancer Screening: Development of Self-Administered Survey." Dr. Jimbo and his team's previous study explored, through in-depth individual interviews, the experiences, knowledge, attitudes, beliefs, and values of expatriate Japanese men and women toward cancer screening. The grant will help them develop, pre-test, and distribute a quantifiable self-administered survey to a sample of Japanese adults, incorporating the findings from the above study.

**Shinobu Kitayama**, Professor of Psychology, was awarded funding for his project, "The Voluntary Settlement Hypothesis: An Exploration in Hokkaido." In previous studies, he and his team proposed that there is a form of individualism in Hokkaido, which lends unique support to the hypothesis that voluntary settlement in frontiers fosters independent mentalities as culture of mainland Japan is highly interdependent and collectivistic. This grant will help (1) test whether Hokkaido residents would be higher than residents of mainland Japan in three distinct facets of independence that are considered as the psychological cornerstone of the

American individualism, (2) examine the idea that individualism is different between Hokkaido and the U.S. with regard to social relations, and (3) examine, in detail, personal stories of independence and interdependence in Hokkaido, mainland Japan, and the U.S.

**James Robson**, Assistant Professor of Asian Languages and Cultures, received a grant for his project, "Inside Asian Images: What the Contents of Statues Can Tell Us about Religious Practices." Professor Robson has been conducting a research on small wooden religious images (dating from the Qing Dynasty 1644-1912 to the present) from the Hunan province. The grant will help his research trip to Japan to work with Japanese scholars, study the collections and archival materials only available in Japan, and carry out fieldwork among Chinese immigrants in Japan to assess the extent to which the Hunanese statues have made their way to Japan.

**Kazuhiro Saitou**, Associate Professor of Mechanical Engineering, was awarded funding for his project, "Study of the State-of-the-Art of Eco-Friendly Product Design and Recycling Technologies in Japan." This project investigates the state-of-the-art of eco-friendly product design and reuse and recycling technologies in Japanese manufacturers as recycling infrastructures in Japan have advanced dramatically due to the recent introduction of a recycling law on electrical appliances and expected introduction of a recycling law on automobiles. The grant will help his research trip to Japan to visit product development divisions and recycling facilities of automobile, electrical appliance, personal computer, and cellular phone manufacturers and to interview experts in Japan.

**Jonathan Zwicker**, Assistant Professor of Asian Languages and Cultures, was awarded a grant for his book project, "Stage and Spectacle in an Age of Print: Drama and Cultural Consumption in Nineteenth-Century Edo." This book examines the theater culture of nineteenth-century Japan from the perspective of the history of the book and grows out of Professor Zwicker's interest in Japanese print culture which he explored in his recent book, "Practices of the Sentimental Imagination: Melodrama, the Novel, and the Social Imaginary in Nineteenth-Century Japan." The funding will help his research trips to Japan.

## 2007-2008 Student Funding Awards

### Summer Fellowships

- Erika Alpert**, Anthropology, PhD
- Sumi Cho**, Anthropology, PhD
- Danielle Corcoran**, Anthropology, PhD
- Brian Dowdle**, ALC, PhD
- Sherry Funches**, History, PhD
- Isao Kamata**, Economics, PhD
- Andrea Landis**, ALC, PhD
- Kerry Lowell**, History, PhD
- Deborah Solomon**, History, PhD
- Junko Teruyama**, Anthropology, PhD
- So Jung Um**, History, PhD

### 2007-08 Academic Year

#### International Institute Language Fellowship

- Gabriele Koch**, Anthropology, PhD
- Brooke Lathram**, CJS MA
- Deborah Solomon**, History, PhD

#### UM Alumni Club of Japan Fellowship

- Kenichi Ariga**, Political Science, PhD
- Mari Suzuki**, CJS MA

#### Briefing Fellowship

- Isao Kamata**, Economics, PhD
- Aaron Nelson**, CJS MA-MBA

#### CJS Endowment Fellowship

- Lindsey Akashi**, CJS MA
- Kenichi Ariga**, Political Science, PhD
- Molly Des Jardin**, ALC, PhD
- Isao Kamata**, Economics, PhD
- Christopher Schad**, CJS MA
- Leah Zoller**, CJS MA

#### Mellon Fellowship

- Sumi Cho**, Anthropology, PhD

### Competitive Fellowships

- Sumi Cho**, Anthropology, PhD; Wenner-Gren Foundation Fieldwork Grant and National Science Foundation Dissertation Improvement Grant
- Molly Des Jardin**, ALC, PhD; College Women's Association of Japan Fellowship
- Toshie Imada**, Psychology, PhD; Rackham Predoctoral Fellowship
- Jason Irizarry**, Anthropology, PhD; Fulbright Fellowship
- Yoshikuni Ono**, Economics, PhD; Rackham Predoctoral Fellowship
- So Jung Um**, History, PhD; Barbour Scholarship



# ANNOUNCEMENTS:



JapanKits

## JapanKits

As part of its outreach efforts to K-12 educators, CJS has developed a series of kits containing realia and other teaching materials which are made available on a short-term loan basis. In the summer of 2006, the original JapanKits were reorganized and have seen an increase in usage this past year. With a view to even more frequent borrowing by schools and community educators, the three large boxes of books, images, music and materials are being revised once more. With this revision, each collection of items will be grouped into one or two related lesson topics. Busy teachers will be able to quickly grasp some of the ways to use the materials to explore a topic, rather than to spend time mining the contents of the box for inspiration. Thanks to a generous donation by a CJS alumna, additional video resources will join the JapanKits, as well. In short, the newest edition of the JapanKits should be of interest to local schools that offer Japanese language, and to schools where World History and Geography is being offered. For more information on the JapanKits, email [umcjs@umich.edu](mailto:umcjs@umich.edu).

## Asia Library Travel Grants

Grants up to \$700 are available to help defray the cost 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 from July 1, 2007 until June 30, 2008. More information about the library is available at <http://www.lib.umich.edu/asia>, or by contacting the Library Assistant at 734.764.0406.

Interested scholars should submit a letter of application, a brief statement to the Center describing their research and their need to use the collection (not to exceed 250 words), 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), a current curriculum vita, a budget, and proposed travel dates. The Center accepts applications until May 31, 2008 by email at [umcjs@umich.edu](mailto:umcjs@umich.edu) or by mail at:

Asia Library Travel Grants  
Center for Japanese Studies  
Suite 3640, 1080 S. University  
The University of Michigan  
Ann Arbor, MI 48109-1106

## U-M Japanese Language Students Take First Place Honors for the Third Consecutive Year

On March 31, U-M students took top honors for the third year in a row at the Japanese Language Speech Contest, sponsored by the Consulate-General of Japan in Detroit, the Japan Business Society of Detroit, and the Japan American Society of Greater Detroit & Windsor. **Alan Bunney** was awarded the first place honor for his speech titled, "What is the True Measurement of Intelligence?" **Jennifer Eusebio's** speech, "Working towards Mutual Understanding" was awarded the third prize.



Third Place Winner, Jennifer Eusebio and First Place Winner, Alan Bunney.



U-M Japanese language lecturers and students pose for a photo following the 2007 Japanese Language Speech Contest.

## Japanese Language Program Conducts its First Study Trip to Nagoya

Nine students were selected from the upper-level Japanese language courses in U-M's Department of Asian Languages and Cultures to participate in study trip that was partially funded by CJS. The "Integrating Study Abroad into the Curriculum" (ISAC) Nagoya study trip ran from May 6 through May 13, 2007.

Organized by ALC lecturer, **Junko Kondo**, this study trip gave students the opportunity to study and learn about Japanese business culture and practices in Japanese. During the weeklong stay, students visited companies, business-related museums, and cultural facilities located in Nagoya. The site visits included: Toyota, Mitsubishi Electric, *Yomiuri Shimbun*, Matsuzakaya, the Osu shopping district, the Toyota Technological Museum, the Robot Museum in Nagoya, and the Aichi Prefectural Ceramic Museum. On each



U-M Japanese language students during their visit to Nagoya.

site visit, students attended a guided tour and mini-lecture, and participated in Q&A discussions with onsite employees. The cultural insights that students gained from the trip broadened their understanding of Japanese-speaking people and Japanese business practices.



ALC Japanese language lecturer, Junko Kondo, with a student at the Robot Museum in Nagoya.

## Feature Article from a Former CJS Visitor

In the summer of 1985, I was one of twelve college professors chosen for a National Endowment for the Humanities seminar in Japanese theater music. The director was **William Malm**. Although most of our seminar meetings were in the Burton Memorial Tower, where Professor Malm had two floors replete with Japanese musical instruments and research materials, the group made several visits to the Center for Japanese Studies. The program of events and activities at CJS was impressive then and even more so now. My research in the Asia Library at U-M that summer, and a year at Tokyo University of Fine Arts and Music on a Fulbright grant in 1989-90, resulted in *Toru Takemitsu: A Bio-Bibliography in Music* (Greenwood Press, 2001), a study of that composer's scores, recordings, and film music.

Rev. Dr. James Siddons  
Chesterbrook United Methodist Church  
McLean, Virginia  
[www.JamesSiddons.com](http://www.JamesSiddons.com)

## Feature Article from a Former CJS Visitor

CJS would like to feature short articles written by our former students and visitors which focus on their experiences at CJS/U-M. Please contact us with your stories at [umcjs@umich.edu](mailto:umcjs@umich.edu).



### September

- 10 Workshop:** "Language of Clothes: Status, Gender, and Law in the History of Japanese Attire from Ancient through Modern Times;" Papers presented by: **Akiko Fukai**, Japanese Art History, Shizuoka University of Art and Culture; **Mayumi Mori**, Japanese Literature and Sociohistory, Tokyo International University; **Sachiko Takeda**, Japanese History, Osaka University of Foreign Languages; **Haruko Wakita**, Japanese History, Jōsai International University; **Osamu Wakita**, Japanese History, Osaka Museum of History; 5-10pm; Michigan Room, Michigan League
- 13 Noon Lecture\*:** "Shadow & Ephemera," **Kunié Sugiura**; Artist
- 20 Noon Lecture\*:** "Tokyo after the War: A Young Officer and an Old Philosopher," **Albert Stunkard, M.D.**, Professor, Department of Psychiatry, The University of Pennsylvania
- 27 Noon Lecture\*:** "Periodic Struggles: Labor, Science, and Menstruation Leave in Modern Japan," **Izumi Nakayama**; Assistant Professor, Department of History, Furman University
- 28 CJS Free Film\*\*:** *Swing Girls*, Directed by **Shinobu Yaguchi** (2004)

### October

- 4 Noon Lecture\*:** **Toshio Yamagishi**; Professor, Department of Behavioral Science, Hokkaido University, Japan (Co-sponsored by the U-M Research Center for Group Dynamics.)
- 5 CJS Free Film\*\*:** *Singing Lovebirds (Oshidori Utagassen)*, Directed by **Masahiro Makino** (1939)
- 11 Noon Lecture\*:** "Martial Ways, Whys & Whens: Military Science & Martial Art in Traditional Japan," **Karl Friday**; Professor, Instructional Coordinator & Associate Head; History Department; University of Georgia
- 12 CJS Free Film\*\*:** Title T.B.A.
- 18 Noon Lecture\*:** "Playbills, Ephemera, and the Historical Imagination in Nineteenth-Century Japan," **Jonathan Zwicker**; Assistant Professor, Department of Asian Languages & Cultures, The University of Michigan
- 19 CJS Free Film\*\*:** *Tokyo Kid*, Directed by **Torajiro Saito** (1950)
- 25 Noon Lecture\*:** "Japanese Diplomacy - Japan U.S. Relations and East Asia Issues," **Consul General Tamotsu Shinotsuka**; Consulate-General of Japan in Detroit
- 26 CJS Free Film\*\*:** *Suicide Club (Jisatsu Saakuru)*, Directed by **Shion Sono** (2002)

### November

- 1 Noon Lecture\*:** "Robo sapiens japonicus: Humanoid Robots and the Posthuman Family," **Jennifer Robertson**; Professor, Department of Anthropology, The University of Michigan; Editor, *Colonialisms*
- 2 CJS Free Film\*\*:** *Three Resurrected Drunkards (Kaettekita Yopparai)*, Directed by **Nagisa Oshima** (1968)
- 8 Noon Lecture\*:** "The Emotional Expressions of the Japanese," **David Matsumoto**; Professor, Psychology Department, San Francisco State University
- 9 CJS Free Film\*\*:** Title T.B.A.
- 15 Noon Lecture\*:** "Photographic Immortality: General Nogi, Shizuko, and Their Iei," **Maki Fukuoka**; Assistant Professor, Department of Asian Languages & Cultures, The University of Michigan
- 16 CJS Free Film\*\*:** *Swallowtail Butterfly*, Directed by **Shunji Iwai** (1996)

### December

#### January 2008

- 5 CJS Special Event - Mochitsuki**; 1-4pm; International Institute Gallery, School of Social Work Building, 1080 South University, Ann Arbor
- 17 Noon Lecture\*:** "Moneylenders, Merchants & Samurai; Rethinking the Social Impact of Cash in Medieval Japan," **Ethan Segal**; Assistant Professor, Department of History, Michigan State University
- 24 Noon Lecture\*:** "Politics of Enshrinement: War Dead and War Criminals at the Yasukuni Shrine," **Akiko Takenaka**; Assistant Professor/Post-Doctoral Scholar, Department of the History of Art, The University of Michigan
- 31 Noon Lecture\*:** "Kissing Is a Symbol of Democracy! US Popular Culture and the Creation of a Culture of Romance in Occupied Japan," **Mark McLelland**; 2007-08 Toyota Visiting Professor, CJS; Lecturer in Sociology, The University of Wollongong, Australia

\* All noon lectures are free and open to the public. They run from 12noon to 1pm in Room 1636 (SSWB) unless otherwise noted. The noon lectures are made possible in part by a Title VI grant from the U.S. Department of Education.

\*\* All films begin at 7pm and are screened in Askwith Auditorium in Lorch Hall (611 Tappan Street, Ann Arbor). The film series is made possible in part by a Title VI grant from the U.S. Department of Education.

Please visit CJS's website for up-to-date information:  
<http://www.ii.umich.edu/cjs/events/calendar.html>

### From the Executive Editor

continued from page 1

Other publications due out in the next few months include: *Mishima on Stage: The Black Lizard and Other Plays*, edited by Laurence Kominz, with a foreword by Donald Keene; *The Bluestockings of Japan: New Woman Essays and Fiction from Seitō, 1911-16*, by Jan Bardsley; *Rethinking Japanese History*, by Amino Yoshihiko, translated by Alan S. Christy; *An Anthology of Japanese Nagauta Song Texts*, by William P. Malm; and *Preachers, Poets, Women, and the Way: Izumi Shikibu and the Buddhist Literature of Medieval Japan*, by R. Keller Kimbrough.

**Bruce Willoughby**

Executive Editor, CJS Publications Program



### In Memoriam

**Edward Seidensticker**

On the day that this newsletter was to go to print, CJS learned of the passing of Edward Seidensticker in Tokyo. Professor Seidensticker was a long-time friend to the Center and a professor at U-M from 1966-77. According to *New Leaves* (CJS Publications, 1993), his years at U-M "were perhaps the most productive of his teaching period, yielding the monumental *The Tale of Genji* (1976), Mishima Yukio's *The Decay of the Angel* (1974) — the final volume of the tetralogy *The Sea of Fertility* — and three works by Kawabata: *House of the Sleeping Beauties* (1969), *The Sound of the Mountain* (1970), and *The Master of Go* (1973). *The Sound of the Mountain* received the National Book Award for Translation in 1970."

CJS plans to include a more fitting tribute to Edward Seidensticker in the winter 2008 *Densho*.



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