

Center for Japanese Studies Events - 2007

The Yomiuri Shimbun, *From Marco Polo Bridge to Pearl Harbor: Who Was Responsible?*

Takahiko Tennichi, Editorial writer, The Yomiuri Shimbun

January 24, 2007

Center for Japanese Studies, Institute of East Asian Studies, Walter H. Shorenstein Fund, Graduate School of Journalism

History is a controversial issue in East Asia today. The Yomiuri Shimbun, the largest daily paper in Japan, with a right of center editorial position, has recently completed a year-long project to clarify Japanese leaders' responsibility for the Pacific War. In Japan such an undertaking is an exceptional case. Why did the Yomiuri launch this campaign? How will this history review affect the contemporary Japan? To what extent was its conclusion different from the judgments of the International Military Tribunal for the Far East? Takahiko Tennichi, an editorial writer of the Yomiuri Shimbun, will discuss the implications of the project, clarifying the Yomiuri's position on the so-called history issue.

For more information about the book, please visit <http://www.yomiuri.co.jp/dy/info/book/>

The US-Japan Special Relationship and East Asia: How to Build up a Stable Triangle?

Fumio Matsuo, Journalist/Author, Former Washington Bureau Chief, Kyodo News

February 5, 2007

Center for Japanese Studies, Institute of East Asian Studies

Fumio Matsuo, author of numerous articles and essays on U.S. politics, is recognized as one of Japan's foremost experts on U.S. political affairs. His book entitled: *Democracy with a Gun: The Making of America*, published in 2004 won the 52nd Annual Award of the Japan Essayist Club. The book is currently under English translation for international readers.

Mr. Matsuo earned his B.A. in Political Science from Gakushuin University. After joining Kyodo News in 1956, Mr. Matsuo was assigned as foreign correspondent to New York and Washington from 1964 to 1969 to cover the escalation of the Vietnam War, the resulting antiwar movement and political and social upheavals under the Johnson administration, and the emergence of Richard Nixon into the Presidency in 1968.

In 1971, three months prior to Henry Kissinger's secret visit to China, Mr. Matsuo wrote an article titled "Nixon's America: Its Skillful Approach to China" in anticipation of the historic reconciliation between the U.S. and China. When his predictions proved correct, Mr. Matsuo became renowned for his keen insight on the American political arena. He published the book *Nixon's America* in 1972 and translated *The Memoirs of Richard Nixon* into Japanese in 1980.

Mr. Matsuo served as Bangkok Bureau Chief from 1972 to 1975 to cover Southeast Asia, including the final phase of the Indochina War, reporting from Vietnam, Cambodia, and Laos.

From 1981 to 1984, Mr. Matsuo returned to the U.S. as Washington Bureau Chief, covering the first term of the Reagan Administration. During the 1980s and 90s he managed K.K. Kyodo News, the business arm of Kyodo News, promoting international financial information services as a joint venture with Dow Jones and The Associated Press.

On August 16th, 2005, Mr. Matsuo contributed an article to the opinion page of *The Wall Street Journal* under the title of "Tokyo Needs its Dresden Moment," in which he proposed that President Bush lay a wreath at the Hiroshima Peace Memorial to mourn the deceased and call

for permanent reconciliation between the US and Japan, as Germany had achieved with the U.S. at Dresden upon the 50th anniversary of the Dresden Bombings.

Mr. Matsuo has also lectured at the University of Tokyo's Institute of Journalism and Communication Studies.

Limits and Potential of Media: Iinuma Yokusai's (1783-1865) Pictorial Experiments

Maki Fukuoka, Japanese Humanities, University of Michigan

February 16, 2007

Center for Japanese Studies

Dr. Fukuoka will be discussing the work of this natural historian in Owari-domain at the end of Tokugawa Japan, and the ways in which he used a variety of picture-making methods to construct and test his knowledge of botanical specimens. How did he evaluate the "accuracy" of pictorial representations? What kind of images did he have access to, and how did he describe the images he created? She will explore Yokusai's pictorial experiments, including photographic technology, within the larger discourse of history of photography, as well as practices of picture making and viewing in 19th century Japan.

Trained in the field of visual culture, Maki Fukuoka's interests include the history of photography, the history of exhibition practices, and the discursive formulation of "art history" in 19th century Japan. Her current project looks at the ways in which photographic images of the deceased were reproduced and circulated between the years of 1872 to 1902 and tries to shed light on the ways in which concepts and values of individual life and death shifted during these turbulent years of Japanese history.

Girl-time and Commodity Aesthetics: The Feminization of Japanese Mass Culture

Tomiko Yoda, Japanese Literature, Duke University

March 9, 2007

Center for Japanese Studies

Tomiko Yoda is Associate Professor of Asian and African Languages and Literature, Duke University. She received Ph.D. in Japanese at Stanford University. She specializes in Japanese literature, intellectual history, gender, and feminist studies. Her Recent Publications include: *Japan After Japan: Social and Cultural Life From the Recessionary 90s to the Present*. Duke University Press, Summer, 2006. (co-ed). Also her recent work entitled "Kogyaru and the Political Economy of Feminized Consumer Culture" *Zappa: the Social Space and Movements of Contemporary Japan* has been accepted for publication.

Voice in Japanese Literature: Symposium in Honor of Susan Matisoff

March 10, 2007

Center for Japanese Studies, East Asian Languages and Cultures

Presentations:

Man'yôshû Reception in the Heian and Kamakura Periods
Robert Huey, University of Hawaii

Love Among the Ruins: Depictions of the Kawara-no-in in Medieval Nô Plays
Paul Atkins, University of Washington

The Woman Warrior Tomoe in *Bangai Nô*
Elizabeth Oyler, University of Illinois

Who is the Clint Eastwood of Medieval Japan?: Competing Masculinities in *Gunki monogatari*
Roberta Strippoli, University of Naples

Unsilencing the Silent: Prequeling and Sequeling in Chikamatsu's *Komochi yamauba*
Janice Kanemitsu, University of California, Berkeley

Questioning Chastity in Taisho Popular Fiction: Kikuchi Kan's *Shinju fujin*
Michiko Suzuki, Indiana University

Lady Ise Remix — Michitsuna no haha's Making of Literature
John Wallace, University of California, Berkeley

Half Made-up, or How the Truth is Properly Told in Kengozen's *Tamakiwaru*
C. Miki Wheeler, University of California, Berkeley

Vision, Violence, and Voice in Mori Ôgai's "Masui"
Michael Foster, University of California, Riverside

Jizô, Datsueba, and the Sai no kawara: on the Illustrations in Two Illustrated Books of *Fuji no hito ana* in the New York Public Library's Spencer Collection
Hank Glassman, Haverford College

Saigyô's Wanderings in Hell
Joseph Sorensen, University of California, Davis

A Woman at the Top: The Solo Poetry Contest of Eifukumon-in
Stefania Burk, University of British Columbia

Voices of Anguish: *Kudoki* and *Monogatari* Scenes in Kabuki
Katherine Saltzman-Li, University of California, Santa Barbara

Typologies of the Subject in Zeami's *Go on*
Tom Hare, Princeton University

Kobayashi Hideo: French Symbolism, Shishosetsu-ron, and After
Atsuo Morimoto, Graduate School of Language and Society, Hitotsubashi University
March 13, 2007
Center for Japanese Studies
(The talk will be delivered in Japanese.)

This talk will examine how Kobayashi Hideo, creating his own critical idioms through the study of French Symbolists such as Paul Valéry, had to return to the idea of "Japanese-ness" after he epitomized the critical trend around 1935 in the essay *Shishosetsu ron (Essay on the I-novel)*. The following issues will also be considered: the discourse on *shishosetsu* (I-novel) at the time was more diversified than what is generally known by Nakamura Mitsuo's postwar summary; and the I-novel discourse had certain affinities with the jingoistic sentiment of the time. <

Morimoto Atsuo is Associate Professor at the Graduate School of Language and Society, Hitotsubashi University. His main field of research is French Literature with a focus on Paul Valéry. He is author of *Kobayashi Hideo no ronri (The Logic of Kobayashi Hideo, 2002)* and *Mikan no Valéry (Unfinished Valéry, 2004)*. His doctorate dissertation on Paul Valéry, submitted to Université Blaise Pascal — Clermont II in 2005, is being prepared for publication.

Outcasts, Treaty Ports and the Meanings of "Liberation": Revisiting Meiji Japan's Emancipatory Moment

Daniel Botsman, History, University of North Carolina, Chapel Hill

March 16, 2007

Center for Japanese Studies

This presentation explores the background to the so-called "Emancipation Edict for Outcasts" (*buraku kaihorei*) issued by Japan's Meiji government in 1871. It focuses on the role of an official named Oe Taku (1847-1921), who is generally credited with having first proposed the Edict, and delves into the social history of one particular outcast community on the outskirts of the newly opened treaty port of Kobe, which Oe later claimed inspired his interest in the issue. At a thematic level, the paper considers how experiences and stories that carry localized meanings at one point in time come to be appropriated and woven into larger narratives of progress and nation in modern Japan

Daniel Botsman is Associate Professor at the Department of History, University of North Carolina, Chapel Hill. He received his Ph.D. in History from Princeton University. His main field of research is the social history of Japan in the late Tokugawa and the Meiji periods. He is the author of *Punishment and Power in the Making of Modern Japan* (2005).

Japanamerica: How Japanese Pop Culture has Invaded the U.S.

Roland Kelts, Lecturer, University of Tokyo, and Editor, "A Public Space" Literary Journal

March 20, 2007

Center for Japanese Studies, Institute of East Asian Studies, Graduate School of Journalism

Contemporary Japanese pop culture such as anime and manga (Japanese animation and comic books) is Asia's equivalent of the Harry Potter phenomenon — an overseas export that has taken America by storm. While Hollywood struggles to fill seats, Japanese anime releases are increasingly outpacing American movies in number and, more importantly, in the devotion they inspire in their fans. But just as Harry Potter is both "universal" and very English, anime is also deeply Japanese, making its popularity in the United States totally unexpected. *Japanamerica* is the first book that directly addresses the American experience with the Japanese pop phenomenon, covering everything from Hayao Miyazaki's epics, the burgeoning world of hentai, or violent pornographic anime, and Puffy AmiYumi, whose exploits are broadcast daily on the Cartoon Network, to literary novelist Haruki Murakami, and more. With insights from the artists, critics, readers and fans from both nations, this book is as literate as it is hip, highlighting the shared conflicts as American and Japanese pop cultures dramatically collide in the here and now. For more information visit <http://www.japanamericabook.com/>.

Roland Kelts is a Lecturer at the University of Tokyo and a co-editor of the New York-based literary journal, *A Public Space*. His first novel, *Access*, will be published next year. His articles, essays, and stories have been published in *Zoetrope*, *Playboy*, *Salon*, *The Village Voice*, *Newsday*, *Cosmopolitan*, *Vogue* and *The Japan Times*, among others. He has lectured at New York University, Rutgers University and Barnard College, and he is a graduate of Oberlin College and Columbia University. He currently splits his time between New York and Tokyo.

Grotesque

Natsuo Kirino, author of *Grotesque* and *Out*

April 6, 2007

**Center for Japanese Studies, Institute of East Asian Studies, The Japan Foundation (New York),
Consulate-General of Japan in San Francisco, The Japan Society of Northern California**

In her riveting new novel *Grotesque*, Kirino once again depicts a barely known Japan. This is the story of three Japanese women and the interconnectedness of beauty and cruelty, sex and violence, ugliness and ambition in their lives. Tokyo prostitutes Yuri and Kazue have been brutally murdered, their deaths leaving a wake of unanswered questions about who they were, who their murderer is, and how their lives came to this end. As their stories unfurl in an

ingeniously layered narrative, coolly mediated by Yuriko's older sister, we are taken back to their time in a prestigious girls' high school — where a strict social hierarchy decided their fates — and follow them through the years as they struggle against rigid societal conventions. Shedding light on the most hidden precincts of Japanese society today, *Grotesque* is both a psychological investigation into the female psyche and a classic work of noir fiction. It is a stunning novel, a book that confirms Natsuo Kirino's electrifying gifts.

Natsuo Kirino was born in 1951. The author of sixteen novels, four collections of short stories and one essay collection, she won the Japan Mystery Writers' Association Prize for *Out* in 1998, as well as the Naoki Prize, one of Japan's premier literary awards, for *Soft Cheeks* (which has not yet been published in English) in 1999. Several of her books have also been turned into movies and her work has been translated into more than 19 different languages. *Out* was the first of her novels to appear in English and was nominated for an Edgar Award. *Grotesque*, Kirino's next book to be translated into English, won the Izumi Kyoka Literary Award in Japan and was published by Alfred A. Knopf in March 2007.

China and India: How Japan Approaches Asia's Two Giants

Ambassador Sakutaro Tanino, Former Japanese Ambassador to China and India

April 11, 2007

Center for Chinese Studies, Center for Japanese Studies, Institute of East Asian Studies, Consulate-General of Japan in San Francisco, Japan Society of Northern California, Asia Society of Northern California, Center for South Asia Studies

China and India are frequently compared to a giant dragon and a giant elephant. There is much these two countries have in common, but there are also major differences. Ambassador Sakutaro Tanino will discuss how Japan has approached these two great giants in the past, and he will look at the present and future of Japan's bilateral relations with them.

Ambassador Tanino was born in Tokyo and attended the Faculty of Law at the University of Tokyo. Upon graduation in 1960, he joined the Ministry of Foreign Affairs of Japan, and in 1989 was named Director-General of the Asian Affairs Bureau of the Ministry of Foreign Affairs. Ambassador Tanino was subsequently named Cabinet Secretariat of the Chief Cabinet Councillors' Office on External Affairs. In 1995, he was appointed as Ambassador to India, and three years later became Ambassador to the People's Republic of China. Ambassador Tanino retired from the government in 2001 and became Director of Toshiba Corporation.

Discursive Frames in Early Japanese Photography

Allen Hockley, Art History, Dartmouth College

April 12, 2007

Center for Japanese Studies, History of Art

Nineteenth-century Japanese photographs were highly mobile commodities. Produced in relatively large quantities and packaged in a variety of formats for Western consumers, they circulated among viewer constituencies that were fractured along national, class, and gendered lines. These constituencies were themselves mobile. As they returned home from their residencies or travels in Japan, the photographs they acquired entered new viewing contexts far removed geographically and chronologically from their points of origin. Images derived from photographs also circulated through a variety of Western print media, creating yet more consumer constituencies and viewing contexts.

The fractured and transient nature of this visual culture complicates any attempt to address issues of signification, as individual photographs were re-inscribed with new meanings in each of the viewing contexts through which they passed. This lecture adopts the concept of 'discursive frames' to manage this complexity. Working from the assumption that photographs

have no intrinsic meaning in and of themselves, it examines instead the discourses photographs acquired in a variety of personal, social, cultural and commercial transactions.

Think Global, Fear Local: Sex, Violence, and Anxiety in Contemporary Japan

David Leheny, Political Science, University of Wisconsin-Madison

April 13, 2007

Center for Japanese Studies, Institute of East Asian Studies

Examining both Japan's 9/11 counterterrorism strategies and the government's handling of the "compensated dating" problem (in which high school girls date adult men for money or presents), *Think Global, Fear Local* argues that global agreements on crime and justice can shape the local politics of fear and scapegoating. In both cases, police and security officials had long wanted to enhance the state's coercive authority — against external threats like potential North Korean saboteurs, and internal concerns like sexually active schoolgirls — but used international conventions directed at different problems to legitimize their efforts. Although the book draws attention to strategic action by political elites, it also draws heavily on the presentation of contemporary fears in Japanese popular culture.

David Leheny (Ph.D., Cornell University, 1998) is an associate professor of political science at the University of Wisconsin-Madison. He is the author of articles in English and Japanese, as well as his previous book, *The Rules of Play: National Identity and the Shaping of Japanese Leisure* (Cornell University Press, 2003).

Confronting Modernity: Maruyama Masao, Jürgen Habermas, Charles Taylor

Robert Bellah, Elliott Professor of Sociology Emeritus, UC Berkeley

April 26, 2007

Center for Japanese Studies

Robert N. Bellah is Elliott Professor of Sociology Emeritus at the University of California at Berkeley. He was educated at Harvard University, receiving the B.A. in 1950 and the Ph.D. in 1955. He began teaching at Harvard in 1957 and left there as Professor of Sociology in 1967 when he moved to Berkeley. He served from 1967 to 1997 as UC Berkeley Ford Professor of Sociology where, from 1968 to 1974, he also chaired the Center for Japanese and Korean Studies.

Professor Bellah is the author and editor of several essays and books. His two most influential articles are "Civil Religion in America" (1967) and "Religious Evolution" (1964) the latter of which he is currently transforming into a book. His books include *Tokugawa Religion*, *Beyond Belief*, *The Broken Covenant*, *The New Religious Consciousness*, *Varieties of Civil Religion*, *Imagining Japan: The Japanese Tradition and Its Modern Interpretation*, and most recently (2006) *The Robert Bellah Reader*. In 1985 he published *Habits of the Heart: Individualism and Commitment in American Life*, in collaboration with Richard Madsen, William Sullivan, Ann Swidler and Steven Tipton, and in 1991, with the same collaborators, *The Good Society*.

On December 20, 2000, the highly acclaimed educator received the United States National Humanities Medal. The citation, which President William Jefferson Clinton signed, reads:

"The President of the United States of America awards this National Humanities Medal to Robert N. Bellah for his efforts to illuminate the importance of community in American society. A distinguished sociologist and educator, he has raised our awareness of the values that are at the core of our democratic institutions and of the dangers of individualism unchecked by social responsibility."

This series is supported by a grant from the Konishi Foundation for International Exchange, Tokyo

How Multiple are "Multiple Modernities"?

Robert Bellah, Elliott Professor of Sociology Emeritus, UC Berkeley

April 27, 2007

Center for Japanese Studies

Exhibit: *Painting to Live* 生きるために描く : Art from Okinawa's Nishimui Artist Society 沖縄の西森美術会の美術と美術品, 1948-1950

May 29 – September 7, 2007

Center for Japanese Studies, Institute of East Asian Studies, Japan Society of Northern California, Northern California Okinawan Kenjin Kai

In the wake of World War II, a group of American physicians stationed during a military occupation in Okinawa happened upon a small artist colony near the ruins of Shuri Castle. Hungry for culture and community in a ravaged country, they began painting with the Okinawan artists and commissioning art in exchange for Lucky Strike cigarettes — one of the currencies of the day.

The artists of the Nishimui Artist Society — including Masayoshi Adaniya, Kanemasa Ashimine, Itoku Gushiken, and Seikichi Tamanaha — are now credited with founding Okinawa's modernist art movement. For the first time in the U.S., paintings, drawings, and Christmas cards by these artists will be shown, along with paintings by one of the Americans who befriended them, Stanley Steinberg. *Painting to Live* is an intimate record of Americans and Okinawans connecting with their collective humanity through art. The opening reception for the *Painting to Live* exhibit will be held on Thursday, June 14, 2007 from 4:00-6:00 pm.

Curated by Jane Dulay, from the private collections of Stanley Steinberg, MD, Dr. and Mrs. Walter H. Abelmann, Chosho Ashitomi, Jane Dulay, MD, David Frederick Dahlin, and David Holman Dahlin.

Other exhibits in the IEAS Exhibits Series — Arts of East Asia.

Opening Reception: *Painting to Live* 生きるために描く : Art from Okinawa's Nishimui Artist Society 沖縄の西森美術会の美術と美術品, 1948-1950

Chosho Ashitomi, Professor, University of the Ryukyus

June 14, 2007

Center for Japanese Studies, Institute of East Asian Studies, Japan Society of Northern California, Northern California Okinawan Kenjin Kai

Lecture by Professor Emeritus Chosho Ashitomi, University of the Ryukyus: "Restoration of Art in Post-War Okinawa."

Prof. Ashitomi was the first art student to graduate from the University of Ryukyus, in 1954, under the tutelage of Professors Adaniya, Ashimine and Tamanaha — artists highlighted in the *Painting to Live* exhibit. He joined them in their artistic group, Goninten in the 50's and Sotokai in the 60's. Prof. Ashitomi is the 2006 recipient of the prestigious Ryukuan Shimpō award for the promotion of Okinawan art and culture, the second artist in the 42 year history of the awards to receive such an honor. He is renowned in the Japanese art world and in March of this year was a judge of the Koku Ten, Tokyo Metropolitan Art Museum.

Prof. Ashitomi will lecture in Japanese. Wesley Ueunten, UC Berkeley alumnus, and Vice President, Northern California Okinawan Kenjin Kai, will translate to English.

Policeman

Sharon Hayashi, Assistant Professor, Cinema and Media Studies, York University, Toronto

September 16, 2007

Center for Japanese Studies, Pacific Film Archive

Tomu Uchida: Japanese Genre Master

Pacific Film Archive Film Series September 8-29, 2007

This series of the films of Japanese genre master Tomu Uchida, offers a rare chance to see the work of a director barely known in the West. Born in 1898, Uchida joined a theater troupe in his youth, perfecting a sense of stagecraft and theatrical aesthetics that would become the backbone of his films. He turned to directing in the late 1920s; comedies and police actioners dominated his early production, but Uchida also developed a fledgling realist aesthetic rare in the industry at the time.

"Policeman" introduced by Sharon Hayashi, and Judith Rosenberg on Piano, is a story of a rookie policeman who suspects his old friend of a crime in this high-energy, visually inventive silent crime saga. Preceded by short: *History of Crab Temple (Kanimanji engi)*.

Sharon Hayashi is assistant professor of cinema and media studies at York University, Toronto. She is currently finishing a manuscript on the travel films of Hiroshi Shimizu.

(Total running time: c. 121 mins, B&W, 35mm, From National Film Center, Tokyo.)

<http://www.bampfa.berkeley.edu/film/FN16640>

CAMPAIGN: 選挙

Steve Vogel, Introduction

September 21, 2007

Center for Japanese Studies

Can a candidate with no political experience and no charisma win an election if he is backed by the political giant Prime Minister Koizumi and his Liberal Democratic Party? This cinema-verite documentary closely follows a heated election campaign in Kawasaki, Japan, revealing the true nature of "democracy."

In the fall of 2005, 40-year-old, self-employed Kazuhiko "Yama-san" Yamauchi's peaceful, humdrum life was turned upside-down. Japanese Prime Minister Junichiro Koizumi's Liberal Democratic Party (LDP) had suddenly chosen him as its official candidate to run for a vacant seat on the Kawasaki city council. Yama-san had zero experience in politics, no charisma, no supporters, no constituency, and no time to prepare for the impending election.

The election was critical for the LDP. Yama-san's loss would automatically oust the LDP from its position as the dominant political party on the council. Thus, the LDP forms a strong campaign team consisting of every LDP politician from the Kawasaki region to fight the intense battle against the party's opponents — all veterans of the Democratic Party, the Communist Party, and the Kanagawa Network. The campaign team invites many of the LDP's political big shots — Nobuteru Ishihara, Yoriko Kawaguchi, and even Prime Minister Koizumi himself — to back its inexperienced candidate — a rare sight for an election in a politically insignificant suburban town. Adhering to the campaign tactic of "bowing to everybody, even to telephone poles," Yama-san visits local festivals, kindergarten sports events, senior gatherings, commuter train stations, and even bus stops to offer his hand to every one he sees.

Shedding Light: Performance and Illumination

Denise Uyehara, Performance Artist/Playwright

September 28, 2007

**Center for Japanese Studies, Consortium for the Arts, East Asian Languages and Cultures,
Berkeley Art Museum**

One Way or Another: Asian American Art Now

Art Exhibitions: September 19-December 23, 2007

Light, like memory, tells a story. So can an artist create a performance from a string of light bulbs, a child's rotating fish lamp and lump of clay? Performance artist Denise Uyehara says yes. Challenged by a beautifully minimalist theater at the Berkeley Art Museum, internationally presented Uyehara will perform new and recent works that harness the intangible qualities of light, memory and history. An artist whose work is hailed by Los Angeles Times as "mastery [that] amounts to a coup de theater," Uyehara explores individual and collective memory through theater, movement, video projection and odd light sources.

Uyehara will share excerpts from *Big Head*, exploring the links between the Japanese American relocation, detention and internment during the WWII, and current state violence against Arab Americans, South Asians, and Muslims in the U.S. Previews from *The Senkotsu (Mis)Translation Project* respond to war and occupation in Okinawa, and her post-partum performance *Yo Mama* is still Queer-ish posits "When do babies begin voting Republican?" This evening also celebrates the publication of Uyehara's new book *Maps of City & Body: Shedding Light on the Performances of Denise Uyehara* (Kaya Press), a collection that brings together her performance work of the last 15 years. Book signing follows.

A pioneering performance artist, playwright and writer Uyehara was one of the first to explore Asian American queer subjectivity through performance. Her work has appeared at REDCAT at Disney Hall, the Walker Art Center, Los Angeles County Museum of Art, Highways Performance Space, and internationally at the Institute of Contemporary Art in London, the Kiasma Museum in Helsinki, and in Tokyo, Vancouver, and Hairou, China. Her performances take on issues of body, memory and identity, bringing together narrative, movement, clay animation and other visual elements, while challenging pre-conceived notions of identity, and catalogues what marks the body in migrations across borders. The Los Angeles-based artist is also a founding member of the culturally diverse experimental collective *Sacred Naked Nature Girls*. Her ongoing workshops including the *Rad Asian Sisters* explore notions of shares space and community formation through a focus on form and aesthetics. She is a recent recipient of the mid-career City Of Los Angeles (C.O.L.A.) Fellowship and a frequent lecturer at the University of California, Irvine.

Fukuzawa Yukichi's Asian Strategy

Naoaki Hiraishi, Emeritus Professor of Japanese Political History, Tokyo University, Japan

October 1, 2007

Center for Japanese Studies

Professor Naoaki Hiraishi, CJS distinguished visiting scholar will be in residence for a month from September 20 through October 19. Currently emeritus professor of Japanese political thought at the Institute of Social Science (University of Tokyo), Professor Hiraishi is an eminent and wide-ranging scholar, whose books include studies of the Confucian philosopher Ogyū Sorai, a survey history of Tokugawa political thought, and an essay on the notion of "Heaven" (*ten*) in Japanese thought. In his many articles, Professor Hiraishi has taken up topics in Meiji and postwar thought, focusing particularly on the figures of Fukuzawa Yukichi and Maruyama Masao.

The seminar will focus on Fukuzawa's famous 1885 text, "Datsu-A ron" (Leaving Asia Behind). Faculty and students in all areas of Japanese studies are warmly welcome to attend. This will be

a great opportunity to discuss a major issue in Fukuzawa's thought (and in Japan's modern history) with one of its major interpreters.

This presentation will be given in Japanese. Please contact CJS if you are interested in participating in the seminar. Paper will be available after September 24th.

Catching the Wave: Connecting East Asia Through Soft Power

October 5–6, 2007

Center for Chinese Studies, Center for Korean Studies, Center for Japanese Studies, Institute of East Asian Studies, Berkeley China Initiative, Institute of International Studies, Asia Society of Northern California, The Japan Society of Northern California

This conference will explore a number of broad threads under the rubric of "soft power." The overarching goal is to examine some of the important ways in which culture, product branding, export projection of national cultures, athletic events, and global NGOs serve to create a more unified (or divided) Asia. To what extent are cultural and athletic activities used by national governments to project positive images? Do transnational groups such as NGOs operate independently of governments as cross national cultural unifiers? Are cultural products such as films, soap operas, and toys moving more easily across national borders in ways that foster some comprehensive sense of "Asian-ness" or "Asian identity?"

See <http://ieas.berkeley.edu/events/2007.10.05w.html> for the full conference agenda.

History, Culture, and Aesthetics of Bunraku

Peter Grilli, President, Boston Japan Society

Mary Elizabeth Berry, Chair, Department of History

Janice Kanemitsu, East Asian Languages and Cultures

October 11, 2007

Center for Japanese Studies, Institute of East Asian Studies, Cal Performances, Japanese American Cultural & Community Center

Bunraku, Japan's centuries-old form of puppet theater, combines three distinct and highly refined artistic disciplines: *yoruri*, or ballad narration, *shamisen* instrumental music, and *ningyo tsukai*, or the art of puppet manipulation. Each of these skills demands years of intense training (it is said to take at least 25 years to attain the status of *omozukai*, the main puppet master). But the true magic of *bunraku* is revealed when the three independent components of movement, words, and music come together — it is this awe-inspiring ensemble work that evokes such deep emotion and wonder. This is extraordinary, multidimensional performance, displaying complexities not found in any other theater in the world. In a major cultural event, Japan's foremost exponent of this singular living art form — a company that includes four "Living National Treasures" — visits the United States for the first time since 1983.

In a symposium moderated by the Boston Japan Society's Peter Grilli, a leading scholar of Japanese culture, the puppets of the Bunraku — The National Puppet Theatre of Japan will be at the center of a discussion about the history, culture, and the art of puppetry in Japan. Presented by Cal Performances in association with the Institute of East Asian Studies and made possible by the Japanese American Community and Cultural Center.

<http://www.calperfs.berkeley.edu/presents/season/2007/theater/bptj.php>

Cal Performances presents Bunraku: The National Puppet Theatre of Japan — a company that includes four "Living National Treasures"

October 13–14, 2007

Center for Japanese Studies, Institute of East Asian Studies, Cal Performances

Bunraku, Japan's centuries-old form of puppet theater, combines three distinct and highly refined artistic disciplines: *yoruri*, or ballad narration, *shamisen* instrumental music, and *ningyo tsukai*, or the art of puppet manipulation. Each of these skills demands years of intense training (it is said to take at least 25 years to attain the status of *omozukai*, the main puppet master). But the true magic of *bunraku* is revealed when the three independent components of movement, words, and music come together — it is this awe-inspiring ensemble work that evokes such deep emotion and wonder. This is extraordinary, multidimensional performance, displaying complexities not found in any other theater in the world. In a major cultural event, Japan's foremost exponent of this singular living art form — a company that includes four "Living National Treasures" — visits the United States for the first time since 1983.

Program: Date Musume Koi no Higanoko (Oshichi of the Fire Watch Tower) (1773), Tsubosaka Kannon Reigenki (Miracle at the Tsubosaka Kannon Temple) (1887), and an introduction to bunraku

<http://www.calperfs.berkeley.edu/presents/season/2007/theater/bptj.php#pn>

The Concept of "Heaven" in Japanese Intellectual History

Naoaki Hiraishi, Emeritus Professor of Japanese Political History, Tokyo University, Japan

October 18, 2007

Center for Japanese Studies

As Professor Hiraishi stresses, the notion of "Heaven" was used, not only to justify social hierarchy, but also, in the era of the Tokugawa-Meiji transition and afterward, to support ideals of universal equality among people, and indeed as a justification for the dismantling of hierarchical relations in society.

Corporate Environmentalism and the Aesthetics of Industrial Ruins in Post-Industrial Japan

Tak Watanabe, Lecturer, Anthropology, Sophia University

October 26, 2007

Center for Japanese Studies

How is a mining enterprise aestheticized after centuries of industrial growth and ecological damage? This paper examines the tension between corporate environmentalism and industrial tourism in Niihama, a blue-collar city on Shikoku island widely known as the ancestral home of the Sumitomo keiretsu. The city and the corporation trace their origins to the Besshi Mine, one of Japan's richest and oldest copper mines. But with the mine exhausted and factories moving overseas, residents are faced with the economic and environmental aftereffects of the sustained development that began in the late seventeenth century. This economic decline has coincided with the promotion of industrial ruins as monuments of environmentalist triumph, thus turning earlier connotations of brutal exploitation and social discrimination into proud stigmata of ecological suffering. The paper will focus on the representation of industrial ruins in corporate literature and tourism-promotion haiku, the apotheosis of a Meiji-period corporate mogul as the father of environmentalism in a local musical, and the cynicism found in the responses of former mineworkers who live on Besshi mountain. In sum, this moral and aesthetic appraisal of modern industrialization is part of the search for meaning in a post-high-growth-era Japan.

Touristic Ritual, Sacred Journeys, and Tourism's Effects on Religious Life in Tibet

Jinfu Zhang, Assistant Professor, Department of Tourism, Xiamen University, China

November 9, 2007

Center for Chinese Studies, Center for Japanese Studies, Tourism Studies Working Group

Professor Zhang's research interests are tourist behavior, relationships in tourism, and the social impact of tourism. His current research focuses on tourism, pilgrimage, and social change in Tibet. His published papers include "Evaluation and Guidance of Folk Custom", "Towards a

Framework on the Sociology of Tourism," and "Security Cognition of Tourists." He is co-author of the book of Tourism Security: Theory and Practice. Prof. Zhang is also an active fieldworker who has finished several research projects in western China and Tibet.

As usual, following the colloquium the Working Group will host a dinner with the speaker for graduate students and faculty who are conducting research on allied issues. If you would like to participate in the dinner, please RSVP as soon as possible at tourism@berkeley.edu. Spaces are limited.

Zombie Lending and Depressed Restructuring in Japan

Takeo Hoshi, Graduate School of International Relations and Pacific Studies, University of California, San Diego

November 16, 2007

Center for Japanese Studies

The talk is based on the following two recent papers by Professor Hoshi.

"Economics of the Living Dead," *Japanese Economic Review*, 57:1, 30-49, March 2006.

Zombie firms are those firms that are insolvent and have little hope of recovery but avoid failure thanks to support from their banks. This paper identifies zombie firms in Japan, and compares the characteristics of zombies to other firms. Zombie firms are found to be less profitable, more indebted, more dependent on their main banks, more likely to be found in non-manufacturing industries and more often located outside large metropolitan areas. Zombie firms tend to increase employment by more (but do not reduce employment by more) than non-zombies. Finally, when the proportion of zombie firms in an industry increases, job creation declines and job destruction increases, and the effects are stronger for non-zombies.

"Zombie Lending and Depressed Restructuring in Japan" (Joint with Ricardo Caballero and Anil Kashyap), NBER Working Paper 12129.

This paper starts with the well-known observation that most large Japanese banks were only able to comply with capital standards because regulators were lax in their inspections. To facilitate this forbearance the banks often engaged in sham loan restructurings that kept credit flowing to otherwise insolvent borrowers (called zombies). Thus, the normal competitive outcome whereby the zombies would shed workers and lose market share was thwarted. The model in this paper highlights the restructuring implications of the zombie problem. The counterpart of the congestion created by the zombies is a reduction of the profits for healthy firms, which discourages their entry and investment. Empirical analysis confirms the model's key predictions that zombie dominated industries exhibit more depressed job creation and destruction, and lower productivity. The paper presents firm-level regressions showing that the increase in zombies depressed the investment and employment growth of non-zombies and widened the productivity gap between zombies and non-zombies.

Foreign Direct Investment and Wages: Differential Impacts by Worker Rank at Japanese Manufacturing Firms

Masao Nakamura, International Business, The University of British Columbia

November 30, 2007

Center for Japanese Studies

Foreign direct investment (FDI) can have important implications for domestic economies. For example, inward FDI is thought to bring in new foreign technologies, employment and competition, while outward FDI is often associated with hollowing out and skill upgrading of domestic economies. These in turn have effects on domestic wages. However, available empirical evidence on these wage effects of FDI is mixed.

Japan has accumulated significant amounts of inward and outward FDI since the early 1980s but empirical evidence on their impacts on Japanese wages is scarce. Such evidence for Japan's FDI since the 1990s would be of particular interest because of certain FDI-related economic issues. For example, the outward FDI-related transfer of jobs out of Japan was thought by some to have worsened Japan's deep recession, which began after the burst of a financial bubble in 1990 and continued into the early 2000. Meanwhile Japanese manufactures blamed their inflexible domestic keiretsu relationships with Japanese suppliers for their inability to rapidly reduce their production cost by extending their outsourcing and FDI operations in overseas low-cost production sites. In order to combat the recession and employment problems, the Japanese government instituted policy measures, such as promoting inward FDI.

This paper estimates the effects on workers' wages of Japan's inward and outward FDI in manufacturing industries in the 1990s. Using linked worker-employer data sets covering most of Japan's manufacturing firms and their employees, the authors find that Japanese employees benefit, in the form of wage gains, from their employers' association with FDI in both directions. The main findings are as follows. (1) Firms' preferences towards higher ownership shares in their overseas subsidiaries (such as fully-owned subsidiaries) are justified given that higher ownership shares lead to higher wages at home. (2) Workers in higher ranks benefit more from outward FDI. (3) Contrary to their foreign connections, Japanese firms' equity connections with other domestic firms (keiretsu) have negative effects on the wages of their employees.

Hierarchy, Power, and Poetry: Haiku Groups from an Anthropological Viewpoint

Hideaki Matsuoka, Anthropology, Shukutoku University, Japan

December 3, 2007

Center for Japanese Studies