

Center for Japanese Studies Events - 2010

Colloquia in the Musicologies

Ian Condry

January 21, 2010

Center for Japanese Studies, Department of Music

"New Directions in Japanese Hip-Hop: Rethinking the Cultural Politics of Popular Music in the 21st Century"

Ian Condry, Associate Professor of Japanese Cultural Studies at Massachusetts Institute of Technology; author of *Hip-Hop Japan: Rap and the Paths of Cultural Globalization*

Recent Changes in Politics: A Yomiuri Special Lecture

Taro Kono, Director-General of the International Bureau, Liberal Democratic Party (LDP)

February 2, 2010

Center for Japanese Studies, The Yomiuri Program, Graduate School of Journalism

Taro Kono is an ex-candidate of the LDP presidential election in 2009. He is one of the most famous and influential young politicians. His father is Yohei Kono, ex-president of the LDP and ex-Speaker of the House of Representatives. Taro Kono will talk about recent "regime changes" from the LDP to the Democratic Party of Japan (DPJ), the future of Japan's politics and other newsworthy topics.

This talk is a special lecture for the Yomiuri Program at UC Berkeley's Graduate School of Journalism, "Reporting on Japan: Society, Science and Okinawa" course taught by Prof. Kyoichi Sasazawa.

Remarks by Steven Vogel, Associate Professor, Department of Political Science, UC Berkeley.

The Tale of Heike: A Biwa Lecture-Recital

Yoko Hiraoka, Senior master performer of Biwa

February 8, 2010

Center for Japanese Studies, Department of East Asian Languages and Cultures, Department of Music

The Biwa is an historical Japanese lute that has been used for centuries to recount stories from medieval times with themes of love, hardship, epic battles and the evanescence of life. Many of these stories are collected together in *The Tale of Heike*, an account of the amours, battles and tragedies suffered by two warring clans, the Minamoto and Taira clans of 12th-century Japan. The influence of these stories on Japanese culture can be seen even today, in contemporary anime themes.

Yoko performs four of the classic biwa compositions, with projected images of scenes from *The Tale of Heike*.

The New Ethnic Identity for Sustainable Citizenship in Japan: Searching for the Meaning of "Belonging"

February 11, 2010

Center for Japanese Studies, Center for Global Studies, Shizuoka Prefectural University, Asian American Studies Program, Center for Race and Gender

Keiko Yamanaka, Ethnic Studies, UC Berkeley — Moderator

Duncan Williams, Chair, Center for Japanese Studies, UC Berkeley — Opening Remarks

Keiko Nakayama, Chair, Center for Global Studies, University of Shizuoka — Introduction to Center for Global Studies, University of Shizuoka

Mitsuhiro Fujimaki, Center for Global Studies, University of Shizuoka — Positing an Interpretive Form of Repatriation and Ownership of Knowledge of Indigenous Peoples (the Ainu): A Case Study of Asahikawa City Museum's Renewed Exhibition

Hwaji Shin, Sociology, University of San Francisco (Currently Visiting Professor at Stanford University) — Colonial Legacy of Ethno-racial Inequality in Japan, with an Emphasis on Zainichi (Permanent Resident) Koreans

Wesley Ueunten, Asian American Studies, San Francisco State University — Okinawan Music, Performing Arts and Diasporic Identities: Weathering the Global Storm

Takahito Sawada, Center for Global Studies, University of Shizuoka — Economic Participation and Transforming Identity of Japanese Latino Immigrants after the Late-2000s Recession

Stephen Small, African American Studies, UC Berkeley — Discussant

Discussion with the Audience

Screening of *Campaign* (選挙)

Kazuhiro Soda, Director of "Senkyo"

February 11, 2010

Center for Japanese Studies, Department of Film Studies

Screening of the film "Senko (選挙)," or in English, "Campaign," will be followed by a special audience Q&A with the director, Kazuhiro Soda.

SENKYO is a cinema-verite documentary that 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) has 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. 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?

KAZUHIRO SODA was born and raised in Japan and has lived in New York since 1993. He has directed numerous fiction films and TV documentaries, but CAMPAIGN (SENKYO) is his first feature documentary. It was invited to many film festivals around the world including Berlin Film Festival, and it won the prestigious Peabody Award in 2009.

Lost Strands of Japan's Long Sixteenth Century

Kazuhiro Soda, Director of "Senkyo"

February 13, 2010

Center for Japanese Studies, Department of History

Over a quarter century has now passed since the publication of the last of the seminal collaborative projects on the sixteenth century. Notwithstanding the appearance of a number of remarkable works by individual scholars, the field as a whole has moved little since then, and over the years that pioneering work appears to have turned into a definitive statement of sorts. The longstanding preoccupation with the process of "unification" has led scholars to examine

the sixteenth century in terms of its outcomes. Instead, this conference is part of an effort to give new impetus to the study of the period by turning attention to the daily practices and events that preceded the Edo settlement, and to foster scholarly inquiries that do not rely on heroic grand narratives or the justification of incipient modernity. Indeed, the "lost strands" of the title refer to practices and processes that did not survive into later periods. To emphasize them is to underscore the need to recover alternative narratives and call into question what deserves to be recovered.

This approach is not meant to marginalize the concerns of political and institutional historians, which ultimately must be central to any serious attempt to understand a society, but rather to call attention to the richness of themes that the important volumes of the seventies and eighties left out of the tapestry of published history. We are convinced that there is a need to move beyond the objectives of previous collaborative efforts by redirecting scholarly attention to themes that have more recently gained currency in history (and the humanities) at large — themes like the body and gender, the everyday and material culture, the "other," and memory (to name but a few possibilities). A new approach would allow scholarship to explore the codes and practices that made up the fabric of sixteenth-century society in ways that transcend the competition for military and political hegemony that has, understandably, attracted the lion's share of scholarly interest.

Eric Rath, University of Kansas — "Food Cultures of Momoyama Japan"

Morgan Pitelka, Occidental College — "Absent Actors: Falconry In and Out of the Long Sixteenth Century"

David Eason, University at Albany — "A Sound Policy: Restrictions on Slander and the Redefinition of Permissible Violence circa 1600"

David Spafford, University of Washington — "No Longer the Age for Camping"

Peter Shapinsky, University of Illinois at Springfield — "Recovering the History of 'Large Ships' in Japan's Long Sixteenth Century"

Maria Grazia Petrucci, University of British Columbia — "Economic Development, Political Control, and Piracy in the Coastal Cities of Late Medieval Japan"

Suzanne Gay, Oberlin College — "Risk and Opportunity: Entrepreneurs in the Long Sixteenth Century"

Brian Goldsmith, Lenoir-Rhyne University — "Early Modern Infrastructure: Quiet Commercial Booms in the Long Sixteenth Century"

Mary Elizabeth Berry, University of California, Berkeley

Relocating Ozu: The Question of an Asian Cinematic Aesthetic

February 19–20, 2010

Center for Chinese Studies, Center for Korean Studies, Center for Japanese Studies, Institute of East Asian Studies

Jointly organized by the Centers for Chinese, Japanese, and Korean Studies at the University of California, Berkeley, this meeting will bring together a dynamic group of international scholars on February 19–20, 2010 to reassess Japanese film director Yasujiro Ozu's work in its wider relation to inter- and postwar colonial and urban modernities in East Asia. Rather than replicate auteurist approaches to Ozu's legacy, we seek to situate his work — as well the afterlife of his style in contemporary East Asian cinema — within a global circuit, one that encompasses Hollywood as well as the cinemas of Taiwan, Korea, Hong Kong, and mainland China. Clearly, what we might call an "Ozu-like" aesthetic — most readily identified with a long take, deep focus realism, non-180 degree editing, and a distinctive handling of cinematic time — has had an abiding presence in East Asian art cinema within and outside of Japan, particularly since the 1980s. What this conference aims to explore are the ways in which this phenomenon is not merely reducible to questions of influence. Nor can it be viewed simply in terms of a presentist

history of global art-house cinema. Instead, this conference will attempt to place Ozu's work, and the emergence of an "Ozu-like" aesthetic, within the context of the early emergence of a genre-based commercial cinema in urban centers such as Tokyo, Shanghai, Taipei and Seoul.

This re-examination of Ozu's work entails a number of questions. In what ways were these various cinematic vernaculars in dialogue with one another, and how did they emerge from out of the crucible of colonial commerce and imperial violence that linked these urban centers? How might the most distinctly "Ozu-like" genre — the family melodrama — encode these histories? How, finally, might we reassess the question of Ozu's formalism? Yoshida Kiju has suggested that in Ozu's "anti-cinema," objects observe people, rather than the other way around. In what sense might this close attention to the world of things be a product of, as well as a creative response to, the reifications of urban modernity? How, in other words, can we open Ozu's aesthetics, and his continuing relevance to contemporary East Asian cinema, to historical question?

That Night's Wife

February 19, 2010

Center for Chinese Studies, Center for Korean Studies, Center for Japanese Studies

The showing of the film, "That Night's Wife" (1930), by director Yasujiro Ozu, is part of the conference, "Relocating Ozu, The Question of an Asian Cinematic Aesthetic." For more details on the conference, see: <http://ieas.berkeley.edu/ozu>. On the film: http://www.bampfa.berkeley.edu/filmseries/asian_masters.

A City of Sadness

February 20, 2010

Center for Chinese Studies, Center for Japanese Studies, Center for Korean Studies

The showing of the film, "A City of Sadness" (1989) by director Hou Hsiao-hsien is part of the conference, "Relocating Ozu, The Question of an Asian Cinematic Aesthetic." This is a new print of the film.

For more information about the film: http://www.bampfa.berkeley.edu/filmseries/asian_masters.

For more information about the conference: <http://ieas.berkeley.edu/ozu>.

Japanese Buddhist Culture and Monzeki Temples

March 6, 2010

Center for Japanese Studies, Ryukoku University Berkeley Center

9:30AM–12:00PM

Chair: **Donald Drummond** (Institute of Buddhist Studies)

Panelist: **Yukio Kusaka** (Ryukoku University) on the Shôgo'in Monzeki (in Japanese)

Tesshin Michimoto (Ryukoku University) on Mt. Hiei and the Gochi Hôkan Buddha (in Japanese)

Fujimoto Kô'ichi (Ryukoku University) on the Byôdô'in as a case study of Buddhist temples and aristocratic society (in Japanese)

2:00–4:00PM

Chair: **Yukio Kusaka** (Ryukoku University)

Panelists: **Donald Drummond** (Institute of Buddhist Studies) on Omuro Ninnaji's Kakuhô Hosshinnô

4:10–5:10PM

Discussion with commentator **Lori Meeks** (University of Southern California)

Lord It's the Samurai: Socially Engaged Art and the Cultural Production of Orientalist Hysteria

Majime Sugiru, Communications Director, Asians Art Museum

March 9, 2010

Center for Japanese Studies

Majime Sugiru serves as communications director for the Asians Art Museum, a guerrilla art collective that creates public and online 'cultural interventions' as a means of challenging dominant (mis)representations of Japanese visual culture in the Bay Area. Their latest project integrates Japanese Studies scholarship with art in a parody of last summer's blockbuster "Lords of the Samurai" exhibition at the Asian Art Museum in San Francisco. Generating joyful laughter and impassioned debate across a broad spectrum of constituent communities while garnering media attention, critical acclaim and wide-ranging scholarly approval, this deft cultural counterpunch succeeded at raising awareness of the retrograde cultural politics that continue to play out in the exhibition of Japanese art in this country today.

"I'm always pleased to learn that what we have written within gated academic enclosures manages, sometime, to creep out to have an effect on thinking in the wider world. I couldn't agree more with the intent and execution of the 'intervention.'"

—Harry Harootunian, Professor Emeritus of History and East Asian Studies, NYU

Majime Sugiru is a Berkeley-born, Cal-educated contemporary artist based in San Francisco. His provocative art has been shown in New York and San Francisco, most recently at the de Young Museum where much of his work was ordered taken down shortly before the exhibition was about to open.

More information at <http://www.asiansart.org/>.

Living and Learning: Sharing Memories of the Great Tokyo Air Raid in the US

Katsumoto Saotome, Director, Center of the Tokyo Air Raid & War Damages Resource

Haruko Nihei, Oral History Reciter, Center of the Tokyo Air Raid

Tadahito Yamamoto, Staff Researcher, Center of the Tokyo Air Raid

Cary Karacas, College of Staten Island, CUNY

March 16, 2010

Center for Japanese Studies, Department of History

3:00 pm: Opening Remarks by Andrew Barshay, History, UC Berkeley

3:15 pm–3:30 pm: **"Introduction: Memorializing the Tokyo Air Raids"**

Cary Karacas, Assistant Professor of Human Geography, College of Staten Island, CUNY

3:30 pm–4:00 pm: **"The Mission of the Center of the Tokyo Air Raid and War Damages"**

Tadahito Yamamoto, Staff Researcher, the Center of the Tokyo Raid and War Damages

4:00 pm–4:40 pm: **"My Story: Passing Memories of the Great Tokyo Air Raid"**

Haruyo Nihei, Tokyo Air Raid Survivor and Oral History Recitor

4:40–5:00 pm: Coffee Break

5:00 pm–6:00 pm: **"Living and Learning: Sharing Memories of the Great Tokyo Air Raid in the US"**

Katsumoto Saotome, Director, Center of the Tokyo Air Raid & War Damages Resource Center

6:00 pm–6:30 pm: Q & A

Light Reception to follow

Writer Saotome Katsumoto is the author of numerous works of nonfiction and fiction, many of which center on the indiscriminate firebombing of Tokyo during the final months of World War II. As a youth he experienced firsthand the air raids carried out on March 10, 1945 by American B-29 Superfortress heavy bombers on Tokyo's Shitamachi region, which killed approximately 100,000 people. Informed by that catastrophic event, Saotome has endeavored for decades to ensure that the air raids are not forgotten and that societies seek a peaceful means of conflict resolution. In addition to his prolific body of written work, Saotome wrote the screenplay for "War and Youth", director IMAI Tadashi's final film, and is currently the director of the Tokyo Air Raid and War Damages Resource Center in Koto Ward, Tokyo. In this talk Saotome will discuss how citizens can become informed about and further understand the meaning of the Tokyo air raids.

Tokyo Air Raid and War Damages Resource Center — A small museum devoted to the attack, the Tokyo Air Raid and War Damages Resource Center opened near the center of the disaster zone in 2002, and has been renovated for the 60th anniversary. The museum has expanded its timeline display to include Tokyo's 1941 attack on Pearl Harbor and examples of Japanese pro-war propaganda to show Japan's role in starting the fighting, said Haruyo Nihei, a 73-year-old survivor and Center volunteer. Tadahito Yamamoto, Staff Researcher at the Center will speak of the mission of the Center and introduce its collections, exhibit, research activities, and publications.

Free and open to the public.

Everything I Ever Needed to Know in Life I Learned from the Yakuza or the Cops

Jake Adelstein, Investigative Journalist

March 17, 2010

Center for Japanese Studies, Institute of East Asian Studies

Jake Adelstein is the only American journalist ever to have been admitted to the insular Tokyo Metropolitan Police Press Club, and with *Tokyo Vice: An American Reporter on the Police Beat in Japan* we have his firsthand, revelatory look at Japanese culture from the underbelly up.

At nineteen, Jake went to Japan in search of peace and tranquility. But he quickly worked his way from student to crime reporter for the prestigious Japanese-language *Yomiuri Shinbun*. For twelve years of 80-hour work weeks, he covered the seedy side of Japan, where extortion, murder, human trafficking, and corruption are more prevalent than we would imagine, given that Japan is one of the safest countries in the world to live. When his final scoop brought him face to face with one of Japan's most infamous yakuza bosses—and with it the threat of death for him and his family—Adelstein decided to step down from the newspaper. But he did fight back, and got that story told.

Tokyo Vice tells a riveting, often humorous tale of Adelstein's journey from an inexperienced cub reporter to a daring, investigative journalist with a price on his head. With its vivid, visceral descriptions of crime in Japan and an exploration of the world of modern-day yakuza that even few Japanese ever see, *Tokyo Vice* is a fascination, and an education, from first to last.

Jake Adelstein was a reporter for the *Yomiuri Shinbun*, Japan's largest newspaper, from 1993 to 2005. From 2006 to 2007, he was the chief investigator for a U.S. State Department-sponsored

study of human trafficking in Japan. Considered one of the foremost experts on organized crime in Japan, he works as a writer and consultant in Japan and the U.S.

Introduced by Duncan Ryuken Williams, Chair, Center for Japanese Studies.

Writing the Infinite: Tendai Buddhist Calligraphy as the Bodhisattva Path

April 1, 2010 – June 10, 2010

Center for Japanese Studies, Institute of East Asian Studies

A spiritual awakening awaits both creator and viewer in the highest forms of Tendai calligraphy. "Boundless" and "infinite" are favored characters, as monks and lay followers seek heightened awareness in the act of writing. Drawing upon a lifetime of rigorous training and meditative concentration, the calligrapher touches brush to paper in a moment of personal realization of Buddhist teachings.

"Writing the Infinite: Tendai Buddhist Calligraphy as the Bodhisattva Path" opens at the IEAS Gallery at the University of California, Berkeley on April 1, 2010. The calligraphy on display represents some of the most accomplished and highly placed members of the sect. On loan from Enryakuji temple on Mount Hiei in Kyoto as well as other temples in Japan and the United States, this exhibit is an opportunity to experience directly the sacred texts of Tendai.

For all Tendai priests, training in calligraphy is central not only to their own spiritual growth, but the everyday practice of religious duties. Monks need to write temple signs, funeral tablets, certificates, inscriptions, as well as the copy sutras. Some priests make calligraphy their primary religious practice. But for all, calligraphy is central to one's spiritual journey, and the painted words serve as an inspiration for others seeking guidance. Just as Bodhisattvas forego nirvana to assist others in achieving enlightenment, Tendai priests, through calligraphy, seek to help others to greater understanding.

Those who find calligraphy a less accessible form than other arts, or who wish to learn more about Tendai Buddhism, are invited attend a symposium "Tendai Studies and Art" on April 23, 2010, at the Institute of East Asian Studies (2223 Fulton Street in Berkeley, 6th Floor Conference Room, 9 am to 6 pm). Priests, scholars, and practitioners of calligraphy will speak about Tendai practice in the morning and writing in the afternoon, culminating in a demonstration by one of the major figures in Tendai calligraphy.

Tendai Studies and Art Symposium

April 23, 2010

Center for Japanese Studies, Institute of East Asian Studies, California Tendai Monastery

Symposium: 9:00AM – 12:00PM

9:00–9:15AM: Introduction by Prof. Duncan Williams (UC Berkeley)

9:15–9:45AM: Keynote Lecture by Prof. Shoshin Ichishima (Taisho University) — "The Integration of Sutra & Tantra at Mount Hiei"

9:45–10:00AM: Q & A

10:00–10:30AM: Lecture by Prof. Paul Groner (University of Virginia — "The Training and Education of Tendai Monks"

10:30–10:45AM: Q & A

10:45–11:30AM: Lecture by Prof. Hodo Shioiri (Taisho University) — with interpreter — "Syncretism of Kami and Buddha in Terms of Sanno Shinto"

11:30–11:45AM: Q & A 11:45–1:30PM: *Lunch Break*

Tendai Calligraphy Panel: 1:30PM – 6:00PM

1:30–1:35PM: Introduction by Monshin Paul Naamon (Tendai Buddhist Institute) 1:35–2:15PM:

Lecture by Prof. John Stevens (Tohoku Fukushi University) — "An Illustrated History of Tendai Calligraphy"

2:15–2:30PM: Q & A

2:30–3:00PM: Lecture by Prof. Elizabeth ten Grotenhuis (Boston University) — *canceled*
"Entering the Pure Land at a Tendai Temple — Seigantoji at Nachi"

3:00–3:15PM: Q & A

3:15–3:30PM: *Coffee Break*

3:30–4:30PM: Ven. Senkei Shibayama (Calligrapher and author of *Saicho no Sho*)
Demonstration of Tendai Calligraphy — with interpreter

4:30–6:00PM: *Reception*

Climate Change and Subsistence in Prehistoric Japan

June 19–20, 2010

The impact of climate change on past peoples' lives is a topic of debate in the archaeology of different parts of the world. It is no exception in the study of the Jomon culture in Japan. Many Japanese scholars have suggested that the cooling climate at around 4300–4000 years ago resulted in a significant population decrease and a decline of large settlements at the end of the Middle Jomon period. Was climate change really the cause, or was it simply a trigger? How were the other factors, such as subsistence intensification, plant domestication and social stratification, related to the culture change? In addition to the climate change, should we also consider human impacts on the environment as a major factor for understanding human-environment interaction during the prehistoric period? Answering these questions is beneficial not only for the study of ancient societies but also to think about environmental issues with a long time scale. In this two day public event, scientists and archaeologists will discuss climate and subsistence change from such data as marine cores, pollen analyses, palaeoethnobotany, isotope studies, bioarchaeology, micromorphology and residue analyses. Results of our Institutional Project "Understanding Lifeways and Biocultural Diversity in Prehistoric Japan" will be used as a case study to link these lines of evidence with archaeological data. Comparative case studies will be discussed from other parts of Asia and the Pacific Rim.

See <http://ieas.berkeley.edu/events/2010.06.19w.html> for the full conference agenda.

Japanese Politics One Year After the Deluge

Ethan Scheiner, UC Davis; Robert Weiner, Naval Postgraduate School; T.J. Pempel, UC Berkeley

Moderator: Steve Vogel, UC Berkeley

September 8, 2010

Center for Japanese Studies

Ethan Scheiner (UC Davis) and Robert Weiner (Naval Postgraduate School) will analyze how Japanese politics has changed since the dramatic August 2009 Lower House elections that brought Japan a change in power, as the Democratic Party of Japan (DPJ) trounced the Liberal Democratic Party (LDP), which had dominated Japanese politics for more than five decades. Has the DPJ permanently altered the dynamics of Japanese politics? Can the government address Japan's most pressing policy issues? Will this administration last? Scheiner and Weiner will also update us on the July 2010 Upper House elections and the latest developments ahead of the September elections for DPJ president. T. J. Pempel and Steven Vogel will serve as discussants.

Flowers in Japanese Art and Culture

Elaine Sedlack, UCBG Horticulturist

September 8, 2010

Center for Japanese Studies, Botanical Garden, Berkeley Art Museum

In collaboration with the Berkeley Art Museum's exhibit "Flowers of the Four Seasons," the Garden is offering a special tour of Japanese plants with Horticulturist Elaine Sedlack.

Group in Asian Studies Fall Welcome

Dr. Bonnie C. Wade, Professor of Music and Chair, Group in Asian Studies; Sharmila Shinde, Student Services Advisor, Group in Asian Studies

September 9, 2010

Center for Chinese Studies, Center for Korean Studies, Center for Japanese Studies, Center for Buddhist Studies, Institute of East Asian Studies

All prospective and current majors and minors are invited to our Fall Welcome event. There will be an information session on major requirements, a meet and greet with the Faculty Chair and staff adviser, a current student panel, and a presentation on our student association followed by a pizza party social.

Please RSVP to asianst@berkeley.edu by September 7th.

Corporeal Nationalisms: Dance and the State in East Asia

September 10-11, 2010

Center for Chinese Studies, Center for Korean Studies, Center for Japanese Studies, Institute of East Asian Studies, Townsend Center for the Humanities, Anthropology, Theater, Dance & Performance Studies, East Asian Languages & Cultures

This is a transnational and interdisciplinary conference including movement workshops, dance-on-film screenings, and themed panels aimed at developing a community of scholars to engage critically with questions concerning contemporary East Asian nation-states and their performance of danced corporealities. The Corporeal Nationalisms conference will convene, for the first time, a community of scholars who research, dance, analyze, advocate, choreograph and/or write about the significance and power of dance and the nation state in twentieth and twenty-first century East Asia.

This conference begins Friday, September 10 in Dwinelle Annex 126, and continues through Sunday.

House of Bamboo; Samuel Fuller (U.S., 1952): Swoon: Great Leading Men in Gorgeous 35mm Prints

September 10, 2010

Center for Japanese Studies, Berkeley Art Museum

Restored Print!

Aided by the double-lock-jawed presences of the Roberts, Ryan and Stack, Samuel Fuller combines two favorite topics, crime and GIs, with this gangster film involving crooked ex-soldiers organizing a syndicate in occupied Japan. Surly military cop Robert Stack goes undercover to infiltrate the cartel, led by the suavely psychotic Robert Ryan, and falls for the Japanese widow of a slain gangster. In the first postwar Hollywood film shot in Japan, astonishing CinemaScope images of Tokyo street life illuminate the backdrop for a new war, one between violent mobsters and vicious cops, with both sides displaying amazing lows in Ugly Americanism. The narrative quickly eliminates any moral ascendancy of cops over robbers, as generalized American thuggery runs riot amid a landscape of racial and cultural difference. "The police are much more violent and disagreeable than the criminals," Fuller explained, a point proven in the infamous ending: a blazing gunfight set in, of all places, a children's amusement park. —Jason Sanders

Written by Harry Kleiner. Photographed by Joe MacDonald. With Robert Ryan, Robert Stack, Shirley Yamaguchi, Sessue Hayakawa. (102 mins, Color, 35mm, Scope, From 20th Century Fox, permission Criterion)

Tickets required: \$5.50 BAM/PFA members and UC Berkeley students, \$9.50 Adults (18-64), \$6.50 UC Berkeley faculty and staff, non-UC Berkeley students, senior citizens (65 & over), disabled persons, and youth (17 & under)

Ticket info: Purchase tickets at the PFA box office 1 hour before each day's first show time. Buy tickets online, or by calling 510-642-5249.

Beginning of Edo Period: L@TE: Friday Nights at BAM/PFA

Bahama Kangaroos, Artists; Shoko Hikage and Kanoko Nishi, Koto Performers

September 10, 2010

Center for Japanese Studiesm Berkeley Art Museum

(Doors 5 p.m., DJ 6:30 p.m.)

The sound of the koto, a traditional Japanese stringed instrument, provides the "soundtrack" for a live painting — a work of visual art completed as a public performance — by the duo the Bahama Kangaroos (artists Naoki Onodera and Yukako Ezoe Onodera). Shoko Hikage and Kanoko Nishi perform traditional works for koto ranging from the beginning of the Edo period to contemporary compositions. Beginning of the Edo Period is programmed in conjunction with the exhibition Flowers of the Four Seasons.

See <http://bampfa.berkeley.edu/exhibition/clarkcenter> for more information on the exhibition.

Galleries Open Until 9 p.m.

Open to audience: All Audiences

Tickets required: Free BAM/PFA members, UC Berkeley students, faculty, and staff, and children (12 & under), \$7 General, after 5PM

Ticket info: Purchase tickets at the front desk same-day.

International Symposium on Healthy Aging: Perspectives from the United States, Sweden, and Japan

Gerdt Sundstrom, Ph.D., Professor, Jonkoping University; Takayuki Sasaki, Ph.D., Research Associate, Osaka University of Commerce, Winston Tseng, Ph.D., Research Sociologist, School of Public Health; Kazumi Hoshino, Ph.D., Visiting Scholar, School of Public Health; William Satariano, Ph.D., Professor, School of Public Health, S. Leonard Syme, Ph.D., Professor Emeritus, School of Public Health; Andrew Scharlach, Ph.D., Kleiner Professor of Aging, School of Social Welfare
Panelist/Discussants: S. Leonard Syme, Ph.D., Professor Emeritus, School of Public Health; Andrew Scharlach, Ph.D., Kleiner Professor of Aging, School of Social Welfare

September 13, 2010

Center for Japanese Studies, International Symposium Planning Committee

Featured Speakers: Gerdt Sundstrom, Ph.D., Professor, Jonkoping University; Takayuki Sasaki, Ph.D., Research Associate, Osaka University of Commerce International Symposium on Healthy Aging will address three issues. The first is to examine healthy aging among older adults in the United States, Sweden, and Japan. The second is to clarify healthy aging among older immigrants in the United States, Sweden, and Japan. Eventually we will propose recommendations for health care policies for diverse older adults.

Jefferson Memorial Lectures: Japanese American Incarceration Reconsidered: 1970-2010

Roger Daniels, University of Cincinnati

September 14, 2010

Center for Japanese Studies, Graduate Division

Roger Daniels, Charles Phelps Taft Professor Emeritus of History, University of Cincinnati, will present the Jefferson lecture on Tuesday, September 14, 2010 titled "Japanese American Incarceration Reconsidered: 1970-2010."

Japanese Koto Music in the Grove

Shirley Kazuyo Muramoto; Brian Mitsuhiro Wong

September 16, 2010

Center for Japanese Studies, Botanical Garden

Listen to the beautiful sounds of the Japanese Koto, a long, stringed instrument made from the Empress Tree (*Paulownia tomentosa*), with mother and son duo Shirley Muramoto and Brian Wong.

Shirley Kazuyo Muramoto's koto music has its roots in the American concentration camps of World War II. Her grandparents felt it was important for their daughter (Shirley's mother) to learn the koto while incarcerated at Topaz and Tule Lake. Shirley started learning koto from about the age of five. Raised in Oakland, California, her musical training reflected not only koto music, but violin, voice, and guitar. The multicultural influences she experienced growing up in the Bay Area gave her the inspiration for creativity in her koto playing. In 1976, Shirley travelled to Japan to take her "Shihan" teaching exams. Passing with high scores, she achieved the honor of "Yushusho" from the Chikushi Koto School in Fukuoka, Japan. In 2000, she received her "DaiShihan" master's degree from the same school for her dedication and teaching. Throughout her childhood, Shirley's major influence in koto music came from Katsuko Chikushi, one of the few women composers of the koto. She was also inspired greatly by the blind koto master Kimio Eto. She has performed in numerous recordings, performances, and collaborations. Shirley has produced CDs with the Murasaki Ensemble, a world jazz fusion group which she founded, and contemporary recordings with shakuhachi, violin, flute, and guitar. For over 30 years, she has given private lessons and classes on the koto, and continues to teach students of every age. She has also been active in researching the Japanese traditional arts in the concentration camps during World War II.

Brian Mitsuhiro Wong began playing koto when he was four years old and saxophone when he was ten years old. He studied koto with his mother and grandmother, and learned saxophone under Steve Parker. Brian has a Koshi degree with "Grand Prix" honors from the Sawai Koto Conservatory in Tokyo where he studied under Kazue Sawai and Hikaru Sawai. He also received his bachelor of arts degree from California State University, East Bay in music composition, and studied with Dr. Frank LaRocca, Dr. Jeffrey Miller, and Dr. Rafael Hernandez. He learned jazz with the Oaktown Jazz Workshop led by Khalil Shaheed and with the California State University at Hayward Jazz Ensembles under Dave Eshelman and Dann Zinn. He has performed jazz koto with the CSUEB jazz band at the Vienne, Umbria and Montreaux jazz festivals in Europe, and appeared on NHK TV in Japan. Brian performs and records around the Bay Area and teaches koto, saxophone, and general music studies. He has been teaching koto classes this year at UC Berkeley.

Impressions: A Selection of Contemporary Japanese Prints

September 20 – November 10, 2010

Center for Japanese Studies, Institute of East Asian Studies

Prints, specifically woodblock prints, are an art form particularly associated with Japan. While artists in Japan continue to work in the woodblock print tradition, in recent decades Japanese artists have utilized a wide range of printmaking technologies. Like their print-making contemporaries elsewhere, they have experimented with new expressive effects. Some artists

prefer themes and styles traditional in Japanese art; others engage global artistic trends in abstract art.

The works on display include a number of woodblock prints, but also lithographs, aquatints, etchings, mezzotints, and stencil.

This exhibit is but a small sample of the range of artistic creativity in Japanese printmaking. A guide available for use in the gallery contains brief comments highlighting aspects of the prints on display. The comments are but a suggestion of the many possible threads, associations, and references that link the works on display to Japanese artistic tradition. These comments are intended to suggest rather than affirm, and to spur the viewer to further exploration and examination.

The prints on display are on loan from SCRIPTUM Gallery in Berkeley, a gallery that specializes in Japanese prints. For further information on the prints on display, or to see additional examples of contemporary Japanese prints, visit www.scriptum.com.

An opening reception on October 11 will feature artist Shinji Ando, in conversation with Archana Horsting and Mayumi Hamanaka from the Kala Art Institute.

Documentary Film: [Senkyo] Campaign: Can a Candidate with No Political Experience and No Charisma Win an Election?

September 20, 2010

Center for Japanese Studies

Free film screening of "[Senkyo] Campaign" by Kazuhiro Soda (2007).

Synopsis: 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."

The film follows the inexperienced candidate, Kazuhiko Yamauchi's 2005 campaign to fight for a seat on the Kawasaki city council.

Free and open to the public.

Contact the Center for Japanese Studies (cjs@berkeley.edu, 510-642-3415) for more information.

Willa and George Tanabe on Japanese Religious Art: Conversation in Conjunction with Flowers of the Four Seasons Exhibition

Willa Tanabe, Professor Emerita, Dept of Art and Art History, University of Hawai'i; George Tanabe, Professor Emeritus, Dept. of Religion, University of Hawai'i

October 3, 2010

Center for Japanese Studies, Berkeley Art Museum

Two noted scholars will examine significant pieces of Japanese Buddhist art featured in the exhibition through the lens of both religious studies and art history. Engaging each other in discussion about diverse works — including painted and sculptural images of the bodhisattva Jizo, a humorous Zen monk in a tree, and an exquisite Nyoirin Kannon — George and Willa Tanabe plan a complementary, occasionally contentious, disquisition on the backgrounds, styles, and meanings of Japanese religious art.

George Tanabe is Professor Emeritus in the Department of Religion at the University of Hawai'i. He has written widely on Japanese religion, including co-authoring, with Ian Reader, *Practically Religious: Worldly Benefits and the Common Religion of Japan*. He also edits several important series on Japanese tradition and Buddhism.

Willa Tanabe, former Dean of the School of Hawaiian, Asian and Pacific Studies, is Professor Emerita in the Department of Art and Art History at the University of Hawai'i. She has published extensively on images connected to the Lotus Sutra and has also curated exhibitions of woodblock prints, Japanese embroidery, and the sacred art of Mt. Koya. The Tanabes are currently working on a guidebook to all of the Japanese Buddhist temples in Hawai'i.

Tickets required: Free UC Berkeley students, faculty, and staff; BAM/PFA members; Children (12 & under), \$10 Adults (18-64), \$7 Non-UC Berkeley students, senior citizens (65 & over), disabled persons, young adults (13-17)

Ticket info: Conversation included with museum admission. Purchase tickets at the museum's front desk same-day.

Language and Migration: Lecture and Poetry Reading by Judy Halebsky

October 7, 2010

Center for Japanese Studies, Canadian Studies Program (CAN)

Judy Halebsky is a poet who grew up in Halifax, Nova Scotia. Her book, *Sky=Empty*, won the 2009 New Issues Poetry Prize (*New Issues*, 2010). She has also published a chapbook *Japanese for Daydreamers* (Finishing Line Press, 2008), and in journals such as *Grain Magazine*, *Antigonish Review* and *Eleven Eleven*. Recently, she spent three years in Tokyo studying Japanese literature at Hosei University on a MEXT fellowship. With a collective of Tokyo poets, she edits and translates the bilingual poetry journal *Eki Mae*.

Dog Night with NYMPH: L@TE: Friday Nights at BAM/PFA

NYMPH, avant-garde music ensemble

Daniel Jay, artist

October 8, 2010

Center for Japanese Studies, Berkeley Art Museum

(Doors 5 p.m., DJ 6:30 p.m.)

Programmed by Tomo Yasuda

Japan's Edo Period had a strict law on the books: be nice to dogs and other animals, or else! Brooklyn-based psychedelic-shred/avant-garde ensemble NYMPH bares its teeth for an evening of new music with a decidedly tribal feel. Artist and intergalactic traveler Daniel Jay projects visuals celebrating our four-legged friends. Dog Night with NYMPH is programmed in conjunction with the exhibition *Flowers of the Four Seasons*.

For information see the Berkeley Art Museum website: <http://bampfa.berkeley.edu/exhibition/clarkcenter>

Galleries Open Until 9 p.m.

Open to all audiences.

Tickets required: Free BAM/PFA members, UC Berkeley students, faculty, and staff, and children (12 & under), \$7 General, after 5PM

Ticket info: Purchase tickets at the front desk same-day.

Guided Tour: Flowers of the Four Seasons

October 9, 2010

Center for Japanese Studies, Berkeley Art Museum

A dazzling array of Japan's greatest artistic traditions from ancient to modern are on view in BAM/PFA's major fall exhibition, which features a selection of more than 100 works of art from one of the most significant collections of Japanese art in America.

Guided tours of Flowers of the Four Seasons are presented by UC Berkeley graduate students in the Department of Art History on Thursdays at 12 noon and Sundays at 2 p.m. Student guides, all of whom specialize in East Asian art, are Kristopher Kersey, Carl Gellert, and Michelle Wang. Guided tours included with regular museum admission.

Tickets required: Free BAM/PFA members, UC Berkeley students, faculty, and staff, and children (12 & under), \$10 Adults (18-64), \$7 Non-UC Berkeley students, senior citizens (65 & over), disabled persons, and young adults (13-17)

Ticket info: Purchase tickets at the front desk same-day. Tour included with gallery admission.

Film Screening: Throne of Blood; Akira Kurosawa (Japan, 1957): Shakespeare on Screen

October 9, 2010

Center for Japanese Studies, Berkeley Art Museum

(Kumonosujō). In his audacious adaptation of Macbeth, Kurosawa captures the power and emotional grandeur of the original without using a word of Shakespeare's language, instead relying on the aesthetics of Noh theater and his own visual and cinematic invention to brilliantly evoke the Bard's themes of destruction, guilt, and overwhelming greed. Lords, warriors, witches, wives, and the prophecies that bind and bloody them make up the narrative, but the film's true force comes from its claustrophobic, paranoia-inducing milieu of darkened forests, low-ceilinged castles, and a drifting fog that chillingly haunts every frame. Toshiro Mifune brings his Macbeth to life with a concentrated physicality, using every gesture and glance to become a man possessed, then destroyed, by a dream of power. His look of terror during the penultimate scene might be traced to more than acting: Kurosawa had an archery squad shoot real arrows at him from just offscreen, their only instructions to aim very, very close. —Jason Sanders

Written by Shinobu Hashimoto, Ryuzo Kikushima, Hideo Oguni, Kurosawa, based on Macbeth by William Shakespeare. Photographed by Asaichi Nakai. With Toshiro Mifune, Isuzu Yamada, Takashi Shimura, Minoru Chiaki. (107 mins, In Japanese with English subtitles, B&W, 35mm, From Janus/Criterion Collection)

Followed at 8:10 by João César Monteiro's God's Wedding. Same-day second screening discount just \$4!

Tickets required: \$5.50 BAM/PFA members and UC Berkeley students, \$9.50 Adults (18-64), \$6.50 UC Berkeley faculty and staff, non-UC Berkeley students, senior citizens (65 & over), disabled persons, and youth (17 & under)

Ticket info: Same-day second screening discount just \$4! Purchase tickets at the PFA box office 1 hour before each day's first show time. Buy tickets online, or by calling 510-642-5249.

"Impressions": Opening Reception with Artist

Shinji Ando, Artist; Archana Horsting, Executive Director, Kala Art Institute; Mayumi Hamanaka, Communications Manager, Kala Art Institute

October 11, 2010

Institute of East Asian Studies, Center for Japanese Studies

"Impressions: A Selection of Contemporary Japanese Prints" is on view in the IEAS Gallery through November 10. The opening reception features an appearance by artist Shinji Ando, whose work is included in the show, and representatives from the Kala Art Institute, a premier studio in Berkeley, who will discuss the art of the print.

Contact the Institute of East Asian Studies (ieas@berkeley.edu, 510-642-2809) for more information.

Toyota in Low Gear: How Serious Are Its Quality Problems? What Can We Learn From Them?

Robert E. Cole, Haas School of Business, UC Berkeley

October 12, 2010

Center for Japanese Studies

In late 2009 and early 2010, Toyota announced massive recalls for quality problems. There is some dispute about how serious and what might be the causes of these problems. This talk will address these issues, and deal with the root causes of their quality problems. It will also address the extent of the challenges they face in recovering their quality reputation.

These challenges are quite varied and range from the state of competition in the global industry, to the specifics of improving quality, and to the understanding of what is required to change consumer perceptions. Toyota has a number of tools to address these obstacles, but they also face challenges which are much larger than most observers have so far acknowledged. Finally, the talk will address the implications of Toyota's behavior for theories of Japanese organizational behavior.

Prof. Cole is Emeritus professor of sociology and business administration at UC Berkeley. He is currently a Visiting Researcher at Doshisha University. He is a long term researcher on Japanese work organization with a particular focus on quality improvement, innovation and organizational change. He has written extensively on quality improvement in the American and Japanese automobile industries.

Contact the Center for Japanese Studies (cjs@berkeley.edu, 510-642-3156) for more information.

Red Leaves and Frog Feet: The Literary Japanese Maple

Liza Dalby

October 14, 2010

Botanical Garden, Center for Japanese Studies

As a special program tied in with the Berkeley Art Museum's Exhibition "Flowers of the Four Seasons: Ten Centuries of Art from the Clark Center for Japanese Art and Culture" the Garden is offering tours and lectures on nature in Japanese art.

On Thursday, October 14, 2010 we welcome Liza Dalby, celebrated author and anthropologist specializing in Japanese culture and Berkeley resident. She will be speaking on Japanese literature and art and the use of the natural world to evoke meaning and metaphor.

Registration not required: Free with Garden Admission (Free for UC Students, Staff and Faculty)

Contact the Botanical Garden (garden@berkeley.edu, 510-643-2755) for more information.

H I D E O – A Theatrical Concert of Anime and Video Game Music

October 16, 2010

Center for Japanese Studies

From the creator of Tribute (2006) comes another theatrical concert of music from Japanese animation and video games! The story is timeless – a young hero on an epic quest for justice. The music – internationally acclaimed. Each piece performed tells a part of the story as this dramatic concert brings music from Noir, Fullmetal Alchemist, Final Fantasy, Mega Man and others to life with unique costumes, lighting effects, and projected illustrations as we follow Hideo down the hero's path.

PRE-SHOW EVENT AT 7:30 P.M. — A TRIBUTE TO SONIC THE HEDGEHOG

Join us in the lobby at 7:30 P.M. for a musical showcase of tunes from Sega's classic video game series Sonic the Hedgehog performed by local keyboardist Kevin Wong from BASSment!

For more information, visit the official website for the [Hideo Concert](#).

Materials and Meaning in Contemporary Japanese Architecture: Tradition and Today

Dana Buntrock, Associate Professor, Architecture, UC Berkeley

October 20, 2010

Center for Japanese Studies: Institute of East Asian Studies

Temples and teahouses, shrines and sliding shoji screens, cascading cherry blossoms and solitary stones; Tokyoites carrying the tiniest, technologically-sophisticated telephones insist they are unaware of tradition, yet all around them vestiges remain. Visitors from abroad board high-speed trains traveling 200 kilometers an hour, but bound for Kyoto's gardens and shrines.

Japan nurtures two distinctly different poles of architectural practice. Innovative and up-to-date structures underscore modernity and a new social fabric, an international architecture with a purist bent: spare, state-of-the-art structures, smooth and swooping, scholarly and scientific, skinned in sparkling aluminum, steel, and glass. Others allude to an older Asia, to Japan's religious roots or residential realms. These architects accept ruin and idealize age, offering up an approach that is raw and robust, raffish and ragtag, rambunctious and reckless, rough and rudimentary, risky and risqué, and regionally responsive. It is about being rooted and having a roof.

My book, *Materials and Meaning in Contemporary Japanese Architecture: Tradition and Today*, looks closely at the work of a handful of architects who could be from nowhere else, their provenance indisputably reflected in their architecture: Kengo Kuma, Terunobu Fujimori, Fumihiko Maki, Jun Aoki, and Ryoji Suzuki. Their work in Japan rots and inclines to ruin; it is made of rust, rammed earth, red brick, random rock rubble or recycled rubbish. In my book I introduce a number of wonderful works barely known in the West and I explain why these architects embraced aging in their unusual architecture. In my lecture, I will share some of these stories. Introduced by Steven Vogel, Chair, Center for Japanese Studies, UC Berkeley.

Voices in the Wooden House: Angel Island Inscriptions and Immigrant Poetry, 1910-1940

Professor Charles Egan, Foreign Languages & Literatures, San Francisco State University

October 27, 2010

Center for Chinese Studies, Center for Korean Studies, Center for Japanese Studies, Institute of East Asian Studies

Throughout the thirty years of its history as an immigration detention center from 1910 to 1940, those incarcerated at the Angel Island Immigration Station never ceased writing on the wooden barracks walls. Each of the hundreds of inscriptions tells the story of an individual, and taken together they illuminate historical, economic and cultural forces that shaped the lives of ordinary people in the first half of the twentieth century. The Chinese writing there is already well known, and is compelling because so much of it is poetry. Yet only a portion of the Chinese poems is as yet known to the public. Immigrants of other nationalities did not leave poems on the walls, but they did frequently contribute poems to the literary pages of ethnic newspapers in California. This talk will introduce Chinese, Japanese, and Korean poems drawn from the Angel Island walls and from the daily papers. These works provide rich perspectives on the Asian immigrant experience and its challenges.

Willard Clark and Amy Poster: Conversation

Willard G. Clark, Founder, Clark Center; Amy Poster, Curator Emerita of Asian Art, Brooklyn Museum

October 31, 2010

Center for Japanese Studies, Berkeley Art Museum

Willard G. Clark, founder of the Clark Center, will converse with Amy Poster, Curator Emerita of Asian Art at the Brooklyn Museum, about his lifelong collecting of Japanese art.

Using visual illustrations, Clark will discuss his personal passion for Japanese art and culture and how he became involved in collecting, and share personal reflections about individual objects.

Amy Poster, currently an independent curator based in New York, was affiliated with the Asian Art department at the Brooklyn Museum from 1969 to 2006. Among her many major publications are *Journey Through Asia: Masterpieces of Asian Art* in the Brooklyn Museum of Art; *Hiroshige: One Hundred Famous Views of Edo*; and *Crosscurrents: Masterpieces of East Asian Art* from New York Private Collections.

Following their conversation, Clark and Poster will together offer an informal walkthrough of the exhibition.

Open to all audiences.

Tickets required: Free UC Berkeley students, faculty, and staff; BAM/PFA members; Children (12 & under), \$10 Adults (18-64), \$7 Non-UC Berkeley students, senior citizens (65 & over), disabled persons, young adults (13-17)

Ticket info: Conversation included with gallery admission. Purchase tickets same-day at the front lobby of BAM.

Contact the Berkeley Art Museum (bampfa@berkeley.edu, 510-642-0808) for more information.

The Japanese Bureaucracy under Siege: Political Change and Administrative Reform

Masahiro Horie, National Graduate Institute for Policy Studies

November 9, 2010

Center for Japanese Studies

Why has Japan had such frequent changes of prime minister and short-lived cabinets in recent years? Professor Horie will discuss this and other puzzles as he analyzes the major issues for political and administrative reform in Japan.

Masahiro Horie received his Master's in Public Administration from Syracuse University, and is currently the Executive Advisor to the President and Professor at the National Graduate Institute for Policy Studies in Tokyo, Japan (GRIPS). He was also awarded the "2001 Stars of Asia Award" from Business Week for being a distinguished reform leader and innovator (as the first professional Japanese government official in the field of politics and public administration).

Contact the Center for Japanese Studies (cjs@berkeley.edu, 510-642-3156) for more information.

Kabuki Close-Up: Makeup and Acting Demonstration

November 12, 2010

Center for Japanese Studies, Berkeley Art Museum

Kabuki Close-Up: Makeup and Acting Demonstration
Zenshinza Theater Company

In conjunction with the Flowers of the Four Seasons exhibition, members of the famed Zenshinza Theater Company will demonstrate and describe techniques of Kabuki makeup and acting. A cherished artistic institution in its homeland, Zenshinza performs before more than 250,000 people annually in a wide range of lavish and colorful productions, from traditional Kabuki to period dramas and historical plays about Japanese Buddhism.

One of Japan's oldest theater troupes, the Zenshinza Theater Company will appear at Cal Performances in two different programs, on November 13 at 8 p.m. and November 14 at 3 p.m. The museum's presentation offers a special opportunity for a behind-the-scenes encounter with these extraordinary artists as well as insights into their art.

Open to all audiences.

Tickets required: \$10 Adults (18-64), \$7 Non-UC Berkeley students, senior citizens (65 & over), disabled persons, and young adults (13-17), free BAM/PFA members, UC Berkeley students, faculty, and staff, and children (12 & under)

Contact the Berkeley Art Museum (bampfa@berkeley.edu, 510-642-0808) for more information.

Zenshinza Theatre Company

November 13-14, 2010

Center for Japanese Studies, Cal Performances

Experience an enthralling theatrical tradition presented by its most skilled practitioners! Among Japan's oldest theater troupes, this 68-member company performs before more than 250,000 people annually. A cherished artistic institution in its homeland, Zenshinza stages a wide range of lavish and colorful productions ranging from traditional kabuki to period dramas and historical plays about Japanese Buddhism.

Program A (Nov 13): *Narukami* (1724), presented in the aragoto (heroic) style, is one of the 18 greatest kabuki plays. This classic drama showcases the superhuman strength and valor of the kabuki hero, and is highlighted by a famous scene in which a beautiful princess seduces a fiery priest. In *Chatsubo* ("The Tea Chest"), a country bumpkin encounters many challenges when he comes to the city. It provides a light, comic counterpoint to the more serious drama.

Program B (Nov 14): *Honen and Shinran* (2006). Written by Tajima Ei. A moving historical drama depicting the upheaval of 13th-century Japan, and two priests, Honen and Shinran, who opened a path to freedom through affirming the essence of life and human existence in a time of

civil war and moral collapse. Because of their break from monastic traditions and their founding of a lay ministry, they are often compared with Calvin and Luther.

Tickets required: \$48/\$60/\$72/\$86 Available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; online at www.calperformances.org; and at the door.

Ticket info: Half-price tickets are available for purchase by UC Berkeley students for all performances. Tickets go on sale August 9. Buy tickets online, or by calling Cal Performances Box Office at 510-642-9988. Tickets go on sale August 15. Buy tickets by calling Cal Performances Ticket Office at 510-642-9988.

Bamboo and Porcelain: The Art of Uematsu Chikuyu and Fukami Sueharu: Gallery Talk with Andreas Marks

**Andreas Marks, director and chief curator of the Clark Center for Japanese Art and Culture in Hanford, California
December 5, 2010
Center for Japanese Studies, Berkeley Art Museum**

Andreas Marks, director and chief curator of the Clark Center for Japanese Art and Culture in Hanford, California, will offer an in-depth look at the contemporary component of *Flowers of the Four Seasons*: sculpture by two leading artists working in the traditional mediums of bamboo and porcelain.

Since the 1950s, some artists have experimented with bamboo—for centuries plaited by Japanese farmers and artisans into functional containers for utilitarian and ritual purposes—as a purely sculptural form. One of the highlights of *Flowers of the Four Seasons* is the work of Uematsu Chikuyu, an artist of extraordinary technical skill who pushes the medium of bamboo to new conceptual and technical limits.

Fukami Sueharu is internationally known for his razor-sharp, minimalist porcelain sculptures. Their distinctive pale bluish glaze, *seihakuji*, is inspired by later Song period Chinese celadons, but unlike their even glaze, Fukami's work displays an exquisitely variable density of color. The Clark Center will present a solo exhibition of Fukami, whose work is represented in forty-seven museums worldwide, opening on March 26, 2011.

Marks, co-curator of *Flowers of the Four Seasons* with Senior Curator of Asian Art Julia M. White, holds a Ph.D. in East Asian art history from Leiden University. He has curated exhibitions on various aspects of Japanese art and has published significantly on Japanese prints. He is currently working on the book *Fukami: Purity of Form* to accompany the Clark Center exhibition.

The Transformation Call with Harupin-ha Butoh Dance Company: L@TE: Friday Nights at BAM/PFA

**Koichi and Hiroko Tamano, Harupin-ha Butoh Dance Company; Vomica
December 10, 2010**

Center for Japanese Studies, Berkeley Art Museum

Programmed by Tomo Yasuda

December marks the end of the year, a transition to a new season, abrupt but not as shocking as the transition from the Edo to Meiji periods, a near-apocalyptic experience for the Japanese, when foreign pressure opened Japan to the modern world. Berkeley-based Butoh masters Koichi and Hiroko Tamano and over fifty dancers from their Harupin-ha Butoh Dance Company will interpret the winter season and change with a performance based on the 1918 short story "The

"Spider's Thread" by Ryunosuke Akutagawa. Staged in Gallery B, the dance will incorporate BAMscape, Thom Faulders's 1,500-square-foot hybrid of sculpture, furniture, and stage. San Francisco-based Vomica will accompany the performance with an original composition. The final video loop in a series of four by Sara Magenheimer, this one evoking the last month of the year, will round out the spectacle. The Transformation Call is programmed in conjunction with the exhibition Flowers of the Four Seasons.

From meditative masterpieces to off-kilter performances, L@TE programming invades Gallery B with classical and experimental soundworks, dance, video, and conceptual and performance art. Guest programmer Tomo Yasuda's L@TE series concludes its dialogue with the exhibition Flowers of the Four Seasons: Ten Centuries of Art from the Clark Collection for Japanese Art and Culture. Friday night programs typically begin at 7:30 p.m. in Gallery B; doors open at 5 p.m. with DJs in the lobby or Gallery B at 6:30 p.m. Admission is \$7; free for BAM/PFA members and Cal students. For more information on L@TE programs and our guest programmers, please visit bampfa.berkeley.edu/exhibition/late.