

Participant Bio

Panel #1

Dylan Hallingstad O'BRIEN

Author Bio: Dylan Hallingstad O'Brien is a third-year PhD student in Cultural Anthropology at the University of California, San Diego. His doctoral research examines the labor involved in producing common terms for measuring across human, temporal, and spatial alterities, as well as the relationship between equivocated forms and the power to judge them. His current project examines how those following the practical philosophy of macrobiotics in Tōhoku contest 'life' as the possibility of communities' survival, and pursue oppositional pedagogies, politics, and quotidian practices of anticipating the future. At UCSD, he directs the Anthropology Mentor-Protégé Program, promoting undergraduate research in anthropology through graduate student mentorship.

Abstract: "A State of Crises: Measuring up to Survival in Post-3.11 Japan"

In the face of the disaster and devastation wrought by the triple disasters of 3.11, everything from political organizing to academic theorizing appear unable to go on as usual, encapsulated by the recurrence of the descriptor '*shinsai-go*.' But for those living according to the macrobiotic practical philosophy, a different crisis is fomented by the concept of *shinsai-go* itself: an effacement of a larger network of issues that 3.11 is merely an example of. Different criteria of wellness – a dominant one of wellness as capacity to produce, and a macrobiotic one of wellness as health and happiness – measure the interpolating temporal and spatial bounds of crisis in different ways.

Drawing on my ethnographic research with macrobiotic communities in Tōhoku, in this paper I argue that the contentious politics of crisis alert us to a larger issue grounding post-3.11 politics. Specifically, I argue that processes of commensurating the future's survival with the present's labor have become paramount to situations such as post-3.11 Fukushima. By commensuration, I mean a) a means of making labor and survival exchangeable and measureable despite difference of quality and quantity, through b) forms that invest people in the here and now with a certain potentiality and obligation to the future. Examining the competing rhetoric behind two different rubrics of crisis – 3.11 as the inception, versus 3.11 as eruption of a long-standing and persisting crisis – I query how crisis operates pragmatically for macrobiotic practitioners rather than referentially, building a moral space for intervention through practices of measuring.

Here, building the Fukushima-Daiichi 3 reactor in a peripheral area and making imperative Fukushima's economic recovery are animated by a single logic. The work of concepts such as 'crisis' serve to commensurate an uneven political economy and its effects on bodies – both pre- and post-disaster – with the needs of a future; what is unequal now is balanced by the future's need. Crucial, however, is the blur between who has the power to adjudicate and enforce measurement here and now, with the one who will collect on the debt. As such, ensuring survival appears less about guaranteeing the persistence of an object than the orientation of the present to certain interests.

Man-Kei TAM

Author Bio: Man-kei Tam (譚萬基) graduated in anthropology at the Chinese University of Hong Kong in 2018. Titled *Radioactive Citizens: Reassembling Life in Post-Fukushima Japan*, his ethnography contemplates citizens' capacity and self-empowering practices to forge trans-local links and engage the Japanese state in critical assessments of the risks of radiation, and thereby crucial measures in protecting their homes and resuming agriculture in a multispecies landscape where radioactive isotopes still linger. His research interest includes political ecology, science and technology studies, multispecies ethnography, and studies in social movements. Currently, he is the Director of Amnesty International Hong Kong and Adjunct Professor in the Department of Anthropology at the Chinese University of Hong Kong.

Abstract: "Contaminated But Safe: Soil, *Madei* (までい), and Farmers in the Altered Ecologies in Post-Fukushima Japan"

In the toxic atmosphere filled with radiation released from Japan's melted nuclear reactors and sunken in farmlands and forests, soil is breathing the same air as the farmers who are now interacting, and struggling with, soil and other creatures to revitalize an environment that they want to make liveable again.

This paper presents an analysis of the changing human-soil relations between the Japanese state, citizens, and scientists, through the local practice of *Madei* (soil care) in Iitate, to grapple with the uncertainties of lingering radioactivity. Iitate is a village in Fukushima demarcated as the forced evacuation zone shortly after the nuclear disaster. After its reopening in April 2017, I lived in Iitate to learn from farmers their actions in response to the state's patchy decontamination efforts. Attending to the practice of *Madei*, I witnessed how farmers negotiated the state's food safety standards implemented in the name of protecting public health. I ask: *what is ordinary life in a radioactive atmosphere, and how can it be made possible?*

I trace the collaborations between Iitate farmers, scientist/experts and Tokyo citizens who deploy innovative technologies to take care of the soils on which a new agriculture is experimented. Together, they designed this digitized agriculture to enfold the new givens concerning radiation—bodily permeability, abandonment of farmlands and state violence inflicted on farmers—into everyday realities embedded in juxtaposition and competition with the state's programs of revival and rehabilitation.

In *Madei*, the emergent human-soil relation repairs the breakdown of ecological cycles that farmers had practiced for centuries; it also opens up a temporality questioning a progressivist future envisioned by the state's technoscience, and re-animating an ordinary livelihood that I posit "contaminated but safe" in the altered ecologies of post-Fukushima Japan.

Jon PITT (moderator)

Bio: Professor Jon Pitt situates his research within the emerging field of environmental humanities. His work explores the intersections of Japanese literature, visual/sound media,

ecology and environmental philosophy. His current book project focuses on the entanglements of plant life and botanical science with human subjectivity in modern Japanese literature and film.

Roundtable #1

Aya Hirata KIMURA

Bio: Aya H. Kimura is a Professor of Sociology at University of Hawai'i-Mānoa. Her books include *Radiation Brain Moms and Citizen Scientists: The Gender Politics of Food Contamination after Fukushima* (Duke University Press 2016: recipient of the Rachel Carson Book Award from the Society for Social Studies of Science), *Hidden Hunger: Gender and Politics of Smarter Foods* (Cornell University Press 2013: recipient of the Outstanding Scholarly Award from the Rural Sociological Society), and *Food and Power: Visioning Food Democracy in Hawai'i* (University of Hawaii Press, coeditor). Her new book is *Science by the People: Participation, Power, and the Politics of Environmental Knowledge* (2019, Rutgers University Press, co-authored with Abby Kinchy).

Mayumi FUKUNAGA

Bio: Mayumi Fukunaga is an Associate Professor of Environmental Sociology and Environmental Ethics in the Graduate Schools of Frontier Sciences at the University of Tokyo. She is currently a visiting scholar in the Department of Anthropology, University of California Berkeley. Her current scholarship focuses on watershed governance, foodscapes and environmental justice, and aquacultures in the Anthropocene. She received the Young Researcher Award (2008 and 2010) from the Japan Sociological Society for her article and book on salmon and people in restoration settings. Her recent publications include *Futuring Salmon: Dreams of Marine Ranching in the Ruins* (University of Tokyo Press, 2019).

Junko HABU

Bio: Using the theoretical framework of historical ecology, Professor Habu's current research focuses on the importance of food and subsistence diversity, social networks and local autonomy for understanding the resilience of socioeconomic systems in the past and the present. Her research involves ethnographic studies of modern-day rural communities and small-scale food production units, with an emphasis on the importance of traditional ecological knowledge reflected in material culture. As an environmental anthropologist focusing on Japan, she has also been working on the study of the impacts of the Great East Japan Earthquake of March 11, 2011 and the Fukushima Nuclear Accident. In collaboration with local stakeholders, she uses insights obtained from these projects to develop outreach and implementation programs to promote place-based, small-scale and diversified food production.

Tomoe OTSUKI (moderator)

Bio: Tomoe Otsuki is a postdoctoral scholar at UC Berkeley. She holds a PhD in sociology from the Ontario Institute for Studies in Education, University of Toronto. Her research focuses on cultural memory, pedagogical remembrance of traumatic memory and history education in East Asia. She is the author of “Ghostly Remnants of the Urakami Cathedral in Itaru Takahara’s Photographs” in *The Volta* (2015) and “A Point of Connection through Transnational History Textbooks? An Examination of History that Opens the Future, the Joint History Textbook Initiative of China, Japan and South Korea” in *Education, Conflict and Development* (2011). She is currently working on a book manuscript on “Nagasaki’s Atomic Bomb Memory and Politics of Sacrifice, Forgiveness and Reconciliation.”

Roddey REID (moderator)

Bio: Roddey Reid is an interdisciplinary scholar working at the intersection of French studies, science studies, communication, history, and cultural studies. His teaching and scholarship at UCSD focused on the history of modern cultures and societies from the perspective of the changing ways in which citizenship and selfhood are shaped by particular cultural forms (literature, media, advertising, fashion), governmental policies, medical and scientific knowledge, and social movements. A former Japan Foundation Abe Fellow (awarded by the Social Science Research Council), his most recent book is titled, *Confronting Political Intimidation and Public Bullying: A Citizen’s Handbook for the Trump Era and Beyond* (2017). He is also author of *Families in Jeopardy: Regulating the Social Body in France, 1750-1910*; (Stanford University Press, 1993), co-editor (with Sharon Traweek) of *Doing Science + Culture: How Cultural and Interdisciplinary Studies Are Changing the Way We Look at Science and Medicine* (Routledge, 2000), and author of *Globalizing Tobacco Control: Anti-Smoking Campaigns in California, France, and Japan* (Indiana University Press, 2005).

Film Screening #1

Mitsuyo WADA-MARCIANO

Author Bio: Mitsuyo Wada-Marciano, Professor of Cinema and Media Studies at Kyoto University, is the author of *Nippon Modern: Japanese Cinema of the 1920s and 1930s* (2008) and *Japanese Cinema in the Digital Age* (2012), as well as editor of *Horror to the Extreme: Changing Boundaries in Asian Cinema* (2009) and *Rethinking the Media Discourses in Post-3.11* (2019). She is currently finishing a new book manuscript entitled *Sayonara, Nuclear Power: Voices from Filmmakers in the Wake of Fukushima*.

Toshikuni DOI

Bio: Toshikuni DOI is an independent journalist. He was born in Saga Prefecture, Japan in 1953. Since 1985, he has provided on-site reporting from Palestine and Israel. In April 2009, he completed a four-part documentary movie series “Unheard Voices.” The fourth part of that series, “Breaking the Silence,” was shown in theaters throughout Japan. For his work, Toshikuni DOI was presented with the Waseda Journalism Award in Memory of Ishibashi Tanzan and took first place in the Kinema-Junposha Cultural Film Division. “Life on Foreign Land” and

"Fukushima Speaks" were presented the awards of documentary film by Agency for Cultural Affairs of Japanese government. His chief publications include "Peace Accords" & Palestine (Asahi Sensho), Jews in America, Palestinian Voice, Israeli Voices, and Breaking the Silence (all released by Iwanami Shoten).

Keynote

Livia MONNET

Bio: Livia Monnet is Professor of Comparative Literature, Film, and Asian Studies at the University of Montreal. She has published extensively on environmental literature, film and art, on feminist and queer theory, and nuclear aesthetics. Her current research focuses on environmental humanities and speculative futures. Monnet's edited volume on nuclear humanities, *Toxic Immanence*, is forthcoming from McGill-Queens UP. Another forthcoming project focuses on Asian eco-art.

Panel #2

Mimi LONG

Bio: Professor Margherita Long teaches Japanese literature, environmental humanities, and feminist theory in the Department of East Asian Studies at UC Irvine. Her first book was a study of Tanizaki Jun'ichiro (1886-1965) called *This Perversion Called Love: Reading Tanizaki, Feminist Theory and Freud* (Stanford 2009). Her current project is a study of literature, activist narratives and documentary cinema after the triple-meltdowns called *Care, Affect, Crackup: Literature and Activism after Fukushima*. The takes up novelists Kimura Yūsuke, Kobayashi Erika, Ōe Kenzaburō, Tsushima Yūko, and Yū Miri, activists Mutō Ruiko, Sasaki Keiko and Sato Sachiko, and filmmakers Kamanaka Hitomi, Doi Toshikuni and Iwasaki Masanori.

Abstract: "Affect and Pedagogy in Doi Toshikuni's *Fukushima Speaks*"

In 2011, 58-year-old Doi Toshikuni was at the peak of his powers as a political documentarist. Respected for films about Israel/Palestine, WWII sexual slavery, public school teachers in Japan, and pro-democracy Burmese migrants, he devoted himself after the triple-meltdowns to films about the people of Fukushima, and what they have lost. The most recent, *Fukushima Speaks* (Fukushima wa kataru, 2018) has been subtitled by Tsukuru Fors Lauritzen and will be screened at Berkeley in February 2019.

How should we teach Doi's films in our university classes? This paper reads scenes from *Fukushima Speaks* to argue that affect is key not only to making undergraduates care about Fukushima, but to practicing "environmental humanities" in a way that integrates the material and the ideal, thinking about the world and living in it.

Eve Sedgwick took up affect at the end of her career as an antidote to polarized political debate. Defining affect as fear, interest, anger, distress, joy, laughter, contempt, shame, she argued that it works in inefficient, experimental co-assembly with the material forces of human drive, on the one hand, and the idealist forces of human cognition, on the other. Her definition runs parallel to that of Deleuze and Guattari, who also insist that because affect works between nature and culture, it is capable of applying the dynamism and unfathomability of the material world to the fixed and often sclerotic elements of the cultural world.

In Fukushima, the government's crisis-management language is the epitome of fixed and sclerotic: "recovery / fukkō," "bonds / kizuna," "harmful rumors / fūhyō higai." In sixteen long-form interviews, Doi's film introduces people whose daily lives are dominated by these terms, but whose definitions are complicated by overpowering emotion: grief, anger, shame, and sometimes joy. With reference to Okano Yayo's work on the feminist politics of care, I argue that Doi's lucid snapshots of raw affect allow us to think and feel outside the resistance vs. capitulation model of critical engagement that dominates a great deal of politically committed work in the humanities today, both in Japan and the U.S.

Hideaki FUJIKI

Bio: Hideaki Fujiki is Professor of cinema studies, Nagoya University. His publications include *Making Personas: Transnational Film Stardom in Modern Japan* (Harvard University Asia Center, 2013), *Who is the Cinema Audience: A Modern and Contemporary History of Media and Social Subjects* (in Japanese, University of Nagoya Press, 2019)—the revised English edition of which is planned to be published as *Making Audiences: A Social History of Japanese Cinema and Media*—, and *The Japanese Cinema Book* co-edited with Alastair Phillips (British Film Institute, 2020). He is currently completing a monograph provisionally titled *Radioactive Screen: Ecology from Fukushima to the Globe*. Related articles appear in *Fukushima and the Arts: Negotiating Nuclear Disaster* (Routledge, 2017) and *Asian Ecocinema Studies* (Hong Kong UP, forthcoming).

Abstract: "Imagining the Uneven Globe: Documentaries on Radioactive Waste"

Documentary is not simply a neutral medium to record reality. Rather, it participates in the social imaginations of reality as a contested terrain. This paper discusses how documentaries activate the imaginations of radioactive waste. While many documentaries and scholarly discourses have tended to localize and nationalize the issues of radiation since the 2011 Fukushima Daiichi Nuclear Accident, radiation is fundamentally a global matter: it is produced and distributed through a transnational network from the front end (uranium mining) to the back end (nuclear waste disposal); it is supported by a worldwide economic and political network, and it causes planetary damage. We may think of radioactive waste as a problem that epitomizes the Anthropocene, the geological epoch in which humans have intervened in the planet to a significant degree. But, at the same time, the very abstract and expansive nature of the phenomenon makes it difficult for us to imagine radioactive waste. It is against this background that documentaries have played vital roles in bringing concrete imaginations about the social and

ecological reality of living with radiation. Taking *Waste: The Nuclear Nightmare* (Éric Guéret, 2009) and *Charka* (Shimada Kei, 2017) as case studies, I will explore how these documentaries problematize radioactive waste but evoke different imaginations of it. It is particularly interesting to see how the latter shows radioactive waste as the otherwise invisible global material and institutional reality in which radioactive waste are unevenly distributed so that privileged people can enjoy their electric lives while exploiting and marginalizing other people near these sites of containment.

Toshiya UENO

Bio: Toshiya Ueno is a professor, critic, and TJ/DJ at the Department of Transcultural Studies, Faculty of Representational Studies, Wako University, Tokyo, and a visiting professor at the Department of East Asia Studies, McGill University, Montreal 2007–12. He has published numerous books in Japanese on critical theory, cultural studies, and social philosophy and is currently preparing a book on Guattari. Among his publications in English are “Guattari and Japan” in *Félix Guattari in the Age of Semiocapitalism*, edited by Gary Genosko (*Deleuze Studies* special issue 6 [2], 2012) and “Unlearning to Raver,” in *The Post Subcultures Reader*, edited by David Muggleton and Rupert Weinzierl, Berg, 2003.

Saeko KIMURA (moderator)

Bio: Saeko Kimura is a Professor in the Department of International and Cultural Studies at Tsuda College, Tokyo, Japan. She received her Ph.D. from Tokyo University. Her books include *Homosexuality and Love Tales: Court Society and Authority* (Tokyo: Seidosha, 2008), and *Breasts for Whom?: Sexuality and Authority in Japanese Medieval Tales* (Tokyo: Shin'yōsha, 2009), which jointly received the Japanese Women's History Studies Prize in 2009; and in English a book titled *A brief History of Sexuality in Premodern Japan* (Tallinn: TLU Press, 2010). Her recent publication includes *Literatures after Fukushima* (Tokyo: Seidosha, 2013).

Shelby OXENFORD (moderator)

Bio: Professor Shelby Oxenford teaches courses in postwar and contemporary Japan. She is currently working on a book manuscript titled *Making Meaning of Trauma: Responses to the Tōhoku Earthquake*. The book examines how narratives are interrupted, generated, and reworked in the aftermath of disaster through literature, film, and new media. She is interested in the tension between the questions of what does it mean to have justice and what does it mean to have healing in the aftermath of traumatic experience, and is interested in comparisons of how these questions of history and trauma have been accounted for, or not, in contemporary Japan and Korea.

Film Screening #2

Ian Thomas ASH

Bio: Born in America, filmmaker Ian Thomas Ash holds an MA in Film and Television Production from the University of Bristol, UK. His films, which focus on issues surrounding health and medicine, include two feature documentaries about children living in areas of Fukushima contaminated by the 2011 nuclear meltdown, 'In the Grey Zone' (2012) and 'A2-B-C' (2013). His recent work has focused on death and dying in Japan and includes '-1287' (2014) and "Sending Off" (2019).

SELECTED FILMOGRAPHY

「おみおくり～Sending Off～」, 77 min/ Japan/ 2019
「父なる愛生せば」 (The Father's Love Begotten), 17 min/ Japan/ 2019
「売買ボーイズ」 (Boys for Sale), 76 min/ Japan/ 2017 (producer)
"Suturing Cultures", 28 min/ Japan/ 2017 (NHK World)
"Dying at Home", 28 min/ Japan / 2016 (NHK World)
「-1287」, 70 min/ Japan/ 2014
「A2-B-C」, 71 min/ Japan/ 2013
「グレー・ゾーンの中」 (In the Grey Zone), 89 min/ Japan/ 2012

Roundtable #2

Lisa BLOOM

Bio: Lisa E. Bloom is an American cultural critic, educator and feminist art historian specializing in polar studies, contemporary art, environmental art, history of photography, visual culture and film studies. Bloom's ongoing work on gender, climate change and the polar regions includes co-editing with Laura Kay and Elena Glasberg a special issue on polar art for the online journal, *The Scholar and Feminist Online* at Barnard College (2008), a 2012 article on climate change, art, and the polar regions co-written with Elena Glasberg titled *Disappearing Ice and Missing Data: Visual Culture of the Polar Regions and Global Warming*, and a 2015 article on oil and the polar regions titled *Witnessing Climate Change: Oil, Geopolitics and Landscapes of Invisibility*.

Rebecca HOGUE

Bio: Rebecca Hogue is a 2019-20 Mellon/ACLS Dissertation Completion Fellow and a PhD candidate in English with a Designated Emphasis in Native American Studies. Her research and teaching interests include Pacific Islands Literatures, Environmental Humanities, Critical Indigenous Studies, and Settler Colonial Studies. Her dissertation "Archipelagos of Resistance: Anti-Nuclear Writing of Oceania" explores Indigenous Pacific Islander environmental justice writings from 1970 to the present, specifically those inspired by the Nuclear Free and Independent Pacific movements. In 2019, as a Mellon Public Scholar, she is building a digital archive of Pacific Islander Climate Change activism in Northern California. She is also the co-editor of a special issue on "Transnational Nuclear Imperialisms" forthcoming in the *Journal of Transnational American Studies*.

Greg LEVINE

Bio: A historian of the art and architecture of Japan and Buddhist visual cultures, Professor Gregory Levine is at work on a trilogy that examines modern-contemporary Buddhist visual cultures: *Long Strange Journey: On Modern Zen, Zen Art, and Other Predicaments* (2017); *Buddha Heads: Fragments and Landscapes*; and *Other Buddhas: Race, War, and Buddhist Visual Culture*. A concurrent project, titled “Tree-buddhas” explores the possibilities of eco art history.

Anne-Lise FRANCOIS (moderator)

Bio: Professor Francois has taught courses on the modern period in British and American literary history, Henry James, Emily Dickinson, as well as seminars and graduate courses in the Comparative Literature Department on European “Green” Romanticism and aesthetic theory, and on the writing and epistemology of love; her current teaching focuses on the convergence of literary and environmental studies. In areas as diverse as contemporary food and farming politics and debates on climate change and the temporality of environmental violence, she continues to seek alternatives to Enlightenment models of heroic action, productive activity, and accumulation, and to identify examples of the ethos of recessive fulfillment and non-actualization theorized in *Open Secrets*.