Special theme I: Research on Korea at Minpaku

Minpaku’s Joint Research Projects on Korean Society: History and Accomplishments

Toshio Asakura  
National Museum of Ethnology

It was December 1987 when I first attended a joint research project meeting on Korean Society at Minpaku. At this meeting, I presented a paper titled ‘The regional differences of Korean society’, which led me to a position at Minpaku in the following year from April 1988. My first experience of Minpaku’s joint research project was thus a nerve-wracking interview opportunity which I still remember very well.

Minpaku had a series of Korean studies programs, and the joint research project I had attended was titled ‘Traditional Korean Culture and its Changes’ led by Takao Sofue. The aim was to find future research directions through a review of previous anthropological studies in an attempt to make Minpaku a center for Korean cultural research. The first period of joint research was 1980 and 1981. Near the end of this period, an international symposium was held, and based on the symposium, Sofue published Religion and Family in East Asia (SES 11, 1984) with his coeditor, George A. DeVos.


The third period (1990-1992) featured the ‘Formation and Transformation of the Tradition of Korean Society’ as an interdisciplinary project that involved scholars in related fields such as history and political science. In the fourth period (1994-1996), our project was titled ‘Field Research in Korea under Rapid Economic Growth’. The purpose of this project was to develop an overview of changes in Korean society since the early 1970s through fieldwork case studies.
Asakura is a professor at Minpaku. His recent research themes include an anthropological study of food culture. This year he organized the special exhibition ‘Food Culture in Korea and Japan; The Tastes of NÁNUM and OMOTENASHI (2015.8.27-11.10)’. His recent publications include Migration and the Transfiguration of Korean Society (in Japanese, Rinsen Shoten, in press), and Let’s Compare Food and Culture in Japan and the World! (in Japanese, co-authored with M. Arata, Kodansha, 2004).


Joint research projects in the fifth and sixth periods were carried out in conjunction with Minpaku exhibitions. In the fifth period (1997-2000), our project was called ‘A Study on Korean Folk Culture from the Material Cultural Perspective’. From discussions and suggestions emerging from this project, our gallery was renewed and renamed ‘East Asia Culture of the Korean Peninsula’. Two publications were also produced: ‘Mono’ kara Mita Chosen Minzoku Bunka (in Japanese, Korean Folk Culture Seen from ‘Materiality’, Toshio Asakura, ed., Shinkan-Sha, 2003) and Representation of Korean Culture in Japan (SER 14, 2000). In the sixth period (2000-2002), the joint research project ‘Basic Studies of Modern Life and Culture in Korea’ was conducted and a special exhibition ‘Seoul Style 2002: Life as It is with the Lee Family’ was produced along with publication of 2002 Seoul Style: Evaluation of the Study and Exhibition (SER 44, 2002).


For the ninth period (2009-2013), our research focus was extended to the previously neglected field of North Korea under the title ‘A Basic Study of Folk Culture in North Korea’. Recently, joint research projects on Korean society were suspended to allow preparation of a special exhibition for 2013 ‘Food Culture in Korea and Japan’. Nevertheless, I have continued to organize a series of joint research projects on Korean Society, taking over the will of Sofue who aimed to ‘make Minpaku a research center for Korean studies’. Hopefully, researchers of the next generation will take over this tradition.
Anthropology of Korea and Minpaku

Myung-Ki Yoo
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Inside the patio (inner court) next to the exhibition hall of the culture of Korean Peninsula, on the second floor of Minpaku, there is a small house or jumak, a kind of tavern or inn in old Korean society. In the past, local people used to stop there whenever they wanted to share a bowl of magguli and enjoy talking with friends. Sometimes peddlers, travellers or passengers with tired feet dropped in to seek a meal and stay overnight. Drinking together, laughing and making noise, people there shared friendship, information on life and work, and news of the outside world far away. Jumak provided a sense of openness just as the patio does, and connected people to the wider world. Jumak was really a place not just for drinking and sleeping but for human interaction and information exchange.

It seems to me that jumak symbolizes the role and function Minpaku has taken for interaction between Korean and Japanese cultural anthropology. Scholarly exchange between Korea and Japan was long interrupted after 1945, and resumption had to wait until the normalization of diplomatic relations in 1965. As Mutsuhiko Shima pointed out, an interest in the anthropology of Korea could begin only in earnest during the 1970s, a period approximately coincident with the opening of Minpaku. Since its opening in 1977, Minpaku has been one of the most busy intersections for research and information exchange in the anthropology of these two countries.

Many Korean scholars have visited Minpaku, some invited as either visiting fellow or visiting researcher. The list of such visitors includes early builders of Korean anthropology (e.g. the late Taek-kyu Kim and late Kwang-kyu Lee) and leading figures such as Moon-Wung Lee, Hyun-soo Park, Kyung-soo Jeon, and Ok-pyo Moon (to cite just a few). In addition to these anthropologists, several prominent folklorists like Ju-kun Jang, the late Hae-sung Hwang and her daughter Bok-jin Han, and Seo-suk Yoon, also visited. Recently, an increasing number of curators of the National Folk Museum of Korea, such as Si-duk Kim, Ho-won Park, and Chang-ho Kim, have also visited Minpaku. In addition, numerous academic researchers, government officials, NGO members, and others—too many to mention individually—have visited to observe or participate in a conference or research symposium held at Minpaku.

I was fortunate enough to be invited as visiting fellow to Minpaku too (October 1, 2006 – July 31, 2007). The ten months stay at Minpaku was wonderful. I enjoyed living in Osaka. I loved Kansai food and drink so much. I liked the smell of Osaka, somehow similar to my hometown Pusan in Korea. I could really appreciate that Minpaku is in Osaka, not Tokyo, or another metropolitan city in Japan. But most fascinating were the invaluable opportunities to learn so much through academic exchange and friendship with other scholars in Japan and from overseas.

My earliest memory of visiting Minpaku dates back to the summer of 1993, when the 17th Taniguchi International Symposium in Ethnology was held. The symposium titled ‘The Anthropology of Korea: East Asian Perspectives’ was organized to examine the status of anthropological research in Korea at that time, and to discuss its significance in the context of East Asian anthropology. Twelve scholars from USA (Roger Janelli, Hae-sung Chun, James Watson), Japan (Toshio Asakura, Kil-sung Choe, Abito Ito, Mutsuhiko Shima, Michio Suenari), and Korea (Kwang-ok Kim, Dawn-hee Yim, Myung-kil Yoo) presented papers covering a wide range of areas in Korean anthropology. Most participants agreed that Confucianism strongly influences Korean society, but they also acknowledged the co-existence of non-Confucian, non-kinship based social relationships. It was, as far as I know, the first and most comprehensive international anthropological symposium on Korean culture and society that had ever been held in Japan.

Since opening in 1977, Minpaku has organized many exhibitions, joint research projects, symposia and conferences on Korean culture and society, most of which were planned and organized by Professor Asakura. While I stayed at Minpaku in 2006-2007, he organized a joint research
Yoo is a professor emeritus, Kyungpook National University, Korea, and former president of the Korean Association of Cultural Anthropology (2009-2010). His research areas include ethnicity, nationalism, and multiculturalism, especially with regard to migrant workers and other minority groups. He is currently working on international migration and the urbanization of Korean-Chinese, and influences on their construction of ethnic and national identity. His publications include 'Between the ethnicity and the nationality: On the identity of Korean Chinese', 'Migrant workers: Our unfinished future'.

project titled 'A Reexamination of Anthropological Studies of Korean Society: Establishing a New Research Partnership between Japan and Korea' (2006-2008). The purpose of the project was, with the collaboration of Korean and Japanese scholars who studied each other's country, to identify issues, explore methodology, and consider the possibility of a new approach to the anthropological study of Korean society.

Project members included Asakura, Abito Ito, Mutsuhiko Shima, Shimpei Ota, Hiroki Okada, Sun-ae Lee, Fumiki Hayashi, Jeong-ja Ko, and Sachiko Kotani. These project members included both senior and junior Japanese anthropologists specializing in Korea. Among the latter, it should be noted, five—Okada, Lee, Hayashi, Ko, and Kotani—were anthropologists who wrote their PhD dissertations for the Graduate University for Advanced Studies while at Minpaku. As Ota pointed out, only sixteen dissertations of anthropological study of Korea have been reported from Japanese universities or other educational institutions, so the five dissertations from Minpaku was not a small number at all. Minpaku has played an important role not only in research or exhibition on Korean culture but also in cultivating the next generation of anthropological research on Korea in Japan.

In 2008 the Korean Society for Cultural Anthropology (KSCA) invited students to a session (titled ‘Anthropology of Korea in Japan’) at its 50th anniversary meeting. The primary purpose of this session was to introduce dissertations and recent research orientations to the Korean audience. Although their topics were very diverse, the young generation of Japanese anthropologists showed a clear sign of transition in academic interest away from a Korean society and people fixed in space and time, to the ever fluid society and people now linked to a worldwide context.

A corresponding joint research project (‘Research Exchange of Korea and Japan in Anthropology’) was also organized in Korea by Kyung-soo Jeon, who visited Japan twice in 2009 to present papers at symposia. The first symposium was held at Minpaku in February and the second at the University of Miyazaki in December. Members of the research project included Ju-hee Kim, Soon-young Park, Dong-sung Park, Phil-soo Jin, Mi-Jeong An, and Myung-ki Yoo. In the symposium at Minpaku (‘Continuity and Discontinuity of the Korean Anthropology’), the main theme was colonialism. Jeon read a paper on the genealogy of the so-called ‘Keijo (name of Seoul during the colonial period) anthropological school’, Kim on the research of Korean family and kinship during the colonial period. Park (Dong-sung) on the digital data archive for the colonial Chosun, and Jin on the system of entry right in Japan and its colonial application. In contrast, topics at the Miyazaki symposium (‘Japan Seen by Korean Anthropologists’) were much more diverse. Korean participants presented their views of Japan through studies of longevity (Chon), the image of woman diverse (An), the story of O’Gichi at Simoda (Dong-sung Park), and drinking culture (Yoo). It was a very useful and interesting experience to talk with members of the Anthropological Association of Southern Japan. I would like to express sincere thanks to them—especially to Professor Sun-ae Lee of the University of Miyazaki, for their hospitality.

Anthropologists of Korea and Japan have been in a close relationship in their field of research. Minpaku has been one of the most important venues through which anthropologists of two countries have been able to share information and deepen mutual understanding. I would like to express sincere gratitude to Minpaku for the opportunities it has provided.

Now at Minpaku a special exhibition titled ‘Food Culture in Korea and Japan: the Tastes of NANUM and OMETENASHI’ is open. In my memory, it overlaps with another special exhibition ‘Seoul Style 2002: Life as It is with the Lee Family’ (March 21 – July 16, 2002), and reminds me of the charming guidance phrase explaining that “Minpaku hopes you enjoy contact with Korean culture in the same easy way as dropping in on your neighborhood friends.”

Through his unremitting efforts and devotion for nearly 30 years, Professor Asakura has made Minpaku a welcoming place that is as comfortable as jumak for the researchers of Korean anthropology to drop in on. I am deeply grateful to Asakura for his enthusiasm for enhancing mutual and international cooperation in the field of Korean anthropology.
On the Korean Collection of Minpaku

Mun-Woong Lee
Professor Emeritus, Seoul National University, Korea

Concerning Korean studies at Minpaku, the year 1988 is unforgettable in my academic career. During sabbatical leave from Seoul National University, I spent the full year at Minpaku as a visiting researcher and doing anthropological fieldwork with the Korean community in Osaka. This encounter with Korean studies at Minpaku was a precious opportunity. While conducting my fieldwork, I went to Minpaku at least once a week for library research and to process field data.

The exhibition halls of Minpaku symbolize the museum’s direct ethnological study of the world’s cultures. The Korean exhibition hall is, I believe, as good as the halls for other cultures in the world, except for that of the host Japanese culture. Since the opening of Minpaku in 1977, the Korean exhibition hall experienced two renewals. As I, a native anthropologist, see it, the Korean exhibition still emphasizes the diachronic traditional and contemporary trends of Korean culture.

In February of 1988, Minpaku selected Toshio Asakura to take charge of Korean studies at the Museum. He began his museum work on April 1, so when I arrived, Minpaku had a full-time staff member specializing in Korean studies.

One day in October, 1988, I encountered an interesting fact while searching the Korean collection in the computer database at Minpaku. At the time, 279 specimens were registered, including 244 from South Korea and 35 from North Korea. Among them, 120 specimens had been listed with metadata that caught my special attention. These were collected in Ulsan of southern Korea during the summer of 1936, by the Attic Museum staff (from Tokyo) and Jong-taek Kang. As a matter of fact, Ulsan was my home town. It came across my mind that the latter had been conducting his fieldwork on socio-economic conditions at his home town in Ulsan. When Choe requested advice for a site to conduct the sanitation survey, Shibusa suggested going to Kang’s home town, since the latter was already in the field.

During the sanitation survey, Shibusa let three researchers of his Attic Museum join the survey and conduct ethnological fieldwork. The Minpaku specimens from Ulsan were collected by these Attic Museum staff during the survey in 1936. They were part of the giant collection of Shibusa’s Attic Museum in Tokyo, and were transferred to the Minpaku repository with establishment of the National Museum in 1977. Besides the ethnological materials, however, data related to the survey, including correspondence, fieldnotes, photographs, and films are stored in the Shibusa Memorial Museum and the Miyamoto Memorial Foundation in Tokyo, and the Institute for the Study of Japanese Folk Culture (Jominken) of Kanagawa University in Yokohama. The findings of the sanitation survey had been analyzed and published in a single book in Japanese in 1940. This was not widely known in the Korean academic community. I proposed to the National Folk Museum of Korea to translate the report into Korean and publish it, and to introduce the Ulsan collection of Minpaku in a photo catalogue. The Museum accepted both projects and published the Korean translation of Rural Sanitation of Korea and the photo catalogue entitled Hyangsoo, or Nostalgia of Ulsan, 1936 in 2008. I was finally able to synthesize all the scattered information related to the Ulsan survey of 1936 in an article that was published in the catalogue.

Another fortunate event followed in 2011. As the Korean collection of
Minpaku was becoming known more widely, the Metropolitan City of Ulsan became interested in the collection. The city was just about to open the new Ulsan City Museum. Following a proposal from the National Folk Museum of Korea, the city government concluded a MOU with Minpaku to produce a special exhibition, in which the Ulsan City Museum would borrow the Ulsan collection from Minpaku, for public exhibition.

The project was successfully carried out as a ‘Special Exhibition, Back to 1936, Dal-ri Ulsan’ (November 29, 2011-April 30, 2012) at the newly established Ulsan City Museum. The museum borrowed 78 of the 124 objects at Minpaku, avoided possible damage from the long-distance transport, and returned them safely after the exhibition.

In retrospect, the specimens collected by the Attic Museum staff during the Ulsan survey in 1936 were just a starting point for the Korean collection at Minpaku. Today they are a very small part of the entire Korean collection. I believe that the Ulsan materials represent an important landmark for ethnological study at Minpaku. Truly, the Ulsan collection of Minpaku was a monumental cultural heritage that Keizo Shibusawa bequeathed to us. He sponsored both the sanitation and ethnological field surveys at a rural village in southern Korea as early as 1936, allowing abundant cultural data to be collected in the forms of written report, photograph, film, fieldnote, and physical objects, and left them to be stored in various cultural institutions in Japan. This achievement by Shibusawa must be remembered as a significant contribution in the history of Korean ethnology.

Toshio Asakura, He is More Korean than the Native

Jingi Cheon
Director General, National Folk Museum of Korea

Tall, a straight sharp nose, smiling face with a large chin, a Japanese speaking better Korean than native speakers, while enjoying soju paired with buchimgae (Korean pancake) and sliced jokbal (glazed pig’s trotter), this is Prof. Toshio Asakura. He always stands between Minpaku and the National Folk Museum of Korea. (Also, both museums use the same abbreviations of their institution’s names, ‘民博’ in Chinese characters.) I would describe Asakura, who has conducted research on Korean culture since 1979, with keywords such as: Dochodo Island in Sinan-gun county, Jeollanamdo province, exchange scholar program, collaborative exhibition, study on food culture and more. Over the past 35 years, he has continued his study tracking changes in Korean rural society and family structure around Dochodo Island. He not only executed a scholarly exchange program between two countries by arranging a Korean culture research society, he also planned two major exhibitions at Minpaku introducing Korean culture. Asakura has played a significant role in promoting Korean culture in Japan. Now therefore I hereby present exchange exhibitions with the National Folk Museum of Korea.

In March 2002, Minpaku staged a special exhibition entitled ‘Seoul Style 2002: Life as It Is with the Lee Family’ in collaboration with the National Folk Museum of Korea. This was curated by Asakura, commemorated the 2002 FIFA Korea/Japan World Cup, and contributed to cultural exchange between the two countries. A parallel exhibition was held at the National Folk Museum of Korea entitled ‘Close Neighboring Country Japan’. The Minpaku exhibition received great attention and much positive feedback from the Japanese public by representing ‘contemporary Korean lifestyle’ vividly through the daily lives of an ‘ordinary’ family living in Seoul, along with their household items.

Asakura has understood Korean people and society through their food culture. He recently prepared a final exhibition before retirement, working with the National Folk Museum of Korea on the theme of food culture. This exhibition sheds light on changes and mutual influences of Japanese and Korean food cultures over half a century.
since the Japan-Korea Normalization Treaty of 1965. In 2015, this idea was embodied in two exhibitions, one with the working title of ‘Japan-Korea Relations, 50 Years In: Living Culture on the Dining Table’ and held in Korea, the other titled ‘Food Culture in Korea and Japan: The Tastes of NANUM and OMOTENASHI’ and held in Japan. Both exhibitions represent museum-led studies of ‘Japanese-Korean Food Culture’. I believe that this particular event is not only a special exchange exhibition commemorating the 50th anniversary of the Japan-Korea Normalization Treaty, but also an occasion to stage Asakura’s 35 years of academic achievement in Korean studies, especially in the fields of food culture and museology.

The basic principles of this exchange program, in which Asakura has had a central role, may have wider significance. While exhibition materials, themes and subjects can be shared by both museums, the plans and methods of presentation should be established and advanced independently. This is a way of accomplishing collaboration while respecting each counterpart’s culture to the fullest—put it all together, this is a very Asakura-like approach indeed.

Special theme II: Research on India at Minpaku

Twenty Years of Indian Films at Minpaku

Yoshio Sugimoto  
National Museum of Ethnology

Dilwale Dulhania Le Jayenge (DDLJ) has been screened in Mumbai with a 20-year uninterrupted run from 1995. That is the year when I moved from Nanzan University to Minpaku. It was the year of the Great Hanshin-Awaji Earthquake. I could not use my office for more than one month after Minpaku’s buildings were damaged by the earthquake. In the following year of 1996, our South Asian gallery opened. In my 20 years of Minpaku life, I have helped curate the South Asian gallery as well as my own research, mainly on religious and cultural nationalism in South Asia. My research interests were developed through a number of inter-university joint research projects and international symposia that I had organized.

I have introduced Indian films at Minpaku on many occasions. ‘Bombay’ was screened at Minpaku in 1999 when the special exhibition ‘Ethnic Cultures Crossing Borders’ was held (September 9, 1999 – January 11, 2000). This period coincided with a boomlet of Indian films led by the Tamil film ‘Muthu’ (Japanese title: Odoru (Dancing) Maharaja, 1995) in 1998. With its idea of combining art and commercial elements, Mani Ratnam’s masterpiece ‘Bombay’ attracted especially large audiences at Minpaku.

My first and last special exhibition ‘Fashioning India’ was held in 2005. It showed changing Indian culture through Indian fashion. ‘Fashioning India’, or creating Indian fashion, is a process of seeking for what is unique about being Indian. The process involves shaping abstract images of India into forms. Creating Indian fashion is at the same time a process of ‘Fashioning (i.e. forming) India’.

In 2005, an ‘Indian Film Festival’ was held as a special-exhibition-related event. The first films screened were three Tamil Films by director Mani Ratnam, namely ‘Roja’ (1992), ‘Bombay’ (1995) and ‘Kannathil Muthamittal’ (A Peck on the Cheek, 2002), and Mira Nair’s English-Hindi language ‘Monsoon Wedding’ (2001), and the typical
'Bollywood' entertainment film 'Kabhi Khushi Kabhie Gham' ('K3G', Sometimes Happiness, Sometimes Sadness, 2001). In 2009, to accompany our thematic exhibition 'Sparkling Indian Embroidery: The World of Indian Handicraft, Based on Mr. B.B. Bhasin's Collection', two films starring lead actor Shah Rukh Khan were screened: 'Chak De! India' (Go! India, 2007) and 'Om Shanti Om' (2007).

The 2012 Indian Film Festival began with the Hindi film 'Awara' (Tramp, 1951), Rekha (a then-rising actress) starring in the Hindi film 'Umrao Jaan' (1981), and the long-term synonym of Indian Film, director Satyajit Ray's Bengali movie 'Jalsagar' (The Music Room, 1958). Sandip K. Tagore, professor emeritus of Otemon Gakuin University, kindly joined us to present a talk about the music rooms of the Tagore family villas and memories of director Satyajit Ray. From South India, Kannada Film 'Sankarabharanam' (The Jewel of Shankara, 1979), and Tamil movie 'Mudhal Mariyadhai' (Prime Honour, 1985) starring Sivaji Ganesan were also screened.

As India is a multilingual society, films are not only produced in the national language Hindi but also in about twenty other languages. Mainstream cinema in India what we call 'Bollywood movies' are made in Hindi, but account for less than one fifth of the whole films produced in India. Indian cinema is truly vast and diverse. It is a significant mission of Minpaku to show the large diversity of Indian cinema in a variety of languages.

Nearly 20 years after the South Asian gallery opened in 1996, the gallery’s renewal was completed in 2015. The new exhibition on India reflects the rapid economic growth and social change in India after economic liberalization in 1991 made by the government of Narasimha Rao and the Indian National Congress. India’s economic development and drastic changes in lifestyle, particularly in the middle class, led to an explosion of consumer goods in the Indian market. The gallery exhibits tradition and change in various aspects such as religions, subsistence patterns and crafts. Also exhibited are new forms of popular culture emerging primarily in urban settings, and a booming textile culture, all in the context of globalization.

Four films were nominated for an 'Indian Film Special Screening' held to celebrate renewal of the South Asian gallery. This was my last opportunity to show Indian films at Minpaku after 20 years of ‘uninterrupted’ Minpaku life. We were able to obtain Non-theatrical Archive Rights with Japanese subtitles to show these films at Minpaku and institutions supporting the project 'Contemporary India Area Studies (INDAS)'.

Under mutual agreements, we screened the Marathi film 'Fandry' (Pig, 2013), and Tamil film ‘Kanchiwaram’ (2008). The Marathi and Tamil film industries are now the most advanced in India in recent years. A third film shown was by the Bengali origin director Aparna Sen, the multi-lingual 'Mr & Mrs Iyer' (2002). These three films depict social issues that Indian society faces: caste-based discrimination (Fandry), exploitation of weavers (Kanchiwaram), and communal conflict and regional economic disparity (Mr & Mrs Iyer).

K. Moti Gokulsing and Wimal Dissanayake (2013) rightly pointed out that cinema in India is a significant cultural practice, being art, entertainment, technology, industry, and ideology all at the same time. Cinema is a powerful reflection of society, and Indian cinema is an important topic for anthropological studies.

I deeply appreciate Mika Fuji’s help in adding subtitles to ‘Fandry’ and ‘Kanchiwaram’, while enduring every hardship, and Kyoko Dan’s unspiring support for our film festivals over more than fifteen years.

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**Location of Temples: Exploring the Ecology of Place and Space**

Shanmugam Pillai Subbiah
Professor of Geography (Retd.), University of Madras, India

My long and continuing encounters with Japanese scholars of India started with participation in a Japan-India study in the early 1980s on ‘Socio-
economic Changes in Indian Villages

with a Case of Select Villages in Lalgudi
Taluk, Tamil Nadu’, under the dynamic
leadership of Tadahiko Hara of Tokyo
University of Foreign Studies.

Meticulous data enumeration from the
field by the Chicago-trained geographer,
Yoshimi Komoguchi of Komazawa
University, Tokyo, schematic survey of
rural households by Haruka
Yanagisawa of the University of Tokyo,
and creative manipulation and mapping of
historical data of the villages by
Tsukasa Mizushima of the University of
Tokyo—all carried out for this project—
were benchmarks that showed me the
spectrum of approaches that Japanese
scholars follow in their research on
India. Then came my long collaboration
with Yoshio Sugimoto of Minpaku,
Seiko Sugimoto of Kyoto Bunkyo
University and Antonysamy Sagayaraj
of Nanzan University on reconstruction
and rehabilitation along the tsunami-
affected Tamil Nadu coast, and for
a study on the post-green-revolution
socio-economic dynamics of village
households in a delta village in Tamil
Nadu, and with Yasumasa Sekine of
Kwansei Gakuin University for a study
on street anthropology in Chennai city.
There, the cultural behaviour of people
and role of socio-economic institutions
in change and creating new realities
were focal points for investigation. My
visits to Minpaku during 1998-2014
facilitated an attempt, together with
Yoshio Sugimoto, Seiko Sugimoto and
Sagayaraj, to conceptualize geographic
place and social space, and to analyze
data gathered from the village during
our field visits. We wished to explore
the ecological dynamics of the village
and surrounding region. With the
enduring interactions with Minpaku,
Yoshio Sugimoto and his colleagues, I
can vouch that I rose from being a
geographer to a social scientist—a
natural transformation and a rewarding
experience. Also, with my participation
and observations thus narrated, I may
summarise India studies:
understanding the complexities and
dynamics of social change are the main
focus; data acquisition is meticulous;
description is complete; temporal
comparison is logical and meaningful.
However, the interpretation and
interpolation attempted could have
been more rigorous, and generalization,
the logical finale of any analysis,
requires a little more emphasis.

The settlement in a village occupies
a small area but its religious needs are
served by a multitude of temples of
different orders. For instance,
Thiruppurambiyam, a small village
of about 5,000 persons studied in Tamil
Nadu, has fourteen temples, small and
large. The number and size of the
temples reflect the social complexities
and cultural behaviour of individuals
and communities. To conceptualize the
place and space of this temple
landscape was the main target of my
visit to Minpaku in the winter of 2013-
2014. The location of a temple is its
place and its boundary demarcates the
space. The legal boundary of a temple
building may define the immediate
space of the temple, but this space may
be enlarged when we consider the
locations of its supporting population.
The location of the temple, temple
development, its maintenance, and
related activities enacted there may be
understood by considering the beliefs of
the supporting population.
The place, a geographic location, and
its range of interaction or operating
space make our Earth a lively World.
Place is a physical reality and space is
a consequent abstraction. Both have
specific meanings for qualitative human
life. Space may be private or public.
Public space, resulting from a social
network and institutional acceptance,
is a place of assembling and interacting,
and so everyone likes to access it. It is
thus an active, dynamic area with
contestation, consultation, mediation,
negotiation, compromise and
consensus. People assembling there
derive a sense of togetherness,
belonging, happiness, and
contentedness. Here, in the quest to
organize and control public space, a
leader may naturally emerge. Control
brings political power to the leader,
community and the space. In the
Indian villages, caste and religion
normally promote group or community
formations that define and demarcate
public spaces. Temples are public
spaces, and in the villages—as they are
community-based ones—they also
appear to be private. They may be small
or large, personally-organized or
community-organized, rich or poor,
well-developed or poorly developed, and
heavily-crowded or thinly-occupied,
depending on the differences and
complexities in the belief dynamics of
the communities and political
aspirations of communities and their
leaders. Multiple locations of temple
spaces in the villages may reflect caste
segregation and the longing for identity,
and sometimes the conflict between
castes. Since the Green Revolution of
1960s in the farming sector and the
Information Technology (IT) Revolution
of 1990s in the urban sector, temple
spaces have been witnessing increased
activity; and increasing family incomes,
growing aspirations, growing

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Subbiah is a professor of geography at the
University of Madras, Chennai, India, and
his research studies were mainly on rural
dynamics, GIS applications, and
urban social landscapes. He was
editor of the Indian Geographical
Journal, the oldest such journal in India,
for about 22 years till
2002. His recent
publications include
Natural Hazards and
Disasters: Essays on Impacts and
Management (co-editor, Sri
Krishnadavaraya
University, 2009), and
The Indian Ocean
Tsunami: The Global
Response to a
Natural Disaster
(co-editor, The
University Press of
Kentucky, 2011).
The Exhibits on India in Minpaku

Madhavi Kolhatkar
Retired Professor and Honorary Collaborator, Deccan College, Pune, India

My first encounter with Minpaku was in 1986 when I first visited with Musashi Tachikawa, now Professor Emeritus of Minpaku. I visited the museum again in 1990, 1994 and 2003. The exhibits I remember from those times are sacrificial utensils used in the Ancient Indian Fire Ritual. They included various ladies, spoons, a pot for the sacrificer to partake of the remnants of sacrificial offerings, and possibly more. The best thing about Minpaku is that the exhibits go on being replaced while some were kept such as sacrificial utensils.

But there was a totally new and modern addition of an auto rikshaw, a roadside tea-stall, and a small room, was constructed and enclosed. A photo, a life-size cut out of Rajni Kanth, a famous south Indian actor Rajanikanth, was seated in it as the driver. There were a real tea-tapari, a roadside tea-stall with all its paraphernalia, viz. a kerosene stove, enamel utensils to boil tea, cigarette packets and match-boxes for sale in small racks, while recorded songs were going on and on. The song was from a very famous movie of an equally famous actor, whose name was Raj Kapoor. The name of the film was Mera Naam Joker and the song went: jeena yahaan maranaa yahaan, isake siyaai jaanaa kahaan, meaning, ‘Here it is that one has to live and here it is that one has to die. Where else to go besides this?’

The comments above concern the comparatively permanent or stable exhibition. Further to this, how can I forget the temporary but great Mandala exhibition conceived and organised by Tachikawa? I always think and tell others that the scholars at Minpaku have freedom, an enviable freedom of research. But the other side of the coin is very important, difficult, almost formidable and that is: they have to be independent; independent in choosing and pursuing their projects, collecting information, and presenting it to scholars and the public as well. That was brilliantly evident in Tachikawa’s Mandala exhibition.

Mandala is a drawing of the gathering of deities. There is one main deity in the middle of a circle surrounded by various others. The mandala is named after the main deity. The deities are placed in a circle in certain order. Usually, they are shown together with their spouses and weapons, and other paraphernalia. They are drawn mostly on either paper or cloth using different colours. Many efforts were taken to make the exhibition a grand success. If I am not mistaken it ran for about three months at Minpaku. A large mandala, as big as a small room, was constructed and everything regarding mandala was well explained through it. There were photographs of diverse mandalas. A computer wallpaper was created using the photo of a mandala, and circulated among the staff of Minpaku. The exhibition travelled around Japan to enable people to understand mandala. A nice catalogue of pictures of mandalas was also published and is still on sale at the Minpaku book-store.

One more feature of Minpaku I like is that there is always interaction with the public. If I am not mistaken, on the third Saturday of every month there are Minpaku Seminars, a speech delivered or demonstration given by a
Minpaku scholar. The public is informed about project plans, the work done so far in a particular direction, and the personal experiences of the researcher. At one such presentation, I was made a live exhibit. The lecture was on Sari. There were photos of women wearing it and a simultaneous demonstration of how to wear it. The event or the demonstration turned out to be very funny. Prof. Sugimoto was projecting photographs on the screen, which showed a young woman in her sari with a low-neck blouse showing her back and stomach. When he pointed to me I was in a totally different style. Mine was a closed neck blouse almost tucked in the sari and hence neither showing back nor stomach. The professor had to announce finally that I was an old and older-styled woman.

In 2011, I was about to leave Minpaku for India at the end of July when preparations were going on for an exhibition ‘Indian Popular Art: Encounter with European Modernity’ arranged by Prof. Mio. At that time he was courteous enough to take me to the store room and show the exhibits in advance. It was an amusing personal collection obtained from the head of a museum in Delhi. There were match-box-covers with various designs, calendars, and posters bearing the marks of social and political events on them. Apparently made for child’s play or hobby collection, they revealed different important events in the life of a nation. It was a very good example of visual anthropology and the skill of Japanese scholars in this area. I was reminded of a Sanskrit maxim:

\[
\text{Amantram aksaraṁ nāstī nāstī}
\text{mūlam anauśadhah} / \\
\text{avyogyaṁ puruṣo nāstī yojacas tatra}
\text{durlabhāḥ} / \\
\]

‘There is not a single letter that cannot be a mantra, nor is there any plant that cannot be medicine. There is not a single person who is not useful. The only thing difficult is to catch the contriver.’

India-Japan, Sari-Kimono: Metaphors, Affinities and Aesthetic

Aarti Kawlra
International Institute of Asian Studies (IIAS) Leiden, Netherlands & Independent Scholar, India

The kimono has often been placed in contradistinction to the West in both popular and scholarly perceptions. During the Meiji period, according to anthropologist Liza Dalby (1993), the kimono epitomized Japanese dress and came to embody traditional Japanese values diametrically opposed to the West. In his book The Kimono Mind: An Informal Guide to Japan and the Japanese (1965), Bernard Rudofsky spoke of the kimono as a metaphor of Japaneseness for the Western observer. Even the Japanese influence of deconstruction in contemporary fashion worldwide is attributed to, in the words of Richard Martin (1995), ‘our kimono mind’, pointing to the persistence of the kimono as a trope and cultural ‘other’ along the East-West axis.

There is a paucity of research on the kimono and its deployments as a cultural cognate along the East-East axis. The impassioned statement made by Japanese textile collector and crafts revivalist Hiroko Iwatate (2007)—‘To India, the land of the sari from Japan, the land of the kimono’, resonates with not only Japan and India’s shared affinity with the production and use of
Kaulra is an affiliate fellow at the International Institute of Asian Studies (IIAS) Leiden, The Netherlands and formerly Fellow at the Nehru Memorial Museum and Library (NMML) New Delhi, India. She has been working in the area of material culture, economic anthropology, artisans and globalization and cultural politics of development. As an IIAS Mellon project convener (2014-16) she has sought to interrogate craft and its deployments in different Asian contexts through the forum ‘Uses of culture and cultural heritage in Asian contexts’ http://www.rethinking.asia/. Her recent publications include ‘Sari and the narrative of nation’ in Z. Peng et al (eds.) Global Textile Encounters (Oxbow Books, 2014), and ‘Duplicating the local: GI and the politics of place in south India’ (NMML Occasional Paper NS 29, 2014).

The author accompanied by Professor Yoshio Sugimoto and Professor Seiko Sugimoto in Kanchipuram town to meet members of a silk sari weaving community, Tamil Nadu, India (Sugimoto, 2014)

artisanal textiles and clothing but also, and significantly, invites further research on the transnational mobilities of craft between India and Japan.

My interest in the kimono was initiated at Minpaku as a Monbusho fellow between the fall of 1999 and early 2000, when I had the opportunity to visit Nishijin in Kyoto and follow the pre-loom and post-loom processes of silk kimono and obi weaving. I was able to compare it to my own ethnographic investigations on silk and gold handloom sari weaving in Kanchipuram in south India. The outcome of this research was an article ‘The kimono body’ published in the Berg journal Fashion Theory (2002). In this article, I sought to shift the prevailing ethos of the kimono as ‘anti-fit’ on the international stage of fashion. Moving away from perceptions of the kimono as an archetype of the irregular and the unconstrained in tailored garments, ‘Kimono body’ sought to draw attention to the kimono’s abstract body reference, evident in its design layout as a garment-textile, much like the sari and the sarong of other Asian countries.

A fellowship in the year 2012-13 at the International Institute of Asian Studies (IIAS) Leiden, The Netherlands and its Mellon funded project ‘Rethinking Asian Studies’ allowed me to explore the articulation of craft (including culturally valued textiles) as national and sub-national heritage in India. I was inspired to read craft in the context of the Asianist discourse on decolonisation in the 20th century and to critically examine its congruence with culture (and development) in different Asian contexts including Indonesia and Thailand. At the Association for Asian Studies (2014) panel ‘Mobilities of Craft since 1900: Economics, Politics, Aesthetics’ in Philadelphia, I interrogated the discourse of craft in India through the writings of Tagore, Gandhi, and Kamaladevi Chattopadhyay. Moving away from state, expert and popular place-based imaginaries of craft as regionally distinguishable artifacts with locally contingent designs and technologies, I sought to illuminate the deployment of craft in the critical appraisal of culture and the making of an Asian craft aesthetic.

How was craft dislodged from its rootedness within reified notions of national cultural traditions and transmuted into a universalized aesthetic and ethic of work and living? In what way was this process of recasting craft predicated upon the political imaginary of a unified ‘Asia’ whose civilizational basis was itself posited in contradistinction to Western ideas of industry and progress? As a fellow at the Nehru Memorial Museum and Library, New Delhi, I delved into these questions by focusing upon the transnational exchange between India and Japan, initially buttressed by Okakura Tenshin’s proclamation of ‘Asia is one’. What was the discourse shared by India and Japan that led to the articulation of craft as national heritage in both countries? Tagore, Coomaraswamy and Okakura, each in their own specific ways, used moral, spiritual and aesthetic ideals drawn from a shared pool to re-constitute ‘tradition’ as the antithesis of Europe and the ancient wisdom or ‘soul’ of Asia.

I proposed the heuristic of a ‘transnational craft-scape’ to interrogate past and ongoing circulations of craft between India and Japan at the international conference India and Japan: Roads to the Modern organised jointly by the Institute of Chinese Studies, Delhi University and Japan Foundation in 2014. My work charts craft movements led by Soetsu Yanagi and Kamaladevi Chattopadhyay that resulted in state valorization and protection of anonymous artisans and their products in both Japan and India. It enquires into the afterlife of these movements in contemporary mediations of collectors, designers and consumers inhabiting this transnational craft-scape and draws attention to its ideological lineage and common aesthetic. The paper now under publication is an attempt to read the newly emergent production and consumption of shibori textiles in urban India within the context of a shared craft-scape between India and Japan. Yanagi and Coomaraswamy’s links with the British arts and crafts movement
are arguably implicated in this craft-scape and require further research. My broader interest is in the triangulation of craft through case studies across different geographies and political settings. Material culture studies have turned toward the ‘social life’ and ‘biographies’ of objects since the interest sparked in global networks and flows following Appadurai and others. In recent years, transnational mobilities and exchange of things (not just commodities) beyond imperialist or nationalist frames has emerged as a legitimate field of research. There is a growing interest in charting new routes of craft production, consumption and transmission, particularly those that have been marginalized, subordinated or silenced across regions and historical scales. The aim is to shift our lens to transnational trajectories of unknown and often unexceptional people, places, things, techniques and recipes whose histories and ethnographies are yet to be narrativised.

Where are the nodes of power that imbricate itineraries of craft? What norms and forces fuel their circulation and how are they regulated? The kimono and the sari conjure appealing stories of mutuality and difference. Only when they are placed within wider discourses of culture, decolonization, capitalism and global consumption can we offer sharper, historically informed analyses of the everyday lives and livelihoods embraced by craft.

Exhibition

Food Culture in Korea and Japan: The Tastes of NANUM and OMOTENASHI

Special Exhibition
August 27 – November 10, 2015

In 2013, both ‘Washoku, traditional dietary cultures of the Japanese’ and ‘Kimjang, making and sharing kimchi in the Republic of Korea’ were listed as the UNESCO Intangible Cultural Heritages and the general public’s interest in the food cultures of the two countries has been heightening. We therefore decided to make ‘food’ the theme of the special exhibition. Following the decision for the theme, the National Folk Museum of Korea (NFMK) and Minpaku agreed that we should work on ideas for separate displays and to work together closely in materializing the exhibition. As part of our efforts to establish a collaborative scheme, Kim Chang-ho, curator at NFMK, was invited to Minpaku for a year as a visiting fellow.

During the 50-year period after diplomatic relations were normalized between the two countries in 1965, their food cultures changed and were also incorporated into each other’s every-day life. The exhibition was a great opportunity to reconsider the value of Japanese food traditions through a comparison of the two cultures. I would still like our primary focus for this exhibition to be helping Japanese to know more about Korean food culture. This was the prominent reason that we decided to call the event ‘Food Culture in Korea and Japan’.

Some might question whether displays of food would help people understand its taste, and rightfully so. Food should be tasted to acquire a true sense of it, but that cannot be achieved easily at museums, as exhibitions normally do not have the same event setting as expositions. But another policy Minpaku has for exhibitions is to allow experiments to achieve a desired outcome. How can food be displayed at museums to help the visitors ‘feel’ the food with their five senses? To this end, we decided to invite experts in various fields to take part in the experiment.

As a result, we were able to present a special exhibition that only an inter-university research institute like Minpaku was capable of organizing. In addition to presenting artifacts, books, document archives, and paintings, the displays made use of new techniques incorporating computer science and information media developed for the exhibition. On the basement floor located under the Special Exhibition Hall, we held food workshops and had the museum restaurant serve food of the two cultures for visitors to taste and experience the cultures with their five senses.

This whole experience of preparing for the exhibition made me realize that ‘where there is a will, there is a way’. I would very much like many people who have a desire to nurture the relationship of the two nations to come and experience what this exhibition has to offer.

Toshio Asakura
Chief Organizer
National Museum of Ethnology

Conferences

The 4th International Symposium on Signed and Spoken Linguistics (SSLL4)

International Symposium
September 20 – 21, 2015

This symposium was fourth in the symposium series ‘Signed and Spoken Language and Linguistics’, with which we are re-examining basic notions in linguistics by looking at both signed and spoken languages. The themes for this year were ‘Sign Language Linguistics Today’ (Day 1) and ‘What Grammar Requires, What It Permits, How You Get Around
It When It Doesn’t (Day 2).

The sign language and linguistics projects at Minpaku have been funded by the Nippon Foundation, and to conclude the first phase of a 3 year project, the symposium was held jointly with the Centre for Sign Linguistics and Deaf Studies of the Chinese University of Hong Kong (CUHK), an institution that is funded also by the Nippon Foundation. In the first session on Day 1, CUHK staff reported achievements that have helped to establish sign language linguistics in the Asia and Pacific Area, in particular in Sri Lanka and Indonesia. Six presentations by students and graduates of the Institute followed. The second session on the day was entitled ‘Follow-up Session from the Previous Symposia’. Two presentations were given, covering phonology/phonemics and historical linguistics from the perspectives of both signed and spoken languages.

On Day 2, following an introductory presentation and a presentation about American Sign Language (ASL), two sessions were held with the themes ‘expressions of referencing’ and ‘expressions of motion events’.

The languages used for delivering presentations were American Sign Language (ASL), Japanese Sign Language (JSL), Hong Kong Sign Language (HKSL), English, and Japanese. Communication among the presenters (and the audience) was made possible through English-Japanese, English-ASL, English-HKSL and Japanese-JSL interpretation. In addition, English captioning was provided. One of the presentations was given through internet video, live from Israel.

The total number of participants was 363 (including participants, collaborating researchers, the general public, and Minpaku staff). The symposium was also webcast using Ustream and there were a total of nearly 2,043 user views over the two days. The infrastructure at Minpaku probably makes this the only Institution in Japan that can provide multiple sign language interpretation and communication.

Ritsuko Kikusawa
Convenor
National Museum of Ethnology

How Do Biomedicines Shape Life, Sociality and Landscape in Africa?

International Symposium
September 25 – 27, 2015

Recently, there have been growing concerns about anthropological studies on biomedicines in Africa with the rise of global health issues and the pandemic of the Ebola virus disease in West Africa. Unlike earlier studies on biomedicine in Africa, this new research field tends to emphasize the agency of biomedicines. Biomedicines in Africa are regarded as not merely objects waiting to be used and interpreted by the local people, but they create many phenomena, events, and things in the same manner as they do outside Africa. Echoing this trend, our international symposium explored how biomedicines and global health have influences on people’s lives, socialites, and landscapes in contemporary Africa.

The symposium was held on September 25-27 at Minpaku. The twelve papers presented covered Tanzania, Kenya, Ethiopia, Uganda, Nigeria, Sierra Leone, Liberia, Cameroon and Ghana. A wide range of topics were introduced, including HIV/AIDS, strategies of the disabled, Ebola virus disease, child bearing, the health seeking behavior of migrants, FGM, tuberculosis, nodding syndrome, and international medical research. During the symposium, we discussed not only the agency of biomedicines but also ways we imagine the effects of global health and biomedicines.

In this symposium, we clarified three points. First of all, the existence of biomedicines has already become the premise of people’s life and care in Africa. They have already been interwoven in people’s lives, experiences, and landscapes in various ways. In some cases, as Ruth J. Prince (University of Oslo, Norway) described, biomedicines were not only therapeutic measures but also means for obtaining food and money. In other cases such as FGM, biomedical practices do virtually nothing, but their discourses play prominent roles.

Second, agency can be attributed to not only biomedicines but also diseases themselves. As the discussion of therapeutic citizenship implies, diseases can be bases for sociality. At the same time, as the cases of the disabled, Ebola virus disease and nodding syndrome indicate, diseases could also elicit creative local responses, humanitarian interventions, and international medical research.

Finally, the study of biomedicines in Africa requires more sophisticated images of spatiality and temporality. Biomedicines intermediate ethnic boundaries and distinctions between scientific and local knowledge. Biomedicines work in milieux that are constructed by multiple actors. As P. Wenzel Geissler (University of Oslo) noted, biomedical institutes in contemporary Africa also have their own histories and various temporalities, such as ‘past’, ‘past futures’, ‘present’ and ‘future’ depending on perspective.

A collection of essays based on the presented papers is scheduled to be published in 2016.

Akinori Hamada
Convenor
National Museum of Ethnology

Information

Award

Yuji Seki (Professor, Department of Social Research) has received the Personalidad Meritoria de la Cutura from the
Ministry of Culture of Peru in recognition of his long contribution to the study of prehistory of Peru (August 4, 2015).

**New Staff**

**Shuhei Uda**  
Associate Professor, Department of Advanced Studies in Anthropology

Uda studied environmental folklore and human ecology at the Graduate University for Advanced Studies (Doctor program at National Museum of Japanese History). He received his PhD in 2003. Before joining Minpaku in October 2015, he lectured at the Institute for Advanced Studies on Asia, the University of Tokyo. He has been interested in various aspects between humans and nature in Japan and China, including biodiversity issues in Lake Biwa, Japan, and subsistence change of the Evenki minority in northern China. Currently, he focuses on cormorant fishers in Japan and China, and subsistence strategies within the context of social change in both countries. His major works include *Cormorant Fishing and Contemporary China* (in Japanese, University of Tokyo Press, 2014).

**Satoko Nakano**  
Project Research Fellow, Department of Advanced Studies in Anthropology

Nakano was educated at the Graduate School in Disability Sciences, University of Tsukuba, where she received her PhD in 2001. This was the first PhD awarded for deaf in the research on sign language in Japan. Her research area is special-needs education for deaf, sign language acquisition, and support for deaf children and adults. She has been interested in how to support deaf people, especially in relation to language cognition. She is a member of the academic Japanese Sign Language (JSL) interpreter training project at Minpaku, and a project representative for supporting remote captioning in the Postsecondary Education Programs Network of Japan (PEPNet-Japan). She works on the improvement of deaf students’ learning environments in higher education.

**Visiting Scholars**

**Shyam S. Kumawat**  
Associate Professor, Government Meera Girls College, Udaipur, India

Kumawat earned his master’s and doctorate degrees in sociology at the Mohan Lal Sukhadia University, Udaipur, India. He has been working at government colleges since 1995. He has published a monograph, *Entrepreneur and Entrepreneurship* (in Hindi, Classical Publishing Company, 2001), and several articles on Indian society. His current research themes are folk religion and festivals and social change in southeastern Rajasthan. At Minpaku, he has also contributed to data collection, and editing of audio-visual materials on changing Hindu religious practices and festivals and rural life, in southeastern Rajasthan. He is now engaged with a project to make several video films in Hindi language based on the materials mentioned above.  

(June 8 – July 15, 2015)

**Mamadou Cissé**  
Professor, University of Cheikh Anta Diop, Senegal

Cissé holds a doctorate in linguistics from the National Institute of Oriental Languages and Civilizations (INALCO) in Paris, a master’s degree in English, and a bachelor’s degree in French as a foreign language. He also holds master’s degrees in international relations and in classical Arabic from INALCO. After teaching for a decade at INALCO, he held posts in Niger before settling in Dakar, Senegal, where he teaches at the University of Cheikh Anta Diop. His core research themes are general linguistics, lexicography, terminology and linguistic policies in Africa, as well as the writing of African languages in Arabic script. He has written and co-authored several books, including *Grammaire bilingue wolof-français* (LINCOM GmbH, 2015). He has also led a team that translated the operating system Windows Vista to Wolof. He is a member of the Academy of National Languages of Senegal and of several national and international scientific organizations.  

(August 3 – December 17, 2015)

**Sam-Ang Sam**  
Professor, Pannasastra University of Cambodia

Sam is a leading scholar, ethnomusicologist, composer, conductor, and cultural promoter of Khmer performing arts. Having studied composition at Connecticut College, he also majored in ethnomusicology at Wesleyan University where he received a PhD in 1988. He was
awarded the prestigious John D. and Catherine T. MacArthur Fellowship in 1994, and the National Heritage Fellowship by the National Endowment for the Arts (NEA) in 1998. In 2013, he received the Medal of the Order of the Rose of Kingston. In 2014, the Medal of the Order of the Rose of Kingston (Muni Saraphorn), in the Class of Askararidha (Assarith-Knight) both bestowed by His Majesty the King of Cambodia. He is currently a professor and dean of the Faculty of Arts, Letters and Humanities at Pannasastra University of Cambodia. He also serves as an advisor to the Ministry of Culture and Fine Arts of Cambodia with the rank of Vice Minister. His particular concern is the preservation and development of Khmer culture in general, and Khmer performing arts in particular. While at Minpaku for one year, Sam will conduct research on ‘Role of Audiovisual Resources in Safeguarding Intangible Cultural Heritage’, while expecting to produce a book on Khmer large-sized shadow play, and seven films recording the complete seven-episode performances of Reamker, the Khmer version of the Ramayana. (August 3, 2015 – July 29, 2016)

Publications

From July to December 2015, we published the following issues and articles:

**Bulletin of the National Museum of Ethnology 40**


**Senri Ethnological Studies**

**No.91:** Hirai, K. (ed.) Social Movements and the Production of Knowledge: Body, Practice, and Society in East Asia. 196pp.

**Senri Ethnological Reports**

**No.130:** Narangerel (ed.) Umesao Tadao’s Observations on Inner Mongolia: A Retrospective Review. 172pp.


MINPAKU Anthropology Newsletter

The Newsletter is published in June and December. ‘Minpaku’ is an abbreviation of the Japanese name for the National Museum of Ethnology (Kokuritsu Minzokugaku Hakubutsukan). The Newsletter promotes a continuing exchange of information with former visiting scholars and others who have been associated with the museum. The Newsletter also provides a forum for communication with a wider academic audience.

The Newsletter is available online at: http://www.minpaku.ac.jp/english/research/activity/publication/periodical/newsletter

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