



National
Museum of
Ethnology
Osaka

Number 45
December 2017

MINPAKU Anthropology Newsletter

40th Year Anniversary Theme:

Looking Back and Looking Forward

Editorial

In 1977, the exhibition galleries of Minpaku opened to the public, after its official establishment in 1974. In this 40th Anniversary issue of the opening, we have invited our contributors to introduce new research being planned or carried out as a museum-wide special project, and other directions in our present and future work as a public museum and research institute.

Today we are in the midst of a global social and cultural upheaval in which information technology and digital information are deeply involved. As a research institute, Minpaku is well situated to respond to this situation with its mandate for global research, practical and theoretical approaches, and its capacities for information management. The Museum can carry out basic and theoretical research on diverse aspects of human culture, and develop practical approaches to contemporary social issues. It is an international hub for the storage, preservation and display of material culture collections and audio-visual archives. Information on culture, society, and civilization is disseminated inside Japan and abroad through exhibition, publishing, and digital research archives.

The Museum has always been multi-disciplinary in its work, and a further strength of the museum is its acceptance and testing of different ways of doing research, from the individual to the institutional. We are currently considering and developing a number of long-term, museum-wide special projects, and wish to encourage the next generation of researchers to participate in these projects with a ten-year window into the future. Our aim is to have at least 60% of research staff involved in these projects, and to disseminate the results widely. We will seek effective utilization of the overseas Visiting Fellow system to support peer review of proposals and international assessment of project results, and wish to enhance research sharing and cooperation with counterpart organizations within Japan and abroad.

The following essays do not represent everything that our Museum is attempting to do, but serve to illustrate the diversity of our work.

Reference: T. Nishio, K. Ikeya and A. Nobayashi (2016) New research directions at Minpaku. *Minpaku Tsushin* No.154, 4-9 (in Japanese).

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Environmental Anthropology at the National Museum of Ethnology

Kazunobu Ikeya

National Museum of Ethnology

Ikeya is a professor at the National Museum of Ethnology. He specializes in environmental anthropology and cultural geography, and his research focuses on hunter-gatherers in the world, especially Africa and Asia, from prehistory to present. He is currently editing *Sedentarization among Nomadic Peoples*, *Senri Ethnological Studies* 95 (in press), and recently organized the special exhibition *Beads in the World*, held at Minpaku (March 9 – June 6, 2017).

Since forty years ago, staff at the National Museum of Ethnology (Minpaku) have conducted research in various areas of what can be broadly described as 'environmental anthropology'. In 2016, Minpaku launched a program for 'Special Research Projects' that will promote international collaboration and research dissemination. In the first year of this program, a project with the theme of environmental anthropology was started under the title of 'Relationships Between Environment, Culture and Civilization'. Here I summarise how studies related to this theme evolved at Minpaku, and their apparent impact. The research trends are reviewed with reference to papers, single-author volumes, and edited volumes published by Minpaku, from 1976 to 2016. In particular, I consider work published in three in-house publications series: *Senri Ethnological Studies* (SES, 95 volumes), *Senri Ethnological Reports* (SER, 141 volumes) and the *Bulletin of the National Museum of Ethnology* (Bulletin, 168 volumes). These serials mainly use English and Japanese, but other languages are also often used. The work reviewed represents three distinct though overlapping areas of environmental anthropology: cultural ecology, political ecology and historical ecology. Our staff have also published a large body of work through other publishers, but this is beyond the scope of the present review.

Cultural ecology In cultural ecology, relations between nature and culture are studied in relatively closed or local ecosystems. Takashi Irimoto (1981) published work on the hunting activities of the Canadian hunter-gatherer *Chipewyan*. Tomoya Akimichi studied the fishing and environmental consciousness of fishermen of Satawal, Federated States of Micronesia. Toshio Matsuyama examined the regular vocations of mountain farmers in Japan and Taiwan, and Katsuyoshi Fukui explored relationships between human cognition, environment, and the colour patterns of cattle raised by the *Body* pastoralists of Ethiopia.

For about three months in 1976, Minpaku staff collaborated in field

studies of *Galela* farmers living in Halmahera Island, Indonesia. The studies spanned diverse subjects such folk knowledge systems (Shuji Yoshida), sago production (Naomichi Ishige), fishing (Osamu Ogu), and agriculture (Komei Sasaki), collectively constituting a valuable ethnography of livelihoods of that time (Ishige, 1980).

Political ecology In political ecology, relations between local nature and culture are studied in relatively open ecological systems, and the influences of politics and economics on a regional or larger scale are considered. In the maritime realm, Kenneth Ruddle and Akimichi published a collection of papers on resource utilization management in coastal areas of the western Pacific and Southeast Asia (1984). Later research expanded to the North Pacific and Australia, aiming to elucidate ocean resource distribution, management and utilization (Nobuhiro Kishigami, 2003), disputes over resource utilization (Akimichi and Kishigami 2002), and conservation of coastal marine environments (Matsumoto 2011).

Studies of political ecology in terrestrial ecosystems dealt with Japanese mountain villagers (2003), forest dwellers in tropical Asia (Kazunobu Ikeya), and highlanders in the Andes of South America (Norio Yamamoto 2007). The Andean studies included comparison with highland ecology and civilizations in Himalaya and Tibet, the status of agriculture, stock-raising and hunting, and modern transformations in farming villages and ecotourism.

Although based on ethnography, all these studies involved researchers from related discipline, such as geography, archaeology, and linguistics.

Historical ecology In historical ecology, relations between environment, culture, and civilization are studied over time. Tadao Umesao, the founding director-general of Minpaku, considered parallels in the formation of civilizations at the eastern and western ends of the Eurasian continent, and transitions from hunting to nomadic grazing, in a framework of human social evolution (Umesao 1976). Sasaki (1982, 2002)

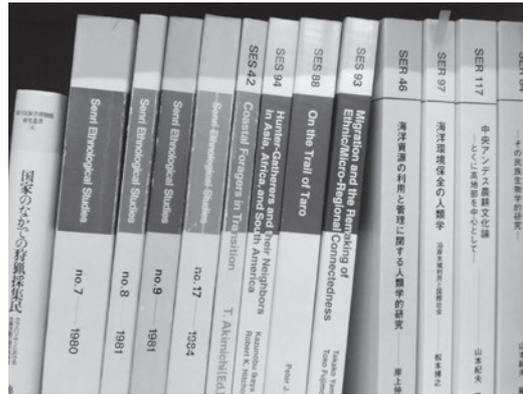
suggested the shared cultural history of a swidden cultural complex or 'shining forest culture' located in the broadleaf evergreen forest zone that extends from eastern Himalaya (Bhutan and Yunnan) to Japan. These authors developed deep historical views of culture and civilization on continental scales and in the dry and wet ecological zones of Eurasia. These views still have salience, but require testing through further research in archaeology, history, and other disciplines.

A collection of papers related to the domestication of plants and animals in the history of humankind was edited by Yamamoto (2009), and brought together research in ethnobiology, archaeology, agriculture, and ethnology. The domestication of rice, corn, potato, pig and chicken were discussed, and the volume represents a landmark for historical ecological research in Japan. In his own synthesis of all these disciplines, Yamamoto (2014) has described the dynamic history of agricultural societies in the Andean highlands.

Working in Oceania, Michiko Intoh (2013) has integrated archaeology, ecology, and environmental history to explain the movements and adaptations required for human life in Oceania. Also working in Oceania, and widely in Southeast Asia, Peter Matthews (2014) has focused on the distribution, ecology, and uses of wild taro populations in order to test theories concerning domestication and dispersal of the crop. Ikeya working mainly with Kalahari hunter-gatherers, integrated social, historical, and ecological observations, and published three collections of papers (Ikeya 2002, 2017, Ikeya and Hitchcock 2016) concerning relations between hunter-gatherers and their neighbors, from prehistory to the present.

Looking back on the past forty years of environmental anthropology at Minpaku, we can see that cultural, political, and historical ecology – as defined here – have coexisted from the outset. Recently, our studies in cultural ecology have been less prominent than those in political ecology and historical ecology. This reflects a wider change in academic focus, at Minpaku and elsewhere, from intensive local- or micro-level studies to studies of macro-scale and global processes. It also reflects the inherent difficulty of joining or integrating the micro- and macro-levels of research.

Research themes at Minpaku have diversified, in part as a result of changes in staff over time, and in part because a single institution with limited staff cannot effectively cover the entire Earth. Despite our global



Minpaku publications

mandate, environmental anthropology at Minpaku has neglected the Caribbean and Mediterranean, vast forest regions of Africa, Amazonia and Siberia, and urban environments worldwide. Apart from the work of Umesao and Yamamoto, efforts that squarely address relationships between environment and civilization have been very few. Future macro-syntheses may find a wealth of inspiration in our accumulated publications, the various archival collections and the creative combinations of research style, discipline and theme that have been possible at Minpaku.

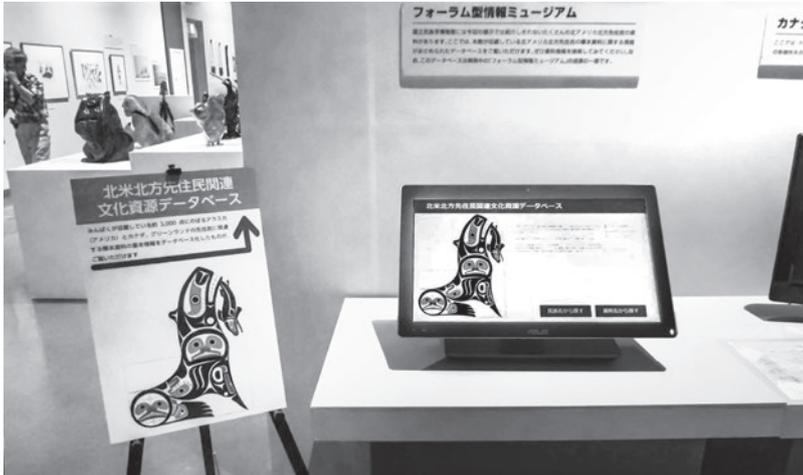
A strong point of environmental anthropology at Minpaku has been the continuous development and integration of interdisciplinary studies that combine social, historical and ecological sciences. This has been facilitated greatly by the role of the Museum as a hub for domestic and international collaboration, yet it remains doubtful that our efforts are well known outside Japan. We recognize the need to more effectively disseminate our past and future research outcomes, through translation and digital media for example, and in many other ways.

Abbreviated references (published by Minpaku unless otherwise shown): Akimichi ed. (1996) *Coastal Foragers in Transition*. Akimichi, Kishigami eds (2002) *Sea of Disputes (Funso no Umi, in Japanese, Jinbun Shoin)*. Ikeya (2002) *Hunter-Gatherers and the State (Kokka no Nakadeno Shuryo Saishumin, in Japanese)*, (2003) *Social History of Wild Vegetable Gathering (Sansai torino shakai-shi, in Japanese, Tohoku University Press)*; ed. (2017) *History of Global Environments* (University of Tokyo Press); Ikeya, Hitchcock eds (2016) *Hunter-Gatherers and Their Neighbors in Asia, Africa, and South America*. Intoh ed. (2013) *History of Human Movements (Jinrui no Idoushi, in Japanese, Rinsen Shoten)*. Irimoto (1981) *Chipewyan Ecology*. Ishige ed. (1980) *The Galea of Halmahera*. Kishigami ed. (2003) *Indigenous Use and Management of Marine Resources (Kaiyo Shigen no Riyo to Kanri ni Kansuru Jinruigakuteki Kenkyu, in Japanese)*, Koyama, Thomas eds (1982) *Affluent Foragers*. Matthews (2014) *On the Trail of Taro*. Matsumoto ed. (2011) *Anthropology of Marine Environmental Conservation (Kaiyo Kankyo Hozen no Jinruigaku, in Japanese)*. Ruddle, Akimichi eds (1984) *Maritime Institutions in the Western Pacific*. Sasaki (1982) *Road of the Evergreen Broadleaf Forest (Shoyojurin bunka no michi, in Japanese, NHK Books)*, (2002) *Studies of Vegeticulture in Japan* (Japan Center for Area Studies). Umesao (1976) *The World of Hunting and Nomadism (Shuryo to Yuboku no Sekai, in Japanese, Kodansha)* Yamada, Fujimoto ed. (2016) *Migration and the Remaking of Ethnic/Micro-Regional Connectedness*. Yamamoto (2007) *Andes (Andes Kochi, in Japanese, Kyoto University Press)*; ed. (2009) *Domestication* (in Japanese); ed. (2014) *Crops, Man, and Life in the Central Andes (Chuo Andes Nōkō Bunkaron, in Japanese)*.

Minpaku Info-forum Museum Project: Progress Report

Nobuhiro Kishigami

National Museum of Ethnology



The Japanese database for Cultural Resources of Indigenous Peoples in Northern North America presented at the Minpaku exhibition (Kishigami, September 25, 2017).

The Info-Forum Museum Project at Minpaku is under way as a National Institutes for the Humanities (NIHU) Transdisciplinary Project in the third medium-term period (FY2016 – 2021). The ultimate objective of our Info-forum project is to contribute to the creative transmission of local cultures, and to academic progress, by developing accessible information databases using Minpaku's collections of cultural objects and visual-audio materials, collaborative research, and information sharing with source communities (where collections were previously made), academic circles, and other groups. By the end of March 2022, we aim to develop a group of databases of reviewed and translated information on 40,000 cultural objects housed at Minpaku (about 10 % of the total Minpaku collection). These will be open to the public, inside and outside Japan, hence the need for translation and multilingual operation.

This essay outlines the Project and then reports on its progress. The Project has two aspects: (1) system development and (2) creation of the contents of the Info-Forum Museum database.

The database is a tool for sharing our collaborative research results with people from source communities, academics and others around the world, and to create new knowledge through exchange and discussion of ideas with our audiences, primarily through the Internet. Thus, this database system requires multi-lateral

information exchange and multi-language writing/reading functions. We are developing a multi-lingual database system with commentary and information exchange functions. Also, as the Info-Forum Museum consists of several different databases, it requires cross-searching functions. Further, the Info-Forum Museum will disseminate various kinds of information, some of which may be shared by all people, some that is relatively private, and some that should be available for only specific families or groups. These different levels of accessibility must be assigned according to the nature of the content and intended uses. For example, one level can be allocated to data to be accessed only by local people or a family group, and another level exclusively for co-researchers. To do this, the system requires an access authorization feature, which we currently provide by creating login passwords for specific individuals or groups.

Two kinds of projects are involved in creating database contents for the Info-Forum Museum: four-year and two-year projects. In the former, Minpaku researchers will conduct international collaborative research with people from source communities and researchers familiar with the source communities. In the latter, Minpaku researchers alone will organize Minpaku's existing cultural resources, adding new information and refining the overall content to both enhance an existing database or create a new database.

As of October 1, 2017, results for the following projects are available to the public.

- 'The ecological adaptation of material culture in Taiwan and neighboring islands'. Coordinator: Atsushi Nobayashi (<http://ifm.minpaku.ac.jp/taiwan/en/>).
- 'The George Brown Collection'. Coordinator: Isao Hayashi (<http://ifm.minpaku.ac.jp/georgebrown/>).
- 'Songs and dances in Tokunoshima'. Coordinator: Shota Fukuoka (<http://ifm.minpaku.ac.jp/tokunoshima/>, member access only).

The following projects are currently in progress.

East Asia

- 'Re-examination and documentation of the Aynu collection at Minpaku' (Coordinator: Reiko Saito).
- 'Information disclosure project for documents related to the Japanese Culture exhibition at Minpaku' (Coordinator: Shingo Hidaka).
- 'Study and publication of historical trails of the Japanese Society for Ethnology Collection' (Coordinator: Taku Iida).
- 'The ecological adaptation of material culture in Taiwan and neighboring islands' (Coordinator: Atsushi Nobayashi).
- 'Building an Info-Forum Museum for regional culture of China' (Coordinator: Hiroko Yokoyama).
- 'A Japan-US joint study for enrichment and international bridging of the databases for the Korean collections' (Coordinator: Shinpei Ohta)

West Asia

- 'An Info-Forum Database for Middle Eastern popular culture collections' (Coordinator: Testuo Nishio).

Africa

- 'Building a multi-Lingual and interactive database for the Africa collection' (Coordinator: Taku Iida).

The Americas

- 'Documenting and sharing information on ethnological materials: working with native American tribes'. (Coordinator: Atsunori Ito).
- 'A study of database construction for the cultural resources of indigenous peoples in northern North America, with a focus on the Minpaku collection' (Coordinator: Nobuhiro Kishigami).

Music

- 'Building an Info-Forum Museum for musical instruments' (Coordinator: Shota Fukuoka).

Ito is preparing a multi-media database based on a series of careful inspections and workshops on Kachina dolls, meeting and collaborating with researchers and Hopi people at Minpaku, Hopi reservations, and other

museums in the USA and Japan. In particular, many members of the Hopi source community have participated, which we hope will contribute to sustaining the creative transmission of their culture. All the other large-scale projects coordinated by Nobayashi, Saito, and Iida, respectively, are also based on collaborative research and workshops with researchers from domestic and foreign research institutes, universities and museums, as well as the people of source communities, with the intention that creation and use of their databases will contribute to cultural restoration or creative transmission within source communities.

As coordinators of the small-scale projects, Kishigami, Yokoyama, Iida, Fukuoka, Ohta, and Nishio, respectively, are developing and translating existing databases with other researchers at Minpaku. To present project results, Kishigami held a public exhibition at Minpaku, *Resilience of Indigenous Cultures in Canada: Past, Present and Future*, (September 7 - December 5, 2017), and an international open symposium, 'History and Current Status of Indigenous People in Canada,' (September 9, 2017), both as contributions to the 47th Annual Conference of the Japanese Association of Canadian Studies (JACS).

Each project has been developing a cultural resource database through collaborative research, in addition to disclosing results through publications, exhibitions, symposia, lectures, and the like. Thus, the Info-Forum Museum Project has a multifaceted role for academic circles, source communities, and society in general.

Publishing each database as a completed product is not our final objective. To enhance database contents, visitors who read and review information in the databases can point out mistakes, add information, or/and exchange ideas with us through the database system. As an assemblage of cultural resource information databases, the Info-Forum Museum can function as a continuing forum, so there is no end to each project.

By the end of March 2017, information on about 9000 cultural objects was opened to the public through our Info-Forum Museum database. Information on another 8000 approximately will be available by the end of March 2108. We expect that any person can make use of our databases to rediscover or creatively transmit his or her culture, or to develop new areas of cultural resource study.

Kishigami is a professor and currently director of Center for Cultural Resource Studies at Minpaku. He specializes in cultural anthropology, and Inuit culture in North America especially relating to whale hunts, food sharing, and social change. He is one of editors of *The Social Economy of Sharing* (SES 53, 2000), *Indigenous Use and Management of Marine Resources* (SES 67, 2005), and *Anthropological Studies of Whaling* (SES 84, 2013). Currently he is carrying out research on whale uses among Indigenous societies in Canada and the USA.

Museums and Community Development Course

Mitsuhiro Shinmen

National Museum of Ethnology

Mitsuhiro Shinmen, Associate Professor (Department of Cross-Field Research), Chairperson of the Steering Committee of Museums and Community Development Course, Minpaku. His speciality is the Science and history of religion in Eastern Europe and Balkan area.

In 1994, a 'Museum Technology Course' was organized by the Japan International Cooperation Agency (JICA) and in 2004 a fresh start was made under a new title, the 'Intensive Course on Museology', run by the National Museum of Ethnology together with Lake Biwa Museum, with full financial support from JICA. In 2009, the course was redesigned to facilitate more effective dissemination of what participants learned, to their home-country organizations. In 2012, the title was changed again, to 'Comprehensive Museology', along with further strengthening of the curriculum.

In 2016, with a further reorientation, the course title changed to 'Museums and Community Development'.

This course was held from September 29 to December 15, 2016, mainly at the National Museum of Ethnology and Lake Biwa Museum, and was supported by the 'JICA Knowledge Co-creation Program'. Last year the course was joined by curators and museum professionals from Armenia, Egypt, Iran, Jordan, Laos, Mexico, Peru, Samoa, and Palestinian Authority.

During its twenty two year history, 212 participants (238 including observers) from fifty nine countries and regions have completed the course and returned to contribute to the activities of museums in their home countries.

The primary objective of the course is to provide participants with general and fundamental knowledge and skills needed to work as museum professionals. A secondary objective is to share experience and knowledge stemming from the history of museum activities in Japan. We are very gratified to see that all participants have benefited through the diverse course programs. Lectures were provided by experts from a variety of fields. Participants could also visit numerous museums and cultural sites throughout Japan, and select optional specialized training courses according to their own interests. The specialized training courses are described below, and will

continue with similar content in the future.

(1) *Preventive Conservation* - this course deals with problems related to museum environment and collection management.

(2) *Exhibition Design* - this course deals with planning, designing, display, production, and installation. Participants are introduced to the design drawings for Minpaku and the present exhibition halls as an example. In 2016, visitor needs were also studied during visits to the exhibitions "Drawing Manga!" at Kawasaki City Museum and "Traveling around the world in sand: South America at the Sand Museum" in Tottori City.

(3) *Photography* - participants learn how to make a photographic records for different purposes by taking photographs of actual museum artifacts. To study photographic expression, they practice basic photographic skills using flat and three-dimensional objects and various combinations of lens, aperture, shutter speed, background, and lighting.

(4) *Excavating and Managing Archaeological Resources* - here we look at using archaeology in museum displays, archaeological sites as educational or exhibition locations, and archaeological resource management. Participants learned about the practices of Japanese local governments and universities when conducting archaeological investigation, from curators responsible for preserving, lending, or providing third-party access to excavated archaeological artifacts.

(5) *Management of a Local History Museum* - this program is provided by Suita City Museum, near Minpaku. Participants examine organizational management and community participation at the Suita City Museum and other cultural facilities in Suita, Takatsuki, and Osaka cities. Participants may also exchange ideas with members of staff and volunteers at the facilities they visit.



Photography class at Minpaku, with course leader H.Tagami center (JICA, 2016)



Excavation at Miyazono site, Sakai City, Osaka (JICA, 2016)

(6) *Documentation and Databases* - this course covers essential activities, for information management and access.

(7) *Conservation and Restoration of Objects* - this course is supported by the Gangoji Institute for Research of Cultural Property, Nara, and offers firsthand experience in conserving and restoring historical and archaeological materials. Participants learn about methods and philosophies for conservation treatment and restoration, through practical experience.

(8) *Landscape Model-making* - the Keikan Mokei Studio, a private company in Osaka, provides practical training for model making, after presenting a lecture on the methods

and meanings of landscape models. Past trainees' reports and works are used as reference materials, and trainees choose a landscape from their own country that they wish to model.

(9) *Film Making* - camera and editing skills are needed to use film effectively in ethnographic research and for other documentary purposes.

The Museums and Community Development course also serves as a platform for participants to freely share their own experiences and knowledge acquired through their work as museum professionals in their home countries. We, the Japanese staff, share this platform with them, participating in the discussions and learning from the participants.

In a speech at the conclusion of our last course, Kobelyan from Armenia reported that the 2016 course "enabled us to become acquainted with Japanese museums and the main trends in Japanese museological life. During this course we obtained a great many useful ideas that we will use for the benefit of the museums back in our homelands. Also we saw a beautiful country, and admired its unique culture. But, most important of all, we met all of you." These kind words suggested that JICA's goal of 'knowledge co-creation' was achieved, and encouraged us to continue our efforts with the course.

Distinguishing 'Barrier Free' and 'Universality'

Kojiro Hirose

National Museum of Ethnology

Since presenting the *Letters to Touch, World to Touch* exhibition at Minpaku in 2006, I have been doing practical research on the universal museum (a museum that all can enjoy). Museums were originally conceived as 'show/see' cultural and educational institutions and as symbols of modernization. Throughout the ages around the world, the principal role of museums has been to display (reveal) valuable items to the public. Museums have occasionally used visual scenography to demonstrate the authority and power of a ruler and nation through the medium known as exhibitions.

Now in the 21st century, these 'show/see' cultural institutions

are entering a depressed period. Worldwide, the number of visitors to museums is stagnant and budgets are declining. Take for example Minpaku, inaugurated in 1977. At that time, many visited the museum because they could see extraordinary things from foreign lands. However, today Japanese people can travel abroad with ease, and due to the popularization of the Internet and television, have acquired a lifestyle where it is easy to see 'extraordinary things' right in their living room. The reasons for going to a museum are in relative decline. The arrival of the advanced information-oriented society makes people question the rationale of museums in the

Touch the World exhibition in the information zone at Minpaku



Hirose is an associate professor at Minpaku. At the Graduate School of Letters, Kyoto University, he studied the *biwa-hoshi* (blind minstrels) and *itako* (blind shamans) of early modern times, and published a book *Religious Folklore of the Disabled* (Akashi Shoten, 1997, in Japanese). His subsequent doctoral study of new religious movements in modern Japan was published as *Welfare Theory of the Emancipation of Human Being* (Jinken Book, 2001, in Japanese).

At Minpaku, Hirose has used his own experience of visually disability to develop approaches for a 'universal museum' that everyone can enjoy. He organized the thematic exhibitions *Letters to Touch, World to Touch* (2009) and *The Universe of Braille: Celebrating 200 years of Louis Braille* (2009) and a new permanent exhibition space *Touch the World: Widen your Perspectives* from 2012.

modern era.

It is said that a crisis presents opportunity, so at museums with diminishing visitors, a movement was born to generate ideas to attract people who have never come (or who have not been able to come). There has been a twenty-year trend worldwide to actively implement different initiatives for the so-called socially vulnerable: children, the elderly, foreigners and people with disabilities. It was just by chance that I began to work at Minpaku in 2001, which turned out to be a pioneering case in Japan where a disabled person was involved in museum operations. With the help of my colleagues, I proposed and undertook the distribution of braille pamphlets and the publication of transliterated public relations magazines. There is no doubt that the museum's 'depressed period' can serve as an opportunity to develop services for people with disabilities and support for other minorities.

I would now like to explain the difference between barrier free (removing barriers) and (universal for everyone to enjoy). Providing braille pamphlets or transliterated magazines to visually impaired people who cannot read, or have difficulty reading, printed type is an example of barrier free service. Barrier free is based on the idea that compensating for the handicaps of disabled people equates with providing assistance. How can compensation be given for visual information for people who 'cannot use vision'? This question is equally the start and finish line of barrier free for visually impaired people. Building ramps for wheelchair users who cannot walk; training sign language interpreters to aid the hearing impaired who have difficulty communicating through spoken languages. These are representative examples of barrier free measures.

On the other hand, the premise of universality is sustaining the abilities present in people with disabilities, and exploiting them as fully as possible.

This equates to a maximization of experience. Another requirement of universality is to have people without disabilities, i.e. the majority of people, adopt the 'way of life' of people with disabilities. Large-scale experiments in search of a universal museum concept have begun using touch and hearing techniques used by people who 'don't use their sense of vision' at exhibitions.

During early planning stages of the *Letters to Touch, World to Touch* exhibition, my main aim was to improve barrier free methods for the visually impaired. I collected items that could be touched with the conviction that the exhibition must include such items for the enjoyment of the visually impaired. However, as the exhibition plan progressed I began thinking about what 'touching' meant to non-visually impaired people. People who have depended on vision all their lives forget the importance of touching. It is precisely they who need to touch. A train of thought formed in me: "Visually impaired people can enjoy learning by using the senses other than vision, so let's re-examine the style of modern museums which prioritizes vision." This led me to the idea of the universal museum.

There are different ways to allow everyone to enjoy a reality, and being attentive to the visually impaired is just one of these. However, for over ten years, I have been publicly affirming that it is the visually impaired who can spearhead the universal museum. In the case of people with physical or hearing disabilities, they too can enjoy the 'show/see' museums as long as the tangible and intangible aspects follow the barrier free concept. On the other hand, though braille pamphlets and audio guides are available to the visually impaired, they cannot observe the actual museum. In today's universal museum movement in Japan, the main approach is to search out touchable exhibits for the benefit of the visually impaired. This reflects the history of museums established and developed as 'show/see' institutions.

Recently, the concept of a post-modern, universal museum was approached by broadening the techniques of tactile learning and tactile fun used by visually-impaired people, who are touch-impaired people, and whose way of life is dependent on touch. From July to November 2016, the *Connect x Cover x Catch: Secrets of Visionless Appreciation* exhibition was held at the Hyogo Prefectural Museum of Art. I gave my full cooperation as producer and advisor in the planning and management of this exhibition, for

which I coined the phrase 'Visionless appreciation'. Non-visually impaired people visiting the museum donned eye masks to appreciate three sculptures without using vision. 'Connect, cover and catch' are key words that easily explain the know-how of tactile examination. We recorded my live voice while I appreciated the sculptures according to these three key words. The recording was offered to visitors as an audio guide that served as a 'handbook' for appreciation by touch.

Visionless appreciation is not a simulated experience of art appreciation for just the visually impaired. It is a universal method to

appreciate art by exploring works with all senses except vision, and to capture the charm of invisible art through one's whole body. There were noteworthy comments in our visitor surveys such as, 'Visionless appreciation is difficult, but new and interesting.' The connect, cover and catch method can be applied not only to art exhibitions but to other areas, and I am therefore preparing a sequel or upgrade of visionless appreciation. The exhibition at the Hyogo Prefectural Museum of Art was a novel development of the exhibit to touch, and a successful example of a universal museum based on the concept of maximization.

Multilingualization of Displays at Minpaku

Yuriko Yamanaka

National Museum of Ethnology

Renovation 2007-2017 In 2007, the National Museum of Ethnology began to plan a major renovation of its galleries according to the 'Basic Exhibition Concept 2007', which marked the most significant reevaluation of its exhibition methods since the museum's opening in 1977. The ten-year renovation process reached completion in March 2017.

The new concept allowed an increase in descriptive media (panels, captions, interactive media), of which the basic contents were made bilingual (Japanese-English), so that information would be accessible to non-Japanese speakers. This was a major turnaround in the language policy of Minpaku which, for three decades, had followed the principle of limiting explanation texts to a minimum and letting the objects speak for themselves. This standard was established by Tadao Umesao, founder of the museum and its first Director General, who promoted a structuralist approach to display. This earlier exhibition method grouped multiple versions of the same type of object --- for example juxtaposing a variety of decorated gourds on one wall --- to encourage visitors to find functional and structural correlations between things by interpreting the material information itself. In addition, Umesao was opposed to the idea of choosing English as a second language over others, considering all languages to be equal. Thus, the museum

maintained a basic position of using only Japanese in the signage, except for the signs at the entrance to each gallery indicating the region or topic it covers, which was written in all the official languages of the United Nations.

However, the situation of the museum has evolved over the years since its opening. With the rise of global mobility and access to information, visitor demographics have shifted and expectations towards an ethnological museum have also changed. Thus, the 'Basic Exhibition Concept 2007' stressed the importance of providing more cultural and historical context to the objects on display. It also reconsidered the role of the museum to be that of an 'open forum' where 1) the researchers who curate the exhibits, 2) the people belonging to the culture on display (the source community), and 3) visitors from around the world could engage in a multi-directional exchange. Consequently, signage was one of the factors that was fundamentally reassessed to be more inclusive and informative. In the process, the use of English-its practicality as a global language having become undeniable in recent decades-was accepted.

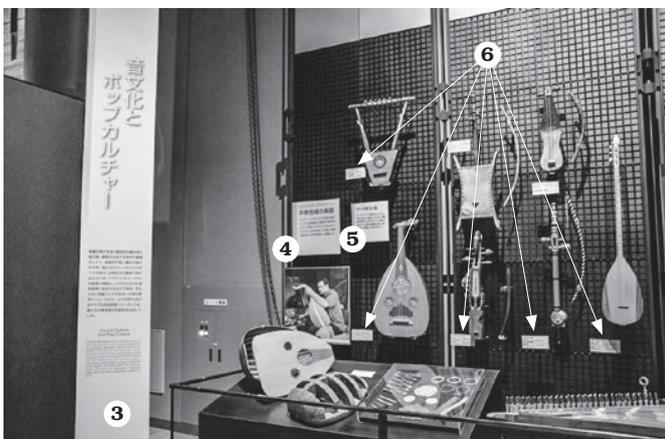
What to translate, and for whom?

With the increase of foreign visitors and residents, the issue of multilingualization of product information or signs is nowadays high

Yuriko Yamanaka is Associate Professor in the Center for Cultural Resource Studies. She received her PhD in Comparative Literature from the University of Tokyo in 2007. For her book *Arekusandorosu henso: kodai kara chusei isuramu e* (Nagoya Univ. Press, 2009, *Allegoresis of Alexander: from Antiquity to Mediaeval Islam*) she has been awarded the Japan Academy Medal (2011), Japan Society for the Promotion of Sciences Prize (2011), Japan Comparative Literature Association Award (2010), and the Shimada Kinji Memorial Prize (2010). She has also edited *Kyoi no bunkashi: Chuto to Yoroppa wo chushin ni* (Nagoya University Press, 2015, *Cultural History of Marvels in the Middle East and Europe*).



West Asia Gallery: (1) region sign, (2) introduction panel



West Asia Gallery: (3) section panel, (4) subsection panel, (5) theme panel, (6) captions

on the agenda of public institutions and private enterprises in Japan. Which contents to provide, in what languages, whom to target, through which media...? The solutions to these questions vary according to the function of the text and its spatiotemporal conditions.

The present author has been involved in the editing and translating process of the explanation panels and captions as a member of the general management team that supervised the overall design and style of the recent renovation at Minpaku. Here we will briefly introduce some of the challenges specific to the presentation of cultures in multiple languages in an ethnological museum, and the strategies developed. Texts in the exhibition hall of our museum can be directional, narrative, explanatory, or cautionary. And because physical space, as well as time and energy of the visitors are limited, a cautious balance must be negotiated between the amount of texts, images, electronic media, and the objects themselves on display.

Following the grand design of 'Basic Exhibition Concept 2007', the signs inside the galleries of the exhibition

hall are consistently stratified with: (1) a region-indicating sign at the entrance (or topic-indicating, in the case of the language and music galleries), (2) introduction panel, (3) section panel, (4) subsection panel, (5) theme panel, and (6) object captions (photos 1, 2). Each stratum has a fixed size, format, and design so that the visitors can easily follow the narrative intent of the exhibit. The exhibits also include graphic panels with photographs, diagrams, or maps that are more flexible in format.

If we were to make all the panels multilingual, the text would become dominant and detract attention from the objects themselves, so the contents are selectively translated according to the type of the panel. First, the large hanging sign (1) at the threshold of a gallery indicates the region or theme such as 'Oceania', 'West Asia', or 'Music', and uses eight languages and seven scripts: Japanese, English, Chinese (Simplified and Traditional), Korean, Russian, Spanish, French, Arabic. This is the only sign where languages other than Japanese and English are used, although other media, such as the portable digital guides or some of the Videotheque films are available in Chinese, Korean or other languages.

Each gallery starts with an introduction panel (2) that gives a general description of the region or topic, and an outline of the gallery exhibition concept. Then each gallery is divided into sections marked by section panels on pillars (3) that explain the section subject. The introduction and section panels are completely bilingual, while the lower level subsection (4) and theme (5) panels have bilingual, headings and explanation text in Japanese only. The object caption (6) is the smallest unit, giving information such as the name, provenance, date, artifact number, and is again completely bilingual. Thus, even if a visitor does not read Japanese, he/she should be able to follow the basic intention of the gallery and the narrative outline, and obtain specific information on each object on displayed.

'Translating' material culture

Editing captions was perhaps the most difficult task, and not just because of their sheer number. Making captions is a process of 'translating' material culture, which involves assigning 'identifiers' to objects in several languages. This is a multilayered, multidirectional process, unlike the translation of a literary text which

is usually a linear conversion from source language to target language. Nomenclature of objects in a museum must take into consideration the cultural context of the object itself (name/names used by source community), cultural anthropological terminology (used by researchers), and the diverse backgrounds of visitors (whether they can grasp what it is).

Most challenging were the captions in the Culture of Japan gallery. Native Japanese visitors, even if they were not too familiar with folkloric terminology used in the captions and panels (for example, *tsukurimono* or *gohei*), would be able to refer to their own previous knowledge and put the object into context. For foreign visitors who are not familiar with Japanese culture, a romanized transcription of the folkloric term *tsukurimono*, or a dictionary definition of the word, 'man-made product; imitation; fake', would not suffice. In a book or article, or on a website, one can add an explanatory note to clarify that *Tsukurimono* are

artful displays made for festivals whose imaginative shapes and materials show craft and ingenuity.' However, museum captions must be much more concise. In the end, we opted for a rather generic term, 'festival display', to designate *tsukurimono*, and more specific titles such as, 'Ranryo-o statue made of vegetables', for individual examples.

In museum displays, texts can only provide limited information. As soon as an object is 'encoded' in a certain language, cultural constraints connected to the semiosphere of that language are imposed upon the object. But the object displayed in a museum is an 'open text'. The visitor can free him/herself of linguistic codes by decoding material aspects of the object itself, tuning in to its shapes, colors, materials, structures, smells, and sounds. In the age of increasingly media-dense museum space, it is time perhaps to reappraise what Umeko emphasized: the importance of direct dialogue with objects.

Essay

Fine Replicas in Oceania Gallery

Michiko Intoh

National Museum of Ethnology

Minpaku's Oceania Gallery was renovated in 2011. It has five sections: human dispersal into Oceania, living off the sea, living on islands, contact with outside world and expressions of indigenous identity. The foreground of the outrigger canoe, Chechemeni, is covered with a large satellite photo of Oceania showing the audience how vast the area is and how far from New Guinea to Easter Island and to South America. Among the newly selected exhibition articles, there are two noteworthy fine replicas in the Oceania gallery.

One of these is a reconstruction of Lapita pottery. Lapita is the finely-decorated pottery tradition brought when a first Neolithic Austronesian speaking population first migrated to southwestern Oceania more than 3,000 years ago. The surface of the pot is covered with elaborate geometric patterns consisting of incised dots (dentate stamps). Such patterns are the most distinctive feature of Lapita pottery. In some cases, a human face motif appeared. This kind of pottery



Lapita pots reconstructed in 2003 by Jean-Pierre Siorat, New Caledonia (based on originals of c. 1000 BC).

has been excavated in the area stretching from eastern New Guinea to Samoa. Finely decorated Lapita pottery was made for only a few hundred years, then changed into plain pottery.

Considering the fine and sophisticated decoration of Lapita pottery and its importance as a landmark of the Austronesian expansion to Oceania, exhibiting an attractive replica was highly desirable. When I heard that Lapita replicas were being successfully made by an archaeologist in New Caledonia, I immediately ordered four (two for

Intoh is a professor at the National Museum of Ethnology. She specializes in archaeology and ethnology in Oceania and completed her PhD at Otago University, New Zealand in 1989. She has carried out numerous archaeological excavations in Micronesia and has focused on Fais Island in the last two decades. Her recent publications include *Living on Island Environment in Oceania* (Kyoto: Rinsen Shoten 2017, in Japanese), *Excavating Coral Islands in the South Pacific* (Kyoto: Rinsen Shoten 2014, in Japanese), and 'Colonization and/or cultural contacts: A discussion of the western Micronesian case', in Piper et al (eds.) *New Perspectives in Southeast Asian and Pacific Prehistory*, pp. 233-241. Canberra: ANU Press, 2017.

Minpaku and two for the National Science Museum in Tokyo) in 2003. The potter who designed and made these replicas was Jean-Pierre Siora, who had long served as a curator of the Museum of New Caledonia (Musée de Nouvelle Calédonie). For his MA in archaeology, he studied the Lapita decoration system. He is also an amateur potter, and reconstructed pot form, size and decoration based on excavated Lapita potsherds from New Caledonia. The required size for a clay pot before firing was then calculated based on the shrinkage rate of the clay body.

The four replicas were all different in shape and decoration, but all were reconstructed from actual excavated potsherds. The pots were made with clay that he collected from local deposits and stored underground for five years. The clay was dug up and mixed with calcareous beach sand at the ratio of 1 part sand and 5 parts clay. I recorded the process of this replica making at his studio in Nouméa in 2003.

The pot body was formed by hand and finished with paddle and anvil. It was dried for a few days and the decoration was applied on the surface. The materials used for stamping tools in the past is not known, but bamboo and tortoiseshell are most probable. Metal tools were used for the replicas. It took about six hours to decorate a pot of 45 cm diameter.

The pot was dried over several days and then fired in an electric kiln. The open firing used in traditional pottery making was not applied, in order to avoid any risk of breakage at this stage. The firing temperature was slowly raised to about 600-700°C over six hours, before slow cooling in the kiln overnight. It was the most thrilling moment to open the kiln and face the beautiful reddish-orange product at the end of the long process of pottery making. This must have been the same for Lapita people 3000 years ago. After the pot had cooled down, the surface was further embellished by smearing wetted lime powder into the dentate pattern. This is created a white highlighting effect.

The other replica in our gallery is an elaborate costume set, known as a *heva* or *heva tupapa'u*. This is a special costume worn by the chief mourner at a funeral of high-status Tahitians (*heva tupapa'u*). Captain Cook and his crew observed these costumes in use during their expeditions in the late 18th century.

The role of the chief mourner falls either to a priest or to the nearest



Mourning costume of Society Islands, reconstructed in 2002 by Hiro Ou Wen (based on 18th century original).

relative of the deceased. The chief mourner's job was to circulate around the property of the deceased, appearing insane with grief. Mourners carried a weapon (wooden club with shark teeth imbedded) and people did not cross their path for fear of being beaten. Mourners gave warning of their arrival by clapping the large shell castanets made of mother-of-pearl held in hand.

There are about ten collected sets of *heva* in the world today. A complete set collected by Captain Cook in 1777 on his second expedition is now housed in the British Museum. Another set at the Bishop Museum in Hawaii was used as a reference for creating the Minpaku replica. The replica was crafted by Hiro Ou Wen, an artist and a former curator of the Musée de Tahiti et des Îles.

The set is made of more than ten parts that cover the whole body of the mourner. The most striking feature of the costume is the face mask comprised of two large semi-circular mother-of-pearl shells. This covers the entire face of the mourner. A small slit opened in the right shell allows the mourner to see out. Two other large mother-of-pearl shells are attached vertically above these two, forming a gorgeous head section. The top is

further decorated with a number of long tail feathers from a tropical bird. Below the face mask is a crescent-shaped, black board decorated with five mother-of-pearl shells. Below the board, hundreds of tiny, narrow rectangular tablets (about 5 x 50mm) made of mother-of-pearl are hanging (*hoopa*). Each tablet has two holes at each end and the tablets are tied together vertically. It is apparent that the artist has spent many hours to make hundreds of tablets of the same size and drilled at each end. Both shoulders are covered with tassels made of frigate bird feather (*orro-orro*). Below the breast plates, a long robe made of undyed white barkcloth is worn. The front is decorated with rows

of small round coconut disks while the back is made up of many strings of greenish black cock feathers.

Two more objects are associated with the *heva*; a large shell castanet (*tete*) and a lance with embedded shark teeth (*paeho*). Having these on each hand, the *heva* costume is complete and is a great attraction for the audience with its dignified appearance.

These fine replicas, the Lapita pots and Tahitian mourner's costume, were the main objects displayed when the Thematic Exhibition 'New Collections from Polynesia: Lapita Culture to the Chieftom' was held at Minpaku between November 11, 2004 and May 31, 2005. They are now on display at the Oceania Exhibition Hall.

Exhibition

Re-visiting Siebold's Japan Museum

*Special Exhibition (Minpaku 40th Anniversary Event)
August 10 - October 10, 2017*

The Special Exhibition *Re-visiting Siebold's Japan Museum*, is an occasion to reevaluate Philipp Franz Balthasar von Siebold's (February 17, 1796 - October 18, 1866) Japanese collection. Siebold came to Japan on two different occasions during the 19th century, in the late Edo period. Siebold is known in Japan for his achievements in teaching modern western medicine. However, few people know that Siebold was fascinated by the nature and culture of Japan and that he brought back to Europe a huge amount of materials relating to Japan. Among Siebold's collections, the materials collected during his first stay are at the National Museum of Ethnology in Leiden (Netherlands). This special exhibition is focused on his second collection, now at the Museum Fünf Kontinente in Munich (Germany), which has not received much attention until now, and on the collection of the von Brandenstein-Zeppelin Family Archives, held by descendants of Siebold.

The exhibition is one



result of a 'Study of the Siebold Family Collection and Other Materials Collected in Japan and Taken Overseas in the Nineteenth Century' conducted under a program for 'International Collaborative Research on Japan-related Documents and Artifacts Overseas' organized by the National Institutes for the Humanities, Japan. Study of the Siebold Family Collection was undertaken for more than ten years, with the National Museum of Japanese History being the key institution (with Kaori Hidaka) and in cooperation with museums in Europe and other research institutions, including Minpaku.

The exhibition opened

in 2016 at the National Museum of Japanese History, commemorating the 150th anniversary of the death of Siebold, and travelled to Edo-Tokyo Museum, Nagasaki Museum of History and Culture, and Nagoya City Museum before coming to Minpaku. The exhibition is composed of five sections. Section 1 'Siebold, a Man who Fell in Love with Japan' summarizes his biography, his two visits to Japan, and his research on Japan. The second section deals with 'Siebold's Research on Japan'. When Siebold arrived for the first time in Japan in 1823, he was a resident physician for the Dutch Trading Post at Deshima in Nagasaki. He

taught western medicine at Narutaki on the outskirts of Nagasaki while collecting materials and information on Japanese nature and culture with the cooperation of his students and acquaintances. He later compiled his work in three books: *Flora Japonica*, *Fauna Japonica* and *Nippon*, all published in Europe. Section 3 entitled 'Siebold's Japan Exhibition and Ethnology Museum Concept' outlines the exhibitions organized by Siebold in Europe: in Leiden (1832), Amsterdam (1863), his birthplace Würzburg (1864), and in Munich (1866). He was the first to comprehensively introduce the culture of Japan to Europe. Section 4 'Welcome to Siebold's Japan Museum' occupies the main part of the exhibition. Here, the exhibition in Amsterdam is reproduced based on an illustration that appeared in a magazine article at the time. The final Japan exhibition of Siebold, held in Munich shortly before his death, is reconstructed based on a list prepared by his eldest son Alexander: the order of the exhibition and content of exhibition cases are respected as far as possible. The last section covers 'The Death of Siebold, Japanese Researcher.' In order to complete his studies, Siebold sought to come to Japan for a third time but this became an unfulfilled dream. He died at the age of 70 in Munich.

Siebold tried to gather information and materials concerning Japanese culture and nature comprehensively and systematically so that the overall picture could be shown. He gathered not only completed objects but also the raw materials and tools needed to make them. With Siebold's collection, Japanese customs, daily life, and Japanese industry in the late Edo period are resurrected for us.

Naoko Sonoda
Chief Organizer
National Museum of Ethnology

Conferences

History and Current Status of Indigenous People in Canada

*International Symposium
September 9, 2017*



*Alan McMillan delivers his keynote lecture
(Marie Nakamura, September 9, 2017)*

In 2017 Canada is celebrating the 150th anniversary of its foundation. To commemorate this Minpaku held the thematic exhibition "Resilience of Indigenous Cultures in Canada: Past, Present and Future" (September 7th to December 5th, 2017) and hosted the 42th Annual Conference of the Japanese Association of Canadian Studies (September 9th-10th, 2017). The conference included a symposium to examine Indigenous relationships with the Government of Canada and to consider contemporary Indigenous conditions. The five presentations are described below.

Alan McMillan (Simon Fraser University) gave a keynote lecture on the Indigenous people of Canada, whose history was altered drastically by the arrival of Europeans in the early-16th century, and later by colonization and the foundation of Canada as a state. The Canadian federal government changed its Indigenous policies in the mid-1970s, and approved self-government and political autonomy within the state. Although Canada's more than 600 Indigenous

groups are highly diverse in language and cultural background, they nevertheless share the recent experience of colonialism. McMillan outlined some of the socio-economic problems stemming from historic policies, while noting recent developments that are transforming the

colonial legacy. He then turned to British Columbia for specific examples and features that distinguish Indigenous people today, such as the lack of historic treaties.

Kazuko Ohta (Kyoritsu Women's University) examined the "Burnt Church Crisis", a conflict over fishing rights between the Mi'kmaq and non-Indigenous fishers in New Brunswick

and Nova Scotia during the years 1999 to 2002. Following a court decision that the Mi'kmaq had fishing rights through a 1760-61 agreement, Indigenous relationships with non-Indigenous people improved drastically and became harmonious, owing to the efforts of both of Indigenous and non-Indigenous communities. Ohta examined the new inter-ethnic relationships in eastern Canada.

Mikako Yamaguchi (Gifu University) illustrated historical changes and the present condition of the Kaska people. In the early-1870s, many Euro-Canadians and Americans moved into the Kaska territory in search of gold. Also, Euro-Canadian trappers worked in this region until the end of the 19th century. During WW II, highways were constructed. All these activities led to major changes in Kaska settlement pattern, language and economy. In recent years, global warming has had a serious impact on Kaska subsistence. Yamaguchi argues that the people have maintained their hunting system and adapted to change by using traditional knowledge

and hunting techniques.

Nobuhiro Kishigami (Minpaku) discussed recent social change and current situations in Inuit society in Arctic and urban areas of Canada. From the 1970s to the early-21st century, the Inuit negotiated with the Canadian federal government concerning land rights in four Arctic regions, and received land rights and monetary compensation. About 27% of the 60,000 Inuit live in southern Canada, having left Arctic towns for several cities. Negative and positive aspects for Inuit life were noted.

Reiko Saito (Minpaku) described cultural exchange over the last two decades between Indigenous people of Canada and the Ainu people of Japan. With grants from a Japanese foundation, many young Ainu have visited Canada and developed a heightened awareness of their own Ainu identity. Consequently, in the late-1990s, they began to think about learning and acquiring Ainu culture. Saito argues that international exchanges helped to promote Ainu cultural tradition and identity.

As a symposium result, we concluded that Indigenous people of Canada have been attempting to maintain or recreate their cultures, and to establish new relationships with non-Indigenous Canadians, despite continuing to suffer from serious social-economic problems.

Nobuhiro Kishigami
Organizer
National Museum of Ethnology

Information

Awards

Ryoko Sachi (Research Fellow, Department of Globalization and Humanity) has received the 39th Suntory Prize for Social Sciences and Humanities [History and Civilization] for her recent publication *Gypsies in Contemporary France: Anthropology of the Traveller-Manouches Community* (in

Japanese, Sekaishisosa, 2017) (December 11, 2017)

Retirements

After many years at Minpaku, the following staff will retire in March 2018.

Michiko Intoh, Professor, Prehistory of Oceania and Island Southeast Asia

Hiroko Yokoyama, Professor, Chinese society and culture



In memoriam

With regret we note the following:

Masaichi Nomura, Professor emeritus. Researcher and teacher in cultural anthropology, non-verbal communication, and theater. Conducted field work in Japan, Italy, Greece, and Romania.

Minpaku 1978-2006; d. September 9, 2017

New Staff

Ryoko Sachi
Research Fellow, Department of Globalization and Humanity



Specializing in anthropological studies of European Gypsies/Roma, She conducts fieldwork with the Manouche people,

known as the most representative group of French Gypsies. They traditionally led a nomadic existence, and continue to travel, living in caravans (camping trailers). She received her PhD in December 2012 from Tsukuba University, and from April 2014 to March 2017, was a JSPS (Japan Society for the Promotion of Science)

postdoctoral fellow. Major works in these periods are included in the book *Gypsies in Contemporary France: Anthropology on The Traveller-Manouches and Community* (in Japanese, Sekaishisosa, 2017). She remains interested in the lifestyle of Gypsies, which reflects their survival strategies as peripatetic nomad. Recently she has begun new research on memory and religion.

Overseas Visiting Fellows

Scott E. Simon
Professor, Université d'Ottawa/
University of Ottawa, Canada



Scott Simon has a BA in East Asian Studies and Germanic Studies (Indiana, 1988), as well as an MA and PhD in

Anthropology (McGill, 1998). In Taiwan, he has been affiliated with Academia Sinica and National Donghua University. His books are *Sweet and Sour: Life-worlds of Taipei Women Entrepreneurs* (2003), *Tanners of Taiwan: Life Strategies and National Culture* (2005), and *Sadyaq Balae! L'autochtonie formosane dans tous ses états* (2012). Since 2004 he has studied indigenous rights, indigenous-state relations, legal pluralism, and human-animal relations in Taiwan. At Minpaku, he is writing a book on Seediq/Truku life-worlds and working with Atsushi Nobayashi on 'The Material Ecology of Human-Animal Relations in Japan and Taiwan.' This is the first stage of a five-year project entitled 'Austronesian Worlds: Human-Animal Entanglements in the Pacific Anthropocene.' (August 1, 2017 – July 27, 2018)

Janaki Nair
Professor, Jawaharlal Nehru
University, India

Janaki Nair teaches Modern History at the Centre for Historical Studies, Jawaharlal Nehru University, Delhi. Her work has largely focused on



the region of Mysore/ Karnataka, in the colonial and post-colonial periods. Her research interests include

labour and legal history, urban history, feminism and women's history, as well as studies of visual culture. Her books include *Mysore Modern: Rethinking the Region under Princely Rule* (University of Minnesota Press, 2011), *The Promise of the Metropolis: Bangalore's Twentieth Century* (Oxford University Press, 2005), *Miners and Millhands: Work Culture and Politics in Princely Mysore* (Sage Publications, 1998). In addition, she has made a documentary film, *After the Gold* (1997), and curated exhibitions, including *Beladide Noda, Bengaluru Nagara!* (2000) and *Dissensus: Indian Testimonies* (2014). At Minpaku, she will investigate the meaning of 'secular' in two very disparate sites in 19th and 20th century Mysore: moral and religious education in schools, and contests for honours among the mathas (monastic institutions). (August 10, 2017-December 11, 2017)

Fumiyasu Arakawa

Museum Director and Associate Professor, New Mexico State University, USA



Arakawa is currently a museum director at the University Museum and an associate professor of anthropology at New

Mexico State University, US. He is also a research associate with Crow Canyon Archaeological Center (non-profit organization) in Colorado. He obtained his doctoral degree in anthropology from Washington State University. For more than twenty years, his primary interest has been reconstructing cultural trajectories and archaeological

landscapes among the ancestral Pueblos in the Mesa Verde and Mogollon regions of the American Southwest. Since he became a museum director, he has been also interested in 'source community' research using prehistoric pottery recovered from the Mimbres region of southern New Mexico. While at Minpaku he will work with Atsunori Ito to consider the hidden meanings of Mimbres pottery designs and motifs following our collaborative work with Hopi artists. (November 1, 2017-June 30, 2018)

Sara Kuehn

Lecturer, University of Vienna, Germany



Trained as an art historian (PhD in Islamic art and archaeology, Freie Universität Berlin,

2008; MA in Islamic art and archaeology, School of Oriental and African Studies, University of London, 1998; BA in Chinese, Japanese and Korean art and archaeology, International Christian University, Tokyo, 1991) and working on religious symbolism for more than twenty years. Studies religion from a cross-cultural comparative perspective. With a dual background in Islamic and East Asian art histories, combined with a museum career, she specializes in the artistic and religio-cultural relationship between the Islamic world, East and West Asia and Europe and has conducted extensive fieldwork in Central Asia and Southeast Europe. Her current research focuses on religious visual culture in an interreligious perspective, especially on cosmographies and imaginary journeys, hybrid beings, angels and angelology as well as the migration and cross-cultural dimensions of objects, ideas, and images. Her book *The Dragon in Medieval East Christian and Islamic*

Art (Leiden: Brill, 2011) won the 2013 World Prize for the Book of the Year of the Islamic Republic of Iran. (November 6, 2017-January 29, 2018)

Publications

Bulletin of the National Museum of Ethnology 42

Issue 1: Teramura, H. 'Digitization of cultural resources and its utilization method using archaeological information'; Yamanaka, Y. 'Translating material culture: multilingualization of displays at the National Museum of Ethnology, Osaka', and Mekawa, M. 'Australia and its anti-whaling attitude: how people imagine 'Australia' through the whaling controversy'

Senri Ethnological Reports

No.142: Tsukada S. and Kawai H. (eds.) *Current Trends and Issues in the Use of Historical Resources in China*. 327pp.

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.

Available online at: <http://www.minpaku.ac.jp/english/research/activity/publication/periodical/newsletter>

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Signed articles represent views of the authors, not necessarily official views of the National Museum of Ethnology.

© National Museum of Ethnology
2017. ISSN 1341-7959

Printed by
General Department, Mainichi Newspapers