



National
Museum of
Ethnology
Osaka

Number 41
December 2015

MINPAKU
Anthropology Newsletter

Special theme I: Research on Korea at Minpaku

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

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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.

After our museum gallery 'The Culture of the Korean Peninsula' opened in 1983, Koichi Sugiyama took over the second period of joint research from 1987 to 1988. The project name was 'Anthropological Study of Korean Society: A Review of Methodologies', and results were later published in the book *Kankoku Shakai no Bunka Jinruigaku* (in Japanese, Anthropology of Korean Society, Koichi Sugiyama and Tetsuo Sakurai, eds., Koubundou Publishers, 1990).

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

Contents

Special theme I:

Research on Korea at Minpaku

Toshio Asakura Minpaku's Joint Research Projects on Korean Society: History and Accomplishments	1
Myung-Ki Yoo Anthropology of Korea and Minpaku	3
Mun-Woong Lee On the Korean Collection of Minpaku	5
Jingi Cheon Toshio Asakura, He is More Korean than the Native.....	6

Special theme II:

Research on India at Minpaku

Yoshio Sugimoto Twenty Years of Indian Films at Minpaku	7
Shanmugam Pillai Subbiah Location of Temples: Exploring the Ecology of Place and Space ...	8
Madhavi Kolhatkar The Exhibits on India in Minpaku	10
Aarti Kawlra India-Japan, Sari-Kimono: Metaphors, Affinities and Aesthetic	11

Exhibition.....	13
Conferences.....	13
Information.....	14
New Staff.....	15
Visiting Scholars.....	15
Publications.....	16

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 NANUM 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).

by Japanese anthropologists. Mutsuhiko Shima took a leading role in these projects of the third and fourth periods. Another international symposium was held in 1993, and Shima and Roger L. Janelli coedited *The Anthropology of Korea: East Asian Perspectives* (SES 49, 1998). A result of the fourth period project was the publication of *Henbo suru Kankoku Shakai: 1970-80 nendai no Jinruigakuteki Chosa no Genba kara* (in Japanese, Changing Korean Society: Anthropological Views from the Field in the 1970s and 1980s, Mutsuhiko Shima and Toshio Asakura, eds., Daiichi-Shobo, 1998).

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).

Our seventh period project was titled 'Anthropology of Korean Society: New Aspects in the Process of Globalization' (2003-2005). The research focus shifted to the world of overseas Koreans. It was

supported by Grants-in-Aid for Scientific Research (Foundational Research B) from the Ministry of Education, Culture, Sports, Science and Technology from 2003 to 2006 under the title of 'Overseas Koreans in the Era of Globalization: Struggle and Adaptation in the Host Society'. Important results of this project include: *Korea in Globalization: Dynamic Intertwining of the Domestic and the Overseas* (SER 69, 2007) and 'Featured article: How overseas Koreans make a living' (in Japanese, *Minpaku Tsushin* 118). In 2009-2012, a further Grants-in-Aid for Scientific Research (Foundational Research B) supported a further project titled 'An Anthropological Study of Korean Networks in East Asia'. On December 26 and 27, 2010, Minpaku hosted an international symposium on the 'Korean Network in East Asia', which led to publication of a book in Korean titled *Han-mirjok Haeweidongpo wui Hyunjuso* (The Present Address of Overseas Koreans, Hakyoun Publisher, 2012).

The eighth period (2006-2008) featured a joint research project titled 'A Reexamination of Anthropological Studies of Korean Society: Establishing a New Research Partnership between Japan and Korea'. On November 14, 2008, members of the project presented papers in a session 'Doing Anthropology of Korea in Contemporary Japan' at the 50th Anniversary International Meeting of the Korean Society for Cultural Anthropology (Culture and Anthropology in the Age of Super-Competition). On November 21, 2009, an international symposium titled 'Japan Seen by Korean Anthropologists' took place at Miyazaki Municipal University as part of a bilateral program for joint research projects/seminars (2008-2009). This program, titled 'Examination and Prospects of Korean Studies in Anthropology', was sponsored by Japan Society for the Promotion of Science (JSPS).

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 2015 '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.



Participants of the joint research project seminar 'A Reexamination of Anthropological Studies of Korean Society', at the Japanese Garden, Expo '70 Commemorative Park, March, 2007

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 Jukun 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, Kilsung Choe, Abito Ito, Mutsuhiko Shima, Michio Suenari), and Korea (Kwang-ok Kim, Dawn-hee Yim, Myung-ki 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 career began with an interest in the basic structure of social organizations in Korea, then extended to studies of basic structural influences on the process of globalization in Korea. 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 there had been a survey on rural sanitation by a group of Japanese at Kang's home town of Ulsan in 1936. Perhaps the Minpaku collection was related to the survey.

Returning from the visit to Minpaku, I figured out the nature of the Ulsan collection. The survey of 1936 had been carried out by a group of medical students from Tokyo Imperial

University and sponsored by Keizo Shibusawa (founder of the Attic Museum). He had also been the financial sponsor of Kang and the leader of the survey team, Eung-sok Choe, for their study in Japan from high school and through studies at Tokyo Imperial University. Choe was two years junior to Kang at the prestigious Ikko high school of Tokyo, and 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, Shibusawa suggested going to Kang's home town, since the latter was already in the field.

During the sanitation survey, Shibusawa 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 Shibusawa'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 Shibusawa 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

Lee is a professor emeritus of anthropology, Seoul National University, Korea. Returning home from his study in USA, he taught at Seoul National University from 1977 until his retirement in 2006. His experiences with museums include work as a research associate at the Smithsonian National Museum of Natural History, Washington, DC (1971-1972) and as visiting professor at Minpaku (1987-1988). He also served as president of the Cultural Anthropology Association of Korea (1990-1994). He has been particularly interested in the fields of culture change, material culture and technology, and visual anthropology. Since retirement, he concentrates his efforts on conveying the world of 'natural farming' to the public and revealing the deterioration of human living conditions in modern civilization, and particularly the problem of unwanted chemicals entering the human body through food production with chemical fertilizers, insecticides and herbicides.

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

Cheon is Director General, National Folk Museum of Korea. His research themes include Korean folk culture, human animal culture, and museum studies. Recent publications include Code of Twelve Animals that Reads Fate (in Korean, Seoul National University Press, 2008), and A Folkloric Study on the Symbolic System of the Oriental Zodiac (in Korean, Minsokwon, 2003).

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



The opening ceremony of joint exhibition 'Arirang: The Soul of Korea' held at Minpaku (at left: author and Ken'ichi Sudo, Director-General of Minpaku), May 1, 2013

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 'Raja' (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

Sugimoto is a professor of the Department of Cultural Research at Minpaku. Specializing in the social anthropology of South Asian society, he has conducted research among Sinhalese in Highland Sri Lanka and Tamils in Tamilnadu, South India. His current interests are Christianity and popular culture in the context of nationalism, and social change in Tamilnadu. His publications include Indo Eiga eno Shotaijo (in Japanese, An Introduction to Indian Cinema, Seikyusha, 2002), and Surilanka de Unmei Ronja ni Naru (in Japanese, Becoming a Fatalist in Sri Lanka, Rinsen Shoten, 2015).

'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' (Fig, 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 Fujii's help in adding subtitles to 'Fandry' and 'Kanchiwaram', while enduring every hardship, and Kyoko Dan's unsparing support for our film festivals over more than fifteen years.

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 Kwansai 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 conflicts 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

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 Krishnadevaraya University, 2009), and The Indian Ocean Tsunami; The Global Response to a Natural Disaster (co-editor, The University Press of Kentucky, 2011).

uncertainties and anxieties with the advent of uneven economic growth, uninterrupted traditions of belief in gods, accelerated growth in transport and communication networks, and Media Revolution in terms of television, FM radio, and investigative journalism in the last three decades or so have altogether been drastically redefining temple spaces of the villages.

Temple spaces have been rejuvenated, reinvented and restored, added to, and contested and negotiated. Unlike earlier times when rulers and

traders constructed the temple spaces, in the current days of farming and technology revolution, even the poor individual or community may take initiatives in building temples. With temple spaces becoming more articulated and active, social cleavages too become more explicit or visible among rural folks. Religious conversions and the building of churches and mosques are notable, especially among the socially-suppressed communities of the villages.

The Exhibits on India in Minpaku

Madhavi Kolhatkar

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

Kolhatkar has continued working in the Sanskrit Dictionary Department of Deccan College even after her retirement in 2010. She has published nine titles, the last being Buddhist Fire Ritual in Japan (jointly with Musashi Tachikawa, Vajra Books, 2013). Among many articles and reviews in English, Marathi and Sanskrit are 'Lakṣmī: originally a branded animal', 'Asūnyaśayanavratā: Vatasāvitrī for men', 'Vāmanaḥ Kasmāt, Vāmayateḥ', 'Jaiminiyabrāhmaṇa, pseudocycsis and homosexuality', 'On the word Udāsthita in Arthashastra', and 'Some problems in the translation of the Buddhist and Jaina texts'.

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 ladles, 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 real, working one imported from India. A photo, a life-size cut out of the famous south Indian actor Rajanikanth, was seated in it as the driver. There was 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 sivaa 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 Maṇḍala 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 Maṇḍala exhibition.

Maṇḍala is a drawing of the gathering of deities. There is one main deity in the middle of a circle surrounded by various others. The maṇḍala 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 maṇḍala, as big as a small room, was constructed and everything regarding maṇḍala was well explained through it. There were photographs of diverse maṇḍalas. A computer wallpaper was created using the photo of a maṇḍala, and circulated among the staff of Minpaku. The exhibition travelled around Japan to enable people to understand maṇḍala. A nice catalogue of pictures of maṇḍalas 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



The author giving an explanation in her office, Deccan College, Pune, Maharashtra, India (Sugimoto, 2011)

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:

*Amantram akṣaram nāsti nāsti
mūlam anauṣadham /
ayogyah puruṣo nāsti yojakas tatra
durlabhah //*

'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

Kawra 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. Feng 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).

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



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)

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.

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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 (SSSL4)

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, socialities, 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 Cultura 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

Shuheï 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, ethno-musicologist, 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 Kingdom of Cambodia, in the Class of *Commander*, and in 2014, the Medal of the Order of Muni Isvarabarna (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

Issue 1: S. Hidaka, 'A study of rescue projects for tangible cultural properties at times of large-scale disasters: I look back on the rescue operations of the Great East Japan Earthquake'; Special Issue: B. Guarné and S. Yamashita, 'Introduction. Japan in Global circulation: Transnational migration and multicultural politics'; M. Kudo, 'Transnational families in a global circulation context: The case of cross-border marriages between Japanese women and Pakistani migrants'; T. Uchio, 'Micro-politics of identity in a multicultural Japan: The use of

Western colonial heritages among Japanese Filipino children (JFC)'; H-j. Chung, 'Transnational labor migration in Japan: The case of Korean nightclub hostesses in Osaka'; K. Sasaki, 'A ruptured circuit: The economic crisis and the breakdown of the *dekassegui* migration system'; and G.S. Roberts, 'Commentary. Japan in global circulation: Transnational migration and multicultural politics'. M. Tanaka, 'A study of the media in the public sphere in Africa: The case of call in radio shows in modern Benin'.

Issue 2: Special Issue 'Madam Blavatsky's Tibet': Y. Sugimoto, 'Introduction: Madam Blavatsky's Tibet'; T. Inoue, 'Kalmyk Steppe leads to Tibet: On Kalmyk buddhism of the Russian Empire in the first half of the 19th century'; S. Takahashi, 'A little flower in Buddha's world: A representation of Kalmyk Buddhism portrayed in Elena Gan's "Utballa"'; Y. Komoto, 'Image of Tibet in modern Japan and the West', and Y. Sugimoto, 'The great game and occultism: A genealogical anthropological study'. T. Yamamoto, 'The changing forms of lyrics: A case study of lyric writing practice by Tibetan pop singers in Tibetan refugee society', and M. Fukuoka, 'Reinterpretation of the Ramayana in Indonesia: A consideration of the comic works of R.A. Kosasih'.

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.

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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.

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

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2015. ISSN 1341-7959

Printed by Nakanishi Printing Co., Ltd