National Museum of Ethnology Osaka

Number 49
December 2019

MINPAKU Anthropology Newsletter

www.minpaku.ac.jp

Special Research Project

In this issue of the Newsletter, four authors introduce a project exploring the potentials of performing arts to foster amicable or convivial relationships in the world. The first author, Y. Terada, leads this international, collaborative project and invited participants to contribute here (Editor).

Performing Arts and Conviviality

Yoshitaka Terada

National Museum of Ethnology

With the world-wide resurgence of racism, sexism and xenophobia, harmonious coexistence is one of the most urgent and challenging issues we need to address today. How can people of diverse social and cultural backgrounds, political ideologies and religious faiths live together with mutual respect and empathy? Disciplines such as peace studies, conflict studies and anthropology have contributed significantly to understanding of the nature of human conflict and peacebuilding. However, the potentials of performing arts to help attain an amicable world have been relatively unexplored in previous studies. Here at the Minpaku, a three-year special research project *Performing Arts and Conviviality* was launched in April, 2018, to explore these potentials.

Coexistence can be divided into two types: passive and active. The former refers to the state in which tangible forms of discrimination may not be apparent but aversion and prejudice continue to exist between groups and individuals. In passive coexistence, a xenophobic tendency and indifference to others can be a perilous hotbed for more tangible forms of discrimination and oppression. In active coexistence, differences are not only mutually tolerated but are respected and celebrated. In this project we call this type of coexistence 'conviviality'. While dictionary definitions have connotations of the fun, boisterous, and ceremonial, the term has been used in social and humanistic disciplines more specifically to explore "a mode of sociality that is fundamentally concerned with ways of living with difference" (Gilroy 2006, *Postcolonial Melancholia,* Columbia University Press) or, "under what conditions people constructively create modes of togetherness" (Nowicka and Vertovec 2014, Comparing convivialities: Dreams and realities of living-with-difference, *European Journal of Cultural Studies* 17).

This project aims to explore the roles of performing arts in achieving conviviality by examining the conditions in which they can be effective. The term "performing arts" here subsumes a wide range of artistic (and inevitably social) activities executed on and through bodies, including music, dance, theater, as well as street performance and museum installation. The fundamental assumption of the project is that performing arts are capable of affecting human senses and emotions so deeply that they generate experiences decisively distinct from those provided by visual- and text-oriented perceptions and cognition.

It is generally believed that performing arts have power to unite, harmonize and heal

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Muttram, a student drumming group, performing at the University of Madras (photo by Gopalan Ravindran, Chennai, India, 2018)

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people, but this assumption needs to be examined carefully as they also have been used to divide (e.g. the music and theater of extreme nationalism), to intimidate (e.g. military music), or more directly to hurt people (e.g. music torture). This project seeks to explore and identify the frameworks and conditions in which performing arts can be effective in creating conviviality by cross-examining case studies undertaken in diverse situations.

Humans are commonly grouped on the basis of attributes such as ethnicity, religion, language, political conviction, economic position, age, gender and sexuality, regardless of the perceived groups' size and geographical area. Social power tends to be distributed unequally among groups divided in these ways. The culture and history of marginalized groups (usually minorities) are often excluded from representation in the nation or area they inhabit, in education, government policy and mass media.

Previous case studies of minority communities have examined their use of performing arts to reclaim the past and protest social injustice. While community-based projects are important for securing heritage, resisting assimilation, or creating new in-between or composite identities based on lived experiences, they less frequently influence the majority's gut-level perceptions of the minority.

There have been attempts to explore the potential of performing arts to ameliorate emotionally-charged social schisms. To give one example, Gopalan Ravindran, a professor of communication and journalism at the University of Madras in South India has appropriated *tappattam*, a genre of drumming and dancing, to bridge in a persistent caste-based social division. The genre was created using the funeral drums played by stigmatized *dalit* (formerly known as "untouchable") people who have suffered severe discrimination and violence, and has quickly become a political symbol of their struggle against oppression. Ravindran formed an inter-caste student group of *tappattam* on the university campus. High-caste members often met stiff opposition from their family members who consider the drum ritually impure. Yet over time their performances have changed the attitudes of some family members. The group has also performed at venues outside the university campus, including a high-caste neighborhood that has been particularly intolerant toward lower castes and *dalit* people. While this "daring" act drew criticism and caused some friction, it also led some people to rethink caste relations in a different light. While it may be uncommon for performing arts to engender an immediate shift towards conviviality, their potential to induce positive changes should not be overlooked.

Conviviality is not a concept restricted to the minority-majority relationship alone. People can also be

divided by generation, gender/sexuality and political ideologies or affiliation. In my own work on Japanese minority communities, for example, I found that unspoken or unspeakable memories and emotions of an older generation can be shared through performing arts with succeeding generations, not so much as a text-based knowledge but primarily as an embodied understanding and emotion.

For this research project, we assembled a group of researchers and social activists who have been deeply engaged in local community-based projects, with a passion for human rights and conviviality. To provide an occasion for cross-cultural examination and collective reflection on the topic, we are preparing an international symposium scheduled for March 19–22, 2020, at Minpaku. Thirteen speakers from six countries (Brazil, India, Japan, Malaysia, Norway, and the USA) will be invited, including the four authors contributing essays to this *Newsletter* issue. Apart from paper and film presentations, the symposium will also include a public performance by *Kizuna* ("bond" or "relationship"), a *taiko* (Japanese drumming) group established in the *buraku* minority community in Osaka, and whose activities are tuned to human rights and inter-community collaboration.

It is my ultimate wish that the project will raise awareness of the potentials of performing arts to enhance social harmony and promote cooperation between research institutions, NGOs and local communities, deepen our knowledge of conviviality, and energize efforts for active coexistence.

Japanese drumming group Kizuna at the UK Taiko festival (photo by So Sonmi, Exeter, UK, 2015)

Musical Conviviality in the otto & orabu Ensemble

Mia Nakamura
Kyushu University

It is generally thought that music requires musical skills; you must acquire "musicality" through musical training in order to perform music. However, recent development of community music therapy suggests this view is misleading. Musicality, which was once defined "as a special ability or talent for music which some people have and some have not," now ought to be understood "as a general human capacity for musical expression and experience" (Brynjulf Stige, 2002, *Culture Centered Music Therapy*. Barcelona Publishers). Musicality is more a matter of human communication.

Even "music" is now defined differently. Music is not merely a matter of sound but also of creative process and activity, as the newly coined term "musicking" (or spelled differently, "musicing") has demonstrated. This new view of music has opened up the possibility that music activities are not for special

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people but everyone, whether s/he has talent or physical/mental disability. Now the issue of music activities for diverse people is not musicality but how they can achieve musical conviviality.

The music ensemble *otto & orabu* may be a pioneer for achieving such conviviality. It is an ensemble for persons with disabilities and support staff at the facility called *Shobu Gakuen* (Shobu School) in Kagoshima prefecture. Slightly misaligned sounds of South-East Asian percussive instruments played by the persons with disabilities, and the shouting of the facility staff are blended with familiar Western musical instruments' melodies and rhythms, creating a unique "convivial" music experience. The ensemble is led by Shin Fukumori, social welfare worker and the Dean of *Shobu Gakuen*. He was a rugby player in college and has never received formal training to be a musician. But he is a genuine conductor who facilitates the diverse members of the ensemble magnificently, producing unique musical works.

The name *otto & orabu* manifests their ideal. The first part, *otto*, refers to instrumental music performed by persons with disabilities and facility staff. Activities under this name began in 2000. *Oto* with one "t" means a sound in standard Japanese. *Otto* with two "t"s, a coined word, represents a misalignment of sounds. In the *otto* ensemble, it is essential to play music in a slightly misaligned manner. When the staff play music in an orderly manner, Fukumori tells them not to do so—instead following the users' manner. The musically trained staff repeatedly complain that it is difficult to play as the users do because they play so genuinely and spontaneously. When the staff try to imitate, it always seems unnatural.

The second part, *orabu*, was added in 2004. It is a kind of chorus by a group that does not sing but shouts. *"Orabu"* means shouting in the Kagoshima dialect. In the *orabu* chorus, it is essential to shout as if one is breaking out of the ordinary shell. Here again, the users' performance is a model. In the facility, those who have disabilities are called "users." Hereafter, this article utilizes the same term. It is really challenging for the staff to break through their own barriers, which have been built up through the "normal" socialization process of growing up. But Fukumori encourages them to break out and the staff keep trying and trying their best.

Shobu Gakuen was founded as a facility for mentally handicapped people in 1973. It was originally a place where disabled people labored at repetitive tasks. However, they began to engage in woodworking, ceramic art, dyeing, textiles, needlework, and Japanese paper making from 1985, as the policy of the facility changed. Artistic activities such as painting, figurative art, embroidery, and music also started around 1995. *Shobu Gakuen* is now a center for self-reliance support, cultural creation, and community interaction. About 150 people with developmental disabilities use the facility, and 90 facility staff work on its beautiful campus.

The otto & orabu ensemble has unique creative characteristics. First of all, the musical standard is not set by

otto & orabu (photo courtesy of Shobu Gakuen, Kagoshima)

otto & orabu
(photo courtesy of Shobu Gakuen, Kagoshima)

the staff, usually considered "normal"; instead, the standard is set by the users, usually deemed as "abnormal." In a conventional music group, the users' performance would never be quite right, and they would not enjoy playing music naively and genuinely. However, in *otto & orabu,* the staff are challenged to perform music, breaking their mental barriers and becoming their own naked selves. The resource of musical creativity resides in their genuineness and spontaneity, rather than sophistication and formality.

Second, their way of composing a piece is democratic and process oriented. Although the original idea may come from Fukumori, it keeps developing through interactions between him and the members, including the users. If the users feel uneasy, they do not follow his idea; instead, playing their own way. In this respect, Fukumori is also challenged. A composition develops intersubjectively and the process never ends.

Nonetheless, the musical pieces of *otto & orabu* are very much structured and well elaborated. There is also a certain consistency in its quality and taste. In fact, Fukumori is sometimes criticized for doing too much work and for the *otto & orabu* being too much controlled by him. This may be true in some sense. But Fukumori and other staff think that it is inevitable because unless they edit to some extent, the work would not be enjoyable for the audience. Particularly, if the quality of the performance is low, it will not entertain the audience, and the performers might be stigmatized for having disabilities. For this reason, Fukumori's facilitation occasionally becomes less democratic but more artistic and even somewhat dogmatic.

In other words, the music of *otto & orabu* has two sides: one for performers and another for the audience. In the case of musical performance by persons with disabilities, it has to be enjoyable for themselves. Once it becomes a public concert, however, the musical representation must have certain qualities that are also enjoyable for the audience. Although it is ideal that both parties can enjoy a musical work, the interests of the two are often incompatible.

The relationship between the staff and the users is quite equal in *Shobu Gakuen*. When the users behave in an "abnormal" way, the staffs' sense of normality is always contested: it may be normal in the users' standard; and the standard in our society might be wrong. This is the philosophy of the Director, Fukumori. However, he understands that the users need the staff' support. This positive compromise reflects his attitude toward the music of *otto & orabu*. The creativity of *otto & orabu* resides both in genuine and spontaneous attitudes in the performance and the structured narrative in the representational framework.

As discussed, the musical cocreation in *otto & orabu* is interfaced with the ideals of social inclusion, where diverse people take advantage for their own purposes, while "what is normal" is continually negotiated. It promotes musical conviviality, which can encourage positive mutual relationships among diverse people in the world generally.

Musicking for Conviviality, Solidarity and Peacebuilding

Olivier Urbain
Min-On Music Research Institute

MOMRI Panel Discussion on "Musicking and Identities," June 3, 2016, in Tokyo (Akaike, 2016)

Musicking is often used to generate conviviality, and also solidarity. In simple terms, "conviviality" is rather warm and fun, whereas "solidarity" is more strategic and serious. When musicking produces both conviviality and solidarity, it can enhance peacebuilding. Of course, conviviality can sometimes be meaningful in itself, and solidarity can often be joyful.

The Min-On Music Research Institute (MOMRI) was established in 2014 in Tokyo in order to "pursue a multidisciplinary investigation of the potential application of music in peacebuilding activities," in short, "music in peacebuilding." Established in 1963, *Min-On* is the largest concert organization in Japan, whose name could be translated as "music of/by/for the people." Our institute promotes solidarity and conviviality by exploring various aspects of "music in peacebuilding" in the contexts of research, education and activism.

Our goal is to develop the methodology, purposes and connections of a network focusing on "music in peacebuilding". The Institute serves as a hub for the exchange of resources, contacts and opportunities. We organize conferences (on-site and by video) and workshops, we release publications, develop networks, and all these activities require and generate both solidarity and conviviality: solidarity among researchers, educators, musicians and activists who have similar strategic purposes, and also conviviality among all participants. For instance, the first academic book on the topic, *Music and Conflict Transformation: Harmonies and Dissonance in Geopolitics* (IB Tauris, 2008), was one of the earliest results of our research, and was based on a multidisciplinary and worldwide collaboration. Our series on *Keywords for Music in Peacebuilding* offers a space for academic presentation of crucial concepts used in this emerging field. Our first issue (2018) was hosted by the journal *Music and Arts in Action* and included articles on trust, dialogue, emotions, indigeneity, violence, harmony and community music. For each keyword we invited well-known researchers to share their findings in order to generate dialogues, exchanges, and joint explorations of these rich and complex concepts. Beyond knowledge generation and publication, the goal of our academic activities is to encourage and enhance conviviality and solidarity among peacebuilding scholars and practitioners.

As a contribution to Minpaku's *Performing Arts and Conviviality* project, MOMRI is conducting a pilot research project on the activities of an

alternative high school for dropouts that uses rock and pop music as the main educational tool to help students return to school and graduate within three years. They learn musical skills and study regular subject classes. According to our research results so far, it seems that the conviviality and solidarity generated by musical components of the curriculum is a major factor allowing students to succeed in the regular subjects. Their self-esteem and social skills have been damaged by previous negative experiences, and it is through a healthy dose of constructive human relations that they regain confidence and effective relationality. The school is called C&S, which means *Creativity* & *Sociability*, and the founding principles are based on the assumption that musicking will allow each student's creativity to blossom, and will naturally enhance their sociability.

In the context of Minpaku's *Performing Arts and Conviviality* project, MOMRI will investigate several aspects of this case, and contribute presentations, panel discussions and performances at the March 2020 conference. In order to highlight the experience of ordinary people, students and staff from the C&S Music School will be invited to Osaka to offer testimonies and perform original music to illustrate how musicking can concretely enhance conviviality.

This will be the starting point of a collaborative research project exploring important questions regarding musicking and conviviality, such as:

- What aspects of the school's educational practice enhance conviviality? (According to interviews and surveys of current students, parents, staff, teachers, administrators and graduates).

- Other than musical education and activities, are there non-musical aspects that strongly enhance conviviality? For instance: the inclusion of the parents in the educational process, the anti-bullying policy, or the respect for students' originality, creativity and personality?

- Why has the school chosen rock and pop music, instead of, say, Japanese traditional music, Western classical music, or any other type of music?

- Do different musical genres allow adolescents to experience different levels of conviviality, and in which cultural and social contexts? Are there special functions played by rock and pop in contemporary Japanese society?

- After 20 years of producing graduates, has the school found a formula that increases conviviality more effectively than mainstream education in Japan? How can we describe this formula, and can it be exported to other schools and institutions?

These are only a few of the many questions we hope to explore in the framework of Minpaku's P*erforming Arts and Conviviality* project.

In our research concerning "peacebuilding" itself, we came across Fuyuki Kurasawa's book *The Work of Global Justice: Human Rights as Practices* (2007). The author places the actual "Work" of millions of people for global justice at the center of a conceptual triangle that includes normative human rights (ideals, principles and ethical standards), institutional human rights provided by, for example, the United Nations and the International Criminal Court (the institutions that "give teeth" to these ideals), and the Work (the actual activities of millions of people who implement these ideals in actual

MOMRI Annual Conference on "Musicking, Human Rights and Inclusion," October 6, 2018 in Tokyo (Nishiba, 2018)

Olivier Urbain, PhD, is the director of the Min-On Music Research Institute (MOMRI, Tokyo), which focuses on the application of Music in Peacebuilding. A pioneer in this emerging field, he is the editor of the first book on the topic, *Music and Conflict Transformation* (2008), as well as co-editor of *Music and Solidarity* (2011) and *Music, Power and Liberty* (2016). He is co-editor of the series "Keywords for Music in Peacebuilding" hosted by the journal *Music and Arts in Action*. He has been a Visiting Research Professor at Queen's University, Belfast, since 2015.

practice, individually and in groups of various sizes, such as the World Social Forum, NGOs, civil society organizations for human rights, and many others). He divides the huge amount of interactions constituting the Work into five modes that are very useful in our research on music in peacebuilding. It is sometimes challenging to imagine concrete examples of "music in peacebuilding," but these five categories or modes make the task more manageable. The first three are bearing witness (e.g. playing on pianos that survived the atomic bombings of Hiroshima and Nagasaki, called *Hibaku Piano*), reconciliation (the drumming group Ingoma Nshya established in 2004 by women who survived the 1994 genocide in Rwanda), and foresight (DJ Shadow's video "Nobody Speak," giving us a glimpse of what kind of dysfunctional place the UN General Assembly might become; if we do not like this future, we can take action now to avoid it). The last two are aid (e.g. Queen and many other groups and artists contributing to Live Aid), and solidarity (e.g. Pete Seeger's ability to get people to sing together, even if only for the duration of a song). Solidarity, more than just one of the five modes of the Work, is the glue that allows all other activities to function more smoothly. I would argue that adding conviviality makes the Work even more effective.

Singing together, joining a drumming circle, dancing along with tens of thousands of people in a festival, and various other musicking activities, can generate solidarity and conviviality when they reflect or are designed with appropriate intentions, effective interactions and skills, and thorough understanding of context. Research, education and activism that involve musicking can enhance the potential of "humanly organized sounds" (John Blacking) to let solidarity and conviviality emerge. In a world dominated by corporate profiteering and social division, confusion and mistrust—musicking for conviviality and solidarity, on local to planetary scales, might offer an alternative, and hopefully healthier, mode of globalization.

Lecture-Concert on "The Potential of Music in Peacebuilding," co-organized by the Festival Les Inattendues, Min-On and MOMRI on August 30, 2019, in Tournai, Belgium (Saleh Al-Solaimy, 2019)

Intention, Connection, and Convivéncia

Deborah Wong
University of California, Riverside

The symposium *Performing Arts and Conviviality* will be held at Minpaku in March 2020, and I would like to offer some preliminary thoughts on the critical configuration behind it. "Conviviality" is not a word often used by music scholars, and we hope our symposium topic will generate useful new theoretical terms. We will address coexistence that is intentional, not accidental or coincidental, in which the people who connect across difference

are aware of what's at stake and know it will take an effort to understand one another. The symposium will address how such relationships are neither coerced nor naïve. Yoshitaka Terada coined the phrase "active coexistence" to contrast with "passive coexistence," in which, as he puts it, "discrimination is not apparent," perhaps because it is disallowed by law, yet "aversion and prejudice continue between the groups concerned." Active coexistence takes work.

This emphasis is both important and the subject of considerable attention in peace studies. As Olivier Urbain has written, peace is not just the absence of war but is a dynamic system. His active description of peace gets to the heart of the intentional relationships that we will explore in the symposium. Peace isn't just a thing left over once war is gone, and "conviviality" isn't the simple absence of conflict. "Active conviviality" suggests intent, purpose, and a goal beyond harmoniousness for its own sake.

Music and performance are often key modalities for cultural encounter and change. We want to know more about the strategies and models developed through music and musicking that can point the way toward ideal, productive relationships in a world full of difference, whether ethnicity, religion, gender, sexual orientation, class, or more.

An important question follows: which comes first, the music, or the social need for peace and connection? It is one thing to aim for agreement but allowing and inviting difference is another thing entirely. Allowing difference is one of the key characteristics of active conviviality. As Felicity Laurence writes, "We can be solidaric towards and with 'another' person who is *allowed to be different*, but who still has the right to *be*, and to flourish." I note Laurence's use of the word "solidaric," which is a real word in English though not common: she reaches towards active terms for solidarity by using that adjective. Is there a word for 'allowing difference', or an active verb for 'doing solidarity'? If not, we need them. Being able to say something is necessary before being able to conceptualize something, and thus being able to do that thing.

But how do musicians offer processes that constitute active conviviality? This above all is what ethnomusicology brings to the table. Ethnomusicologists have already theorized music as a constructive act of making, understanding, and creating third spaces where things that don't yet exist can be articulated. Ethnomusicologists have already theorized music extensively as not merely ornamental, nor merely reflective, nor merely symbolic of, nor conceived as somehow 'outside' the act of understanding. The core question of our symposium is when and how music constructs conviviality, actively.

Let me offer a case study from my current research on solidarity, affiliation, and collective co-creation in Los Angeles. Japanese American activist Nobuko Miyamoto and the members of the East LA band Quetzal have worked together for about a decade, and in 2013 they conceived a project designed to bring together the adjacent neighborhoods of Little Tokyo and Boyle Heights in ways that would activate Japanese American and Chicanx practices of convening. They wanted to create a zone of possibility for shared struggles around urban gentrification, so they wrote a song that combined *son jarocho* and contemporary Japanese American *bon-odori* themes, and they organized an event in which those communities would convene to learn and perform the song and dance. They titled it FandangObon – *fandango*, a Mexican cultural convening method focused on the *son jarocho* music and dance tradition, and *Obon*, the Japanese and Japanese American ritual observance that features *bon-odori*, large circle dances focused on ancestors and the departed. This Japanese American/Chicanx collaboration between respected activist musicians who are well-known cultural leaders has become an annual event, held in Little Tokyo every October, a few weeks before *Día de Muertos*. It is based on vibrant similarities between the contemporary *son jarocho* movement and the post-WW2 efflorescence of Japanese American summer ritual dance. Miyamoto and Quetzal carefully created new connections between the two communities by deploying the social aesthetics of *son jarocho* and *bon-*

Flyer from the first annual FandangObon in 2013

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odori, learning one another's music and participatory dances in shared spaces while respecting and acknowledging their differences.

How and why do these cultural workers activate the arts to work for, with, and beyond their own communities? Quetzal talks about *convivéncia*, which is an ideal and achievable state of community well-being that is generated collectively by calling for and imagining political, economic, and social justice. *Convivéncia* emerges from sharing. It is the aim of *fandango* and a core social aesthetic. The music and dance create it – or rather, the music and dance of *fandango* is already based on these terms and participating in *fandango* thus generates its principles for its participants. *Bon-odori* similarly is based on and creates shared principles for community through huge circles of unison dancing. Nobuko Miyamoto articulated the "core principles" of the FandangObon project like this:

> At the heart of it is the participatory arts traditions and using our creative practices as an organizing principle to share and find commonalities across cultural boundaries and grow relationships. Remember, it was all sparked with the creation of one song that was a conversation between our two traditions and communities. Every meeting, every workshop has a creative process as part of it, whether it's collective songwriting, or dance making, or personal story sharing. Also the circle connecting us to ancestors and traditional environmental knowledge which we are using in a 21st century context. We are using the old to create the new.

Mark Slobin's 1993 book *Subcultural Sounds: Micromusics of the West* offered theoretical frameworks for the kinds of interactions at the center of our symposium topic. His attention to "affinity" is especially useful to our symposium topic. He posits that connections through affinity can lead to new kinds of belonging and even "affinity intercultures." One of the reasons that Slobin's book remains theoretically important is his approach to thinking across different levels of music as a social activity. He offers three rubrics that are useful to us:

> (1) the sphere of the individual, a one-person group with an intense inner aesthetic life that draws on any and all available sources; (2) the charmed circle of the affinity group, a jointly imagined world that arises from a set of separate strivings temporarily fused at a moment of common musical purpose; (3) the overlapping, intersecting planes of multiple group activities that may range across a wide scale of magnitude, ideology, and audience.

Importantly, activist models for affinity are fairly different. They focus not on the arrival at agreement but instead on respectful ways to get there. They note that ideas about cultural affinity are often based in cultural bias and ethnocentrism. Activists generally focus more on allyship than on affinities: rather than starting with attraction or admiration, the first question is usually, why do we need a relationship? What are our respective needs, and how will both be served? Rather than assuming closeness, allyship assumes difference, and much of the critical effort goes first into understanding difference rather than citing sameness. It is acknowledged that allyship is usually a long process, rife with problems and

Lead musicians and dancers for FandangObon, including Nobuko Miyamoto and Quetzal Flores (photo by June Kaewsith)

misunderstandings along the way. Allyship is especially important for articulating the role that dominant group members play in movements led by minority groups, e.g., White allies doing antiracist work, and straight allies standing with LGBTQ communities. Affinities and allyship thus represent very different conceptual models for relationships.

One of my most driving questions is where models for active musical conviviality come from. Whose models? I focus on how activist performers and musicians create allyship. In my presentation for the symposium, I will address the now-seven-year-old community experiment of FandangObon in more depth and detail, including its new focus on the detention camps on the US-Mexico border and their parallels with the WW2 Japanese American incarceration. For now, as I prepare for the symposium in March 2020, I ask these questions: What range of critical models do we need to understand how music can build active coexistence? What terminology will be useful? How can we draw from both conflict studies and peace studies? How do music and performance offer special models for better relationships in a world full of struggle and conflict?

Exhibitions

Exploring 50 Years of Livelihood and Landscape Change in Wadi Fatima, Saudi Arabia: Ethnographic Collections of Motoko Katakura, a Japanese Female Cultural Anthropologist

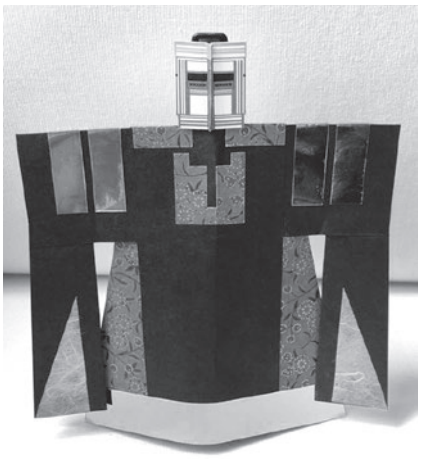
Thematic Exhibition
June 6 – Sept. 10, 2019

Minpaku Associates workshop making a miniature of traditional women's best outerwear for special occasions in Saudi Arabia (Nawata, 2019)

The exhibition examined the 50 years of livelihood and landscape changes experienced by people living in arid land oases in the Arabian Peninsula. Wadi Fatima is an attractive oasis in western Saudi Arabia blessed with water and green vegetation. In the late 1960s, a period of rapid social change, the Japanese female cultural anthropologist (Professor Emeritus, National Museum of Ethnology), Motoko Katakura (1937–2013), conducted intensive field surveys over a period of more than two years, an endeavor that seemed impossible at the time. Through her encounters with "veiled" women, she realized that the women were uncomfortable with "being seen" but enjoyed "seeing" on their own initiative. The exhibition traced 50 years of change, particularly in women's livelihoods, focusing on unique material cultures, and was based on Katakura's valuable ethnographic collections of photos, maps and other materials, as well as the results from our follow-up studies half a century later. The exhibits offered an insight into the environmental and social changes affecting the daily life of women in Saudi Arabia.

The first section of the exhibition introduced the geographical characteristics of the Wadi Fatima area and summarized the ethnographic works of Motoko Katakura, while the second section illustrated changes in the landscape and physical characteristics of the inner/outer and private/public living environments of both local men and women. The third section displayed the colorful costumes of women made from recycled materials, and traced the revival of costumes among women, changes in their jewelry, and the continuing use of cosmetics. The fourth section highlighted local knowledge on subsistence, daily life, and education, focusing on fetching water, making coffee, weaving mats, and offering hospitality. The final section shed light on the personal life histories of women and new relationship-building for the future.

Attractive and valuable ethnographic photos were displayed only when we had signed permission from the subject person or his/her family members in the Wadi Fatima area. The exhibition was also a conclusion of academic research and discussion conducted for the DiPLAS project (building a platform of digital archives of photos), Info-Forum Museum for Cultural Resources of the World, and the NIHU Area Studies Projects for Modern Middle East.



Completed model (Nawata, 2019)

We organized three gallery talks, three seminars, and one lecture with the Museum, and three workshops with Minpaku Associates. The workshops offered chances for visitors to make a miniature of traditional women's best outerwear for special occasions. A month later, one participant showed us her additional trial to make women's underclothing in miniature, relying on our exhibition publication. A set of paper patterns and illustrations were translated into English and Arabic for curators of the National Museum of Riyadh, Saudi Arabia.

We have learned that this was the first exhibition held outside the Kingdom of Saudi Arabia, focusing on modern Saudi Arabian cultures. We would like to thank the Saudi Commission for Tourism and National Heritage for their hospitality and cooperation. We are also deeply grateful to the Yokohama Museum of EurAsian Cultures and Motoko Katakura Foundation for Desert Culture for co-organizing this exhibition, and Aramco Asia Japan K.K. as special supporter. Finally, we would like to acknowledge all individuals of Wadi Fatima area who cooperated with us and supported our work.

Hiroshi Nawata
Akita University/National Museum of Ethnology

Arte Popular: Contemporary Expression of Mexican Crafts

Thematic Exhibition
Oct. 10 – Dec. 24, 2019

Calavera (skeleton) dolls from Mexico City (Suzuki, 2019)

The purpose of this exhibition is to make visitors feel the wonder and enjoyment of Mexican culture, whether or not they have been to Mexico. The exhibition hall is lined with *Arte Popular*, a Spanish phrase meaning "people's art". In Mexico *Arte Popular* does not mean works of art by professional artists, but sophisticated crafts made by ordinary citizens and skilled craftsmen.

Mexico's *Arte Popular* has two historical origins, indigenous and mixed. Indigenous *Arte Popular* dates back to Mesoamerican civilization, which began with the Olmec civilization around 1500 BC and was followed by a series of civilizations such as the Maya, Teotihuacan and Aztec. Some indigenous people in Mexico today have inherited traditions of manufacturing that developed in these early civilizations. A mixed *Arte Popular* emerged during the Spanish colonial period from the 16th to the 19th century. During this period, Mexico received not only European cultures but also an Asian culture from the Philippines, which was a Spanish colony, and African cultures that arrived through black slavery in the Caribbean region. These cultures merged with indigenous cultures to create many unique craft traditions of mixed origin.

The exhibition consists of five sections: (1) Cora masks, (2) Huichol yarn paintings, (3) Pottery, (4) *Calle* (street), and (5) Tree of life. There are about 110 items on display, most of which, except for a few from private collections, have been waiting in the museum's storage rooms for the day to be exhibited.

As chief curator I organized the exhibition around three principles. The first is that *Arte Popular* helps to meet the needs of Mexican people's everyday life. The masks in the first section are created by the indigenous Cora people for Easter ceremony every year. Masked men perform a ceremonial dance. Also noteworthy are *pulque* pitchers in the pottery section. *Pulque* is traditional fermented liquor

made from agave sap and is enjoyed mostly in rural Mexico. The pitchers with the spout of horse and cattle head shape are unique for serving *pulque*.

The second principle is that *Arte Popular* is mostly commercial. Most *Arte Popular* works are made for sale, with the exception of ceremonial masks such as those created by the Cora people. The yarn paintings shown in the second section depict the world view of the indigenous Huichol people, and were created by Huichol shamans to earn cash. The pottery in the third section and the “tree of life” in the last section were all made for sale. It appears that craft makers have revamped the designs, tried vibrant coloring, and raised the quality of their work to increase sales.

The third principle is the display of lively *Arte Popular* in the present urban spaces of Mexico. The fourth section of the exhibition hall is thus named *calle*, which means "street" in Spanish, and shows *calavera* (skeleton) dolls that fill Mexico City during "Days of the Dead" in every November, and the street arts with political messages that have unfolded in the southern city of Oaxaca.

Following these principles, the exhibition shows *Arte Popular* related to indigenous rituals and worldviews, traditional ceramics and trees of life, and artistic objects in modern Mexican cities. Visitors to the museum are able to enjoy the diverse and exciting culture of Mexico.

Motoi Suzuki
National Museum of Ethnology

Introduction to the exhibition

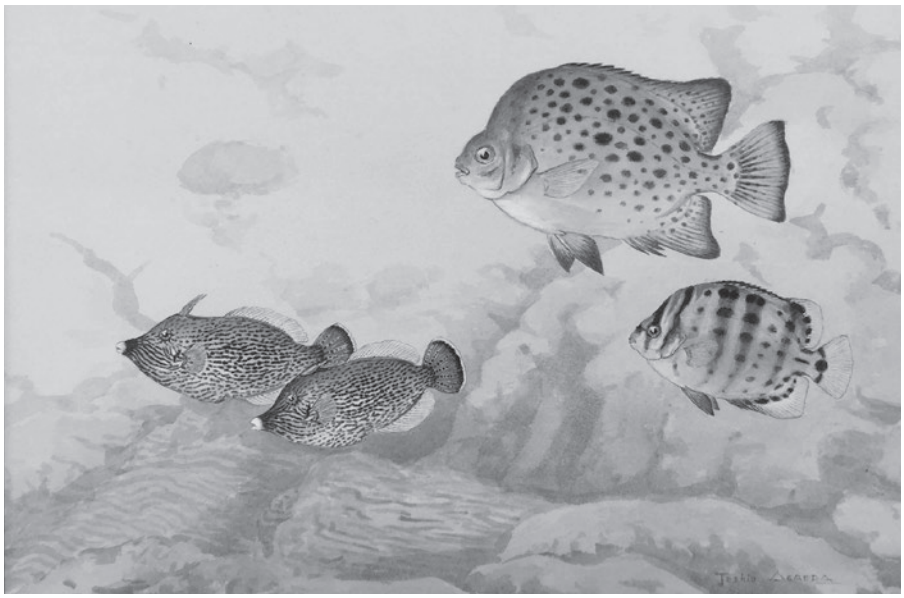
Toshio Asaeda — last or first of a kind?

Introducing a collection

The archives at Minpaku contain not just individual objects, but also collections of collections, obtained by purchase or donation. Many collections have not been studied or fully described, including the Toshio Asaeda Collection, subject of a forthcoming exhibition (see last page of this newsletter). This collection of documents, photographs, and paintings was donated to the museum after Asaeda (1893 – 1968) passed away in San Francisco, California. After studying natural history at the Tokyo Higher Normal School (now Tsukuba University) Asaeda travelled to the USA in 1922. We do not know why he left Japan, but after reaching the USA, he visited the University of Chicago, worked for a taxidermy company in New York, then worked for many years at a natural history museum, the California Academy of Sciences (CAS) in San Francisco. In San Francisco, he also studied art under the famous abstract modernist Hans Hoffman, an experienced teacher who had also taught in Europe before migrating to the USA. Before WWII, Asaeda joined a number of scientific sailing expeditions across the Pacific Ocean, and after the war set up his own business as a photographer in the Fillmore district of San Francisco, an area that was famous for ethnic diversity, including a large Japanese community. During the war, he spent three years in US prison camps, together with his wife and many other Japanese residents from San Franscisco and elsewhere in the USA.

It was as an expedition artist and photographer, before the war, that Asaeda became best-known. He joined the Pacific expeditions of the *Zaca*, a yacht built on commission by Mr Templeton Crocker, a wealthy San Francisco resident. Crocker also sponsored the scientific teams that planned


Toshio Asaeda painting bird scene in Hawaii (National Museum of Ethnology)



Tropical fish in their natural habitat, a watercolour painting by Toshio Asaeda (National Museum of Ethnology)

each expedition, in the period 1932 to 1938, and joined the expeditions with his personally selected boat crew. He also contributed practically as a deck hand helping scientists in the work of collecting and preserving specimens of many different kinds. Crocker was an observant writer, keeping close records of his yacht, routes, activities, and the people he met, and publishing a book, *The Cruise of the Zaca* (1933). The book includes photographs taken by Asaeda, and Crocker also prepared expedition albums that contained many photos taken by Asaeda.

The California Academy of Sciences, which had already employed Asaeda before Crocker proposed supporting an expedition, let Asaeda join the first expedition in 1932. From then on, though the main scientific team was always different, Asaeda was a trusted member of each expedition, employed directly by Crocker. He had many roles, helping catch specimens from the land and sea, drawing and painting fish while they were still alive or fresh (so the colours could be accurately recorded), and preparing specimens for preservation. He also became an expedition photographer, taking black and white photographs of fish, birds, plants, landscapes, seascapes, other expedition members, and the people they met on many different islands, from the Galapagos and other islands in the eastern Pacific to the Solomon Islands in the western Pacific. His work also included sketching landscape and underwater scenes that would later be included in dioramas in displays at the CAS museum. In his diaries, Crocker repeatedly praised Asaeda for his practical skills and continuous work. Asaeda appears to have been in his natural element as a scientific artist and photographer. Many published papers depended on his work, but he never appeared as an author in the scientific reports. After each expedition, the physical collections made were distributed to various institutions, including museums in the USA, France and Britain. Photographs, documentary movie footage, and drawings by Asaeda were also distributed, though the largest assemblage of his original work remains at CAS in San Francisco.

In the course of his expeditions, Crocker also became a collector of ethnological materials, many of which went to museums, and many to his own personal collection. Ethnographic photos taken by Asaeda show subjects posed for display in the common, objectifying style of the day, but others show people engaged unselfconsciously in their living activities. On Rapa, in the Tuamotu island group of French Polynesia, he photographed women pounding cooked taro on a stone next to a stream, as part of the process of preserving the starch for long-term storage (see below). Asaeda also experimented with colour photography, but this does not appear to have become an important part of his scientific oeuvre. He is best known for his drawings, water colour paintings, and black and white still photography. As an artist working by hand in the early 20th century, on a ship that was primarily sail powered (though equipped with modern engines), Asaeda represents what may be the last of a kind: an expedition artist whose work was central to the communication of scientific research. Early artists accompanied voyages associated with colonial expansion by European and American nations in previous centuries. Asaeda arrived at the end of this story, and at the beginning of a new era of exploration in a world that was already largely known in outline, even if there remained (and still remain) many uncrossed boundaries.

In the 21st century, the issue of refugees who may be displaced internally or across national borders has

Pounding taro, Rapa Island, French Polynesia (photo by Asaeda)

become a pressing issue. How do people thrown into such circumstances maintain their sense of self-worth and purpose? Among all of Asaeda's accomplishments, perhaps the most impressive is his work as a displaced person inside prisoner-of-war camps from 1942 to 1945. Throughout this period, he remained active as an artist, recording scenes that were ugly or beautiful or both at the same time in remote camps in the US interior. Some are scenes of camp life, others are scenes of desert hills and skies. Some are rough sketches, others are fully-realised compositions. Often, the same scene is revisited multiple times, in different seasons, or at different times of day. The whole of his collection of paintings from this period is greater than the sum of the parts. At Minpaku there are approximately 100 of these wartime paintings. When viewed together, they represent a struggle of the heart and mind to resist the monotony of life regulated by a dominating authority. This is a psychological realm that many of us are fortunate never to enter, but that many do enter, against their will. In this sense, Asaeda is certainly not the first of his kind, but he may be the first to have passed from a life of extreme freedom—roaming the Pacific Ocean on one of the last expedition sailing boats—to a life contained by barbed wire fences.

P. J. Matthews
National Museum of Ethnology

Information

Awards

Naoko Sonoda
Professor, Department of Advanced Human Sciences
National Museum of Ethnology

Received from the Japan Society for the Conservation of Cultural Property the *Grand Award* (June 23, 2019) for her long-term contributions to the conservation and management of cultural properties.

Kaoru Suemori
Research Fellow, Research Center for Cultural Resources
National Museum of Ethnology

Received from the Japan Society for the Conservation of Cultural Property the *Research Encouragement Award* (June 23, 2019) for his continuous research and international cooperation projects targeting museums and cultural heritage.

Itsushi Kawase
Associate Professor, Department of Advanced Human Sciences
National Museum of Ethnology

Received the *Tekken Heterotopia Literary Prize,* Japan (July 15, 2019) for his book, ストリートの精霊たち*(Spirits on the Street)*, Sekaishisosha, 2018. The prize is awarded for exploratory or imaginative literary work, in any genre.

Retirements

After many years at Minpaku, the following staff will retire in March 2020.

Yoshitaka Terada
Professor, ethnomusicology, performing arts of Asia

Yasunori Yamamoto
Associate Professor, museum informatics

Overseas Visiting Fellows

Deborah Wong
Professor, University of California, Riverside

Deborah Wong is an ethnomusicologist and received her PhD from the University of Michigan. She specializes in the musics of Asian America and Thailand and has written three books: *Louder and Faster: Pain, Joy, and the Body Politic in Asian American Taiko* (2019), *Speak It Louder: Asian Americans Making Music* (2004), and *Sounding the Center: History and Aesthetics in Thai Buddhist Ritual* (2001). Wong is a former President of the Society for Ethnomusicology, is very active in public sector work at the national, state, and local levels, and recently completed a term as Chair of the Advisory Council for the Smithsonian Institution's Center for Folklife and Cultural Heritage. She is currently helping to create an online archive for Great Leap, an Asian American non-profit arts organization in Los Angeles founded and directed by Nobuko Miyamoto. At Minpaku, Wong spent a month with Yoshitaka Terada to help plan a symposium that will address how music contributes to better relationships between communities (to be held in March, 2020).

(July 19–August 17, 2019)

Irina Yurievna Morozova
Chair for South and South-East European History, University of Regensburg

Irina Morozova specializes on modern and contemporary history of Central and Inner Asia, socialist and post-socialist socio-cultural transformations and transnational economic history of Central Eurasia. She received education in Mongolian and Asian studies and her PhD in history at the Institute for Asian and African Studies, Lomonosov Moscow State University. Later, as a researcher at Leiden University and the German Institute for Global and Area Studies, she worked on memory, narratives and politics in the twentieth-century and contemporary history-writings, combining historical and anthropological methods. At the Seminar

for Central Asian Studies, Humboldt University of Berlin, she led an international research group for the history of *perestroika* in Central Asia. Recently, at the Leibniz Institute for South and South East European Studies and Regensburg University, she has studied materiality and the construction of knowledge on progress and economy. At Minpaku she will conceptualize and describe collections from socialist Central and Inner Asia.

(September 1–November 29, 2019)

Forthcoming Exhibitions

Collection

Toshio Asaeda and his Galápagos — Expeditions and Exhibitions of Natural History in the 1930s

Jan.16–Mar. 24, 2020
National Museum of Ethnology, Osaka

Asaeda smoking a pipe in Galápagos

Special

Treasures of Indigenous Peoples

Mar.19–Jun. 2, 2020
National Museum of Ethnology, Osaka

Newar Mask, Nepal

Publications

Online at:
www.minpaku.ac.jp/publications

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Issue 1: N. Sonoda, "Damage from the Earthquake in Northern Osaka and Countermeasures: Case Study of Storage at the National Museum of Ethnology"; S. Hidaka. "Recovery Activities of National Museum of Ethnology Damaged by the Earthquake with Epicenter in the Northern Part of Osaka Prefecture"; S. Takezawa, "From Agribusiness to Food Democracy: Future of Agriculture and Food in Japan and France"; Y. Iwase, "On Technology between Participation and Competition: A Case Study of the Human Tower in Catalonia, Spain".

Issue 2: N. Yoshioka, "The Decay and Reconstruction of Nominal Classes in Srinagar Burushaski"; A. Hibino, "Interactions between Manual and Automated Labor in Factory Production"; A. Nobayashi, "Introduction" (Special Theme: Local Food in Postindustrial Japan); S. Hamada, "Changing Authenticity of Heritage Food: A Case Study of Fermented Mackerel Sushi in Coastal Southern Fukui"; F. Wakamatsu, "Historical Trends of Whale Meat Trade in Postwar Japan: From Substitutive Industrial Food to Traditional Post-Industrial Food"; E. D. Schoolman and A. Ho, "Growth and Tension in Local Food Systems in the United States and Japan"; Y. Osawa, "Umami Perception and Establishment in Contemporary Japan"; A. Nobayashi, "Preference of Sweetness and Food Culture in Taiwan Society: Historical Ecology of Production and Consumption of Sugar".

Senri Ethnological Studies 101

R. Kikusawa, F. Sano, (eds.) *Minpaku Sign Language Studies 1.* 190 pp. (English).

Senri Ethnological Reports 149

N. Kishigami (ed.) *Whaling Cultures in the World: Current Status, History and Locality.* 216 pp. (Japanese).

Exhibition Catalogue
(Available in bookstores)

Y. Yamanaka (ed.) *Regnum Imaginarium: Realm of the Marvelous and Uncanny.* 239 pp. (Japanese; includes English captions and summaries), Kawade Shobo Shinsha, 2019.

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:
www.minpaku.ac.jp/publications

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 ISSN 1341-7959

Printed by the General Department, Mainichi Newspapers