

Perspectives

The Japan Foundation London Newsletter

Facts of Life

Contemporary Japanese Art at the Hayward Gallery

Co-organised with the Japan Foundation

4 October – 9 December 2001

As a major Japan 2001 event, **Facts of Life** presents 25 Japanese artists in the largest show of contemporary Japanese art ever to be seen in London.

Established artists, including key figures such as Nobuyoshi Araki, Hiroshi Sugimoto, and Tatsuo Miyajima, will be shown alongside a younger generation of emerging artists. Many of the works, including painting, photography, video, installation and performance, will be created specifically for the exhibition. Assisted by Nobuo Nakamura of the Centre for Contemporary Art in Kitakyushu, the works have been selected by Jonathan Watkins, Director of the Ikon Gallery in Birmingham. He writes:

This exhibition arises from a refreshing freedom and inventiveness in current Japanese art practice. And by no means does this apply just to young emerging artists. There are a number of established figures in the Japanese art world, such as Genpei Akasegawa, Nobuyoshi Araki, Hiroshi Sugimoto, Yukio Nakagawa, Atsuko Tanaka and Takehisa Kosugi, who stay remarkably true to the essential proposition of their work. They remain very influential without becoming historical figures. They have much in common with (and are revered by) younger artists also participating such as Mitahiro Shimabuku, Rogues Gallery, Rika Noguchi, Tomoko Isoda, Tadasu Takamine, Navin Rawanchaikul and Takafumi Ichikawa.

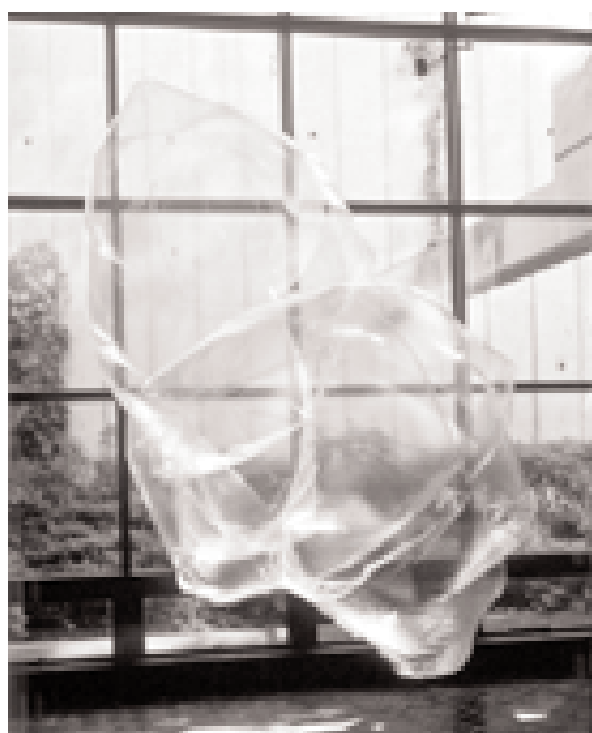
Akasegawa, Araki and Nakagawa utilise photography especially to communicate a strong sense of the fugitive nature of the material world. Akasegawa's Thomason photographs, for example, are endearingly all-too-human with their gentle sense of humour (not unlike that of contemporary British artist

Richard Wentworth), their title referring to the story of a baseball player who never fulfilled his promise. They capture everyday moments where the world does not work as smoothly as it might, exemplifying the difference between theory and practice, the collision between best-laid plans and real life.

There is great strength in painting in Japan across the generations. Tanaka, a prominent member of the Gutai group (most famous perhaps for her "electric dress" performance), now over 70, continues to make vibrant abstract paintings. Their configurations of dripped circles and lines of colour are derived from the patterns of electrical circuitry. The young Tokyo artist Tomomi Maekawa, on the other hand, makes figurative paintings depicting small aeroplanes and helicopters in large foreboding skies. They communicate her understanding of a tragic and futile (male) heroism.

The themes of this exhibition are based on an assumption of the continuity between art and (non-art) life. Certainly now there is greater emphasis on quotidian phenomena in contemporary Japanese art and this is manifested especially in a continuing preoccupation with urban life and a built environment very particular to Japan. Concomitantly, much of the work here, whilst not being exactly issue-based, is more politically motivated.

Ryuji Miyamoto's work, for example, could not be further from the idea of Japanese reality



Takefumi ICHIKAWA Fuyu '97 © the artist, 2001

being synonymous with virtual reality. Perhaps most famous for his photographs of the Kobe earthquake in 1995, he is now engaged in a project concerned with the homelessness endemic in Japanese cities. He makes and exhibits photographs in wooden "pin-hole houses", cameras obscuras which resemble the simple desperate shelters made by those with nowhere else to go. The extensive (often beautiful) views they embody – the actual views from homeless encampments – are contrasted by the cramped circumstances Miyamoto recreates.

Concomitant with art/life continuity is the overlap between visual arts and other forms of cultural expression. Younger Japanese artists particularly have a strong affinity with

Catching Them All? The Pokémon Project

In 1999/2000 the Japan Foundation supported a research project, based at the Institute of Education, London University, which investigated the range and significance of the Pokémon phenomenon. This research was part of a global project, with colleagues in the USA, France, Israel, Japan and Hong Kong. An account of this project, 'Pikachu's Global Adventure' (edited by Joseph Tobin) will be published next year by Duke University Press in the USA.

An abbreviation for 'pocket monster' (poketto monsutā), Pokémon has been one of most successful media phenomena ever aimed at children. Originally released on Nintendo's Game Boy platform, the narrative follows 10 year old Ash Ketchum's quest to become the greatest Pokémon trainer in the world. The Pokémon themselves are a series of (mainly cute) creatures who live in the Poké-verse, a world inhabited by children who tame, train

and then battle their Pokémon to gain badges, fame and fortune. Pokémon is a very good example of what the industry calls 'integrated marketing'. Although it was originally invented by Nintendo as a game, there were also TV shows, films, books, comics, trading cards, toys, stickers, bed-linen and a whole range of other merchandise.

The UK research focused partly on the marketing of global games culture, and the unique significance of Japanese computer games companies. Although cultural critics fret about the 'Americanisation' and 'Disneyfication' of their indigenous popular cultures, Japan is now competing successfully with the US as a cultural exporting nation - yet it is also 'deodorising' its culture in attempting to reach a global market. Some of the UK researchers were based in schools and explored how children's interaction with the game worked as kind of education- imitating and

playing with learning, manipulating knowledge about the Poké-verse, committing to memory and testing the facts and figures of this strange world.

In some respects, it is easy to identify the reasons for Pokémon's global success: it offered a unique combination of different elements of children's culture, effectively uniting distinct audience groups (boys and girls, older and younger children). However, as with previous forms of children's culture, its lifecycle is now effectively spent. To some extent, we see evidence here of children asserting their autonomy and agency, in resisting the appeals of commercial culture. Yet explaining this familiar pattern of 'rise-and-fall' raises challenging questions that will need to be addressed more extensively in future research.

Professor David Buckingham

Dr Julian Sefton-Green

London University, Institute of Education

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experimental music. Rogues Gallery, for example, an artistic duo based in Osaka make "noise music" by attaching microphones to car engines, mixing and playing it to exclusive audiences of two at a time – the passengers in the cars which provide them with their raw aural material.

The work of artists such as Hiroshi Sugimoto and Tatsuo Miyajima, by contrast, is quieter. Sugimoto's famous photographic seascapes are to be included in this exhibition alongside an installation, In Praise of Shadows, which involves a candle burning in a dark room, its light passing through a transparency image of a candle burning. More than demonstrating a fundamental kind of photography, this work communicates the artist's profound interest in the nature of light. Miyajima similarly here asserts an essentialism in his work through Floating Time, an installation of constantly moving, constantly counting illuminated numbers. His reference to a Buddhist apprehension of human existence is both subtle and clear.

There is a distinct tendency towards new kinds of realism in the work of artists selected for this exhibition. It aspires to an engagement with facts of life.

Jonathan Watkins

Telephone Bookings: 020 7960 4242

News from our Nihongo Centre

2001 is proving to be a busy year for Japanese language Education in the UK. Below the Nihongo Centre reports on 3 new projects currently underway for secondary schools.

Homestay UK

This programme gives school-aged Japanese learners a chance to spend the weekend with a Japanese family based in the UK. A core education programme for Japan 2001 jointly organised by the Nihongo Centre and the Japan Festival Education Trust (JFET), it is generously sponsored by the Daiwa Anglo-Japanese Foundation and the Nippon Club.

So far 142 pupils and 78 Japanese families have applied. Since its launch in May, 26 homestays have already successfully taken place with overwhelmingly positive feedback from participants. And more are planned! There is still time to play your part; if you would like to host a young learner as part of

Homestay UK, contact Kazuko Sato at JFET for a hosts pack and application form. Tel: 020 7630 8696.

Class Acts: Success Stories from the UK Japanese Classroom

Now in its final stages, this project involves making a video showing the range of approaches and good practice currently to be found in Japanese classrooms across the UK. After a hectic filming schedule which took the

team to 20 schools, we are now editing the material and the finished video will be available from September. It will serve not only as a training tool for prospective and newly qualified teachers but also as a showcase of best practice from inside the classroom.

BBC / Nihongo Centre Digital Japanese Project

This ground-breaking Key Stage 3 Japanese Pilot project, funded by the DfEE (now DES) and produced by the BBC in partnership with the Nihongo Centre, is nearly complete. The project, known as Tobu, provides resources via the internet for Year 7 beginners in secondary schools; explores the potential of using the internet to deliver a course in Japanese; and

aims to discover whether the availability of ICT-based resources could have an impact on the take-up of Japanese in schools. Using the particular strengths of interactive media, such as graphics, animation, quiz activities, sound and video, Tobu will appeal to young learners and can be used as an independent learning tool or integrated into class lessons by the teacher. The website, containing 12 units for the first year of study, has been piloted by 20 schools and extensive evaluation is now underway.



Unseen Gems from Japan

A Season of Japanese Films at the NFT co-presented with the Japan Foundation

3 – 29 August 2001

In the last issue we gave you brief details of this major Japan 2001 film event that will be taking place at the National Film Theatre throughout August 2001. Tony Rayns made the selection and writes:

Contrary to what you may have heard, Japanese cinema is in good shape in the 21st century. Sure, the studio system which produced such directors as Ozu, Naruse and Mizoguchi no longer exists, and it is true that Japanese films are not exported as often or as widely as once they were. But anyone still bewailing the loss of the 'classical' Japanese cinema should get over it and move on. Film for film, Japan's current output can compare with any other country's. In fact, it is better than most.

Ever since the studio apprenticeship system broke down in the 1970s, there has been no sure-fire way into the industry for the Japanese men and women who want to make films. A lucky few graduate from film schools, others try to break in by writing scripts or working as production assistants and some (as in Britain) come from advertising or music-video productions or other branches of the visual arts. But an amazingly high percentage of Japanese film professionals learned their craft by making independent shorts and features, perhaps starting out with no thought at all of entering the industry.

It is this variegated mix of talents which has given Japan such a lively film culture in the last two decades. It is true that the country's mainstream entertainment movies have been no more impressive than the recent Hollywood prototypes which inspired most of them, but as soon as you look past lowest-common-denominator cinema the picture brightens. Japan is lucky enough to have outstanding talents working in every sector: mavericks on the wilder shores of the commercial industry, indie directors exploring subjects and styles outside the industry frame, highly creative avant-gardists breaking entirely new ground. Best of all, there are individuals such as Miike Takashi and Wada Junko who do not fit any of the categories, making highly entertaining movies which defy expectation at all levels.

The rationale for this mixed-bag season is very simple. Too many extraordinary Japanese films from recent years have not been seen in London. Some others have had one-off screenings in a festival context and then disappeared. This season cherry-picks great films from the commercial, indie and avant-garde sectors. The selection was governed by just two factors: rarity (should Londoners have the chance to see this?) and pleasure (would Londoners enjoy it?). Some might think that this selection amounted to a revealing cross-section of Japanese cinema since 1980, but that would be a bonus.

Tony Rayns

Not Forgotten



The following films will be shown. A discount for "Perspectives" readers is available. See page 5 for details.

Gohatto (Taboo) Dir: Nagisa Oshima
With Ryubei Matsuda, Shinji Takeda

MARKS (MARKS no Yama) Dir: Yoichi Sai
With Kiichi Nakai, Masato Hagiwara, Ittoku Kishibe

Body Drop Asphalt Dir: Junko Wada
With Asyuri Oyamada, Makoto Ogi, Katsu Kanai

Gonin Dir: Takashi Ishii
With Koichi Sato, Masahiro Motoki, Naoto Takenaka

Gonin 2 Dir: Takashi Ishii
With Shinobu Otake, Kimiko Yo, Yui Natsukawa

The New Morning of Billy the Kid (Billy the Kid no Atarashii Yoake) Dir: Naoto Yamakawa
With Hiroshi Mikami, Shigeru Muroi, Kimie Shingyoji

Special Preview: The Triad Society Trilogy Dir: Takashi Miike
Shinjuku Triad Society (Shinjuku Kuro Shakai: China Mafia Senso)

With Kippei Shiina, Tomoro Taguchi, Sabu

Rainy Dog (Gokudo Kuro Shakai: Rainy Dog)
With Tomoro Taguchi, Mingjun Gao, Xianmei Chen

Ley Lines (Nippon Kuro Shakai: Ley Lines)
With Kazuki Kitamura, Dan Li

World Apartment Horror Dir: Katsuhiko Otomo
With Sabu, Yuji Nakamura, Huarong Weng

The Hair Opera (Mohatsu Kageki) Dir: Yuri Obitani
With Yuri Obitani, Kosuzu Yosefu, Tomoko Kamisaki

Plus Obitani's two most recent shorts, both made for the series:

The Idiotic Scooter Girl (Aho no Genchari Musume):

A Pipe Organ Dreaming (Yume Miro Pipe Organ) and

Sad Radios (Kanashii Radio)

Not Forgotten (Wasurerarenu Hitobito) Dir: Makoto Shinozaki
With Tatsuya Mihashi, Minoru Oki, Tomio Aoki

Tel-Club (Natsu ni Umareru) Dir: Kenji Murakami
With Kenji Murakami, Rie Uematsu

Plus the animated short Ill by the group Back Side Power Slide

Watching the Detective (Aru Tantei no Yu-utsu)
With Eiji Oki, Haruko Mabuchi Dir: Junichi Yagi

Plus two shorts:

Takashi Ito's **Zone**, and Ippei Harada's **Oz-Mix** in which Ozu's Tokyo Story gets a scratch-dub remix

Discipline for the Left-Handed (Hidari Chokyo)

Plus his earlier short

Dir: Koji Shirakawa

The Sight Behind the Bandaged Eye

Love/Juice Dir: Kaze Shindo
With Mika Okuno, Chika Fujimura

Plus Fumie Kamioka's **Cordyceps Sobolifera**

The Mike Hama Trilogy Dir: Kaizo Hoyashi

The Most Terrible Time in My Life (Waga Jinsei Saiaku no Toki)

With Masatoshi Nagase, Kiyotaka Nanbara, Dejian Hou

Stairway to the Distant Past (Harukana Jidai no Daidan O)

The dream cast includes Eiji Okada (Hiroshima, Mon Amour) and several Japanese directors. With Masatoshi Nagase, Jo Shishido, Akaji Maro

The Trap (Wana)

With Kiyotaka Nanbara, Yui Natsukawa, Tomoko Yamaguchi.

Dates and times from NFT. Tel: 020 7928 3232

Japan Foundation Grant Programmes 2001-02

The following are the UK results of the Japan Foundation grant programmes for the 2001/2002 award year:

Invitations to Japan

Fellowship Programme

Scholars and Researchers Category

Dr Peter Kornicki

Reader, Faculty of Oriental Studies, University of Cambridge

Topic of research: *Reading Practices in 17th Century Japan*

Dr Naoko Shimazu

Lecturer in Japanese History, Birkbeck College University of London

Topic of research: *National Myths and the Russo-Japanese War; Socio-Cultural History*

Artists Category

Karen Burland

University of Sheffield

Topic of research: *Investigation into the Life Transition from Training to Professional Life in Professional Musicians*

Short Term Visitors' Programme

Lars Nittve

Director, Tate Modern

John Tusa

Managing Director, Barbican Centre

To deepen their understanding of the contemporary arts in Japan and to encourage future exchanges

Support Programmes for Japanese Studies

Research/Conference/Seminar Grant Programme

The Royal Academy of Arts

Grant towards the conference: *Early Ukiyo-e New Perspectives*

Oxford Brookes University, School of Social Sciences and Law

Grant towards the conference: *The History and Practice of Copying in Japan*

Kingston University, School of Art & Design History

Grant towards the conference: *Contemporary Art & Culture in Japan*

University of Cambridge, Department of Archaeology

Grant towards the conference: *The Oldest Pottery in the World*

University of Cambridge, Centre of International Studies

Grant towards the conference: *Anglo-Japanese Economic Relations*

The British Association for Japanese Studies Annual Conference

Grant towards the cost of bringing the keynote speakers from Japan

Visiting Professorship Programme for Japanese Studies

University of Durham, Department of East Asian Studies

Grant towards the cost of bringing Professor Toshiko Ishida (Japan Women's University) to Durham for 10 months as Visiting Professor

Library Support Programme

Book donations to be made to libraries at the following institutions: -

University of Birmingham

University of Manchester

University of Leeds

Institute for International Visual Arts

Arts Exchange Programmes

Exhibitions Abroad Support Programme

Grants have been awarded towards the following exhibitions:

Surrey Institute of Art & Design University College: *Textural Space: Contemporary Japanese Textile Art*

National Centre for Research in Children's Literature *Through Eastern Eyes: The Art of the Japanese Picture Book*

The Barbican Art Gallery: *JAM: London-Tokyo*

Kettle's Yard, Cambridge: *Mono-ha*

Ikon Gallery, Birmingham: *Nobuyoshi Araki*

Off-Centre Gallery, Bristol: *Made in Japan-Nihonsei*

The Design Museum: *Isamu Noguchi: A Major Exhibition*

The Fitzwilliam Museum, Cambridge: *The Jomon in Cambridge: An Exhibition of Japanese Archaeology*

Kingston University School of Art & Design History: *Sex and Consumerism: Contemporary Art in Japan*

Lake District Art Gallery and Museum Trust (Abbot Hall Art Gallery): *Kokuten Kogei*

Glasgow School of Art: *Shingu at Glasgow School of Art*

Oriel Mostyn Gallery, Llandudno: *New Space*

Crafts Council: *Contemporary Japanese Jewellery*

The Lighthouse, Scotland's Centre for Architecture, Design & the City: *Re Design*

The Japan Society: *Garden Bequest - Plants from Japan*

International Conference Programmes

Japan Europe Support Programme for Conferences and Symposiums

University of Sheffield, School of East Asian Studies

Grant towards the conference: *National, Regional and Global Transition: A Common Agenda for Anglo-Japanese Relations in the 21st Century*

The Royal United Services Institute for Defence Studies

Grant towards the conference: *Japanese-British Security Relations in the New Millennium: Prospects for International Cooperation*

Welsh Development Agency/British Council
Grant towards the conference: *Reporting Japan: A Decade of Media Perceptions*

London University, Institute of Education
Grant towards the conference: *Globalisation, Competitiveness and Skill Formation in Comparative Perspective*

Links Japan

Grant towards the conference: *Government and Local Civic Engagement: A UK-Japan Joint Civil Society Project*

Publication Exchange Programmes

Publication Assistance Programme

Methuen Publishing Ltd.

Grant towards the publication of the book:
Tadashi Suzuki's Theatre Practice by Paul Allain

Audio-Visual Exchange Programmes

Film Production Support Programme

Electrify Productions

Grant towards the cost of the production of the film: *The Old Man Crazy about Painting*

Support Programmes for Japanese Language Instruction

Salary Assistance Programme for Japanese Language Courses Abroad

Oxford Brookes University, School of Languages (1st year)

Grant towards the cost of a new Lecturer in Japanese

The Japan Centre, University of Birmingham (2nd Year)

Grant towards the cost of a Language Tutor in Japanese

Japanese Speech Contest Support Programme Association for Language Learning, Japanese Language Committee

Grant towards the prizes for the 3rd Secondary Schools Japanese Speech Contest

Training Programmes for Teachers of the Japanese Language

Jennifer Taylor *St. Teresa's School*

An intensive 2- month course in Japanese language and teaching methods at the Japan Foundation Japanese Language Institute, Urawa

Haruyo Baietti *Imperial College, London University*

Etsuko Yamada *The Japan Foundation London Language Centre*

An intensive 1-month course for Japanese nationals living abroad designed to expand and consolidate skills in Japanese language and teaching methods at the Japan Foundation Japanese Language Institute, Urawa

Sian Hanlon *Hendon School*
Gina Edens *Whitgift School*
Margaret Teasdale *Aldercar School*
Joanne Longster *Hockerill Anglo-European College*

Sally Benson *Tavistock College*
A three-week intensive training course in Japanese language and teaching methods for non native speaking teachers of Japanese at the Japan Foundation Japanese Language Institute, Urawa

Japanese Language Programme for Postgraduate Students

Sinae Lew *SOAS, University of London*
A four-month intensive training course in the Japanese Language for postgraduate students in the social science or the humanities, at the Japan Foundation Japanese Language Institute, Kansai

Richard Ronald *PhD student in Residential Development, Nottingham Trent University*
A 2- month summer course in the Japanese Language at the Japan Foundation Japanese Language Institute, Kansai

Japanese Language Education Fellowship

Toshiko Ishizaki *University of Leeds*
A six-month fellowship for surveys or research into the development of materials, teaching methods, or curricula at the Japan Foundation Japanese Language Institute, Urawa

Study Tour Award for Outstanding Students of the Japanese Language

The following two students studying Japanese in the higher education sector were selected for their Japanese language achievement to participate in a two-week Study Tour to Japan to include language training at the Japan Foundation Japanese Language Institute, Kansai and other places: -

Patrick Choi *University of Cambridge*
Chung Yin Cheung *University of Stirling*

Japanese Language Teaching Materials Donation Programme

Donations of teaching materials were made to 27 schools and universities throughout the UK

Local Support Programme

The following projects, that are all part of Japan 2001, have been awarded a grant by the Japan Foundation London office:

The South West Anglo Japanese Society
The Athenaeum Sunday Concert Series

Independent Public Arts
Miekagari Exhibition

Michael Spencer
Kabuki Story 2001

School of Oriental & African Studies
Kagura Dance at SOAS

Lyric Theatre Hammersmith
Nettai-ju: a play by Yukio Mishima

Instant Music Meeting
Nomino de Mitsuketa Recordo Exhibition

The Little Angel Theatre
The Peach Child: Puppet Performance

Interior Designers & Designers Association
IDDA Pavilion: Japanese style room setting

Keele University Department of Visual Arts
Three Japanese Artists' Exhibition

Mamoru Abe Sculptor
Exhibition of his work

Bleddfa Centre for the Arts
Shin & Tomoko Azumi: Furniture Exhibition

Shigetaka Kaneko
Butoh Workshop & Performance, at Sadler's Wells

SPECIAL OFFER! Japanese Film Season at the NFT

The NFT would like to offer readers of this Newsletter a discounted price to any screening of Unseen Gems from Japan 3-29 August. Tickets will cost £4.25 (normal price £6.25). To receive this offer simply quote Japan Foundation when booking your tickets in person. This offer is subject to availability. It excludes phone bookings, special previews and events. It cannot be used in conjunction with any other offer. One discount per person. Ends 29 August 2001.

Drunk as a Lord: Samurai Stories

Ryotaro Shiba

Translated by Eileen Kato
Kodansha: 250pp: Illustrations: Hardback:
ISBN 4770027370: £21.00

Ryotaro Shiba's historical fiction is hugely popular in Japan and his novels have been made into several internationally acclaimed films, including Nagisa Oshima's *Gohatto* (Taboo) which features in our Japan 2001 Film Season at the National Film Theatre (see page 3).

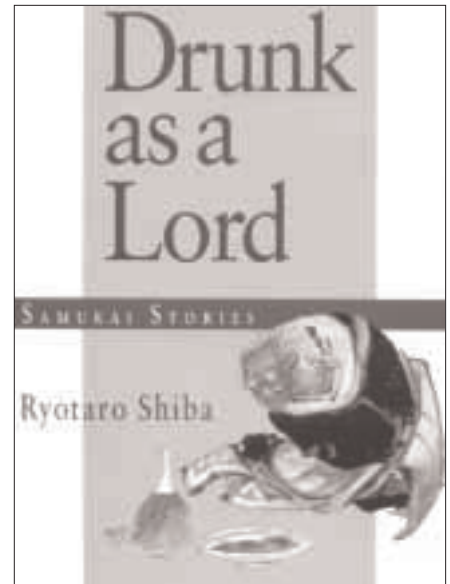
Following the 1998 success of the English translation of "The Last Shogun" this gem is the next in line of Shiba translations published in collaboration with and financial assistance from the Japan Foundation.

History is like the weather with epic storms occurring only once in a hundred years. For Japan, the storm of the nineteenth century came in 1853, when the fleet of American ships, led by Commodore Perry arrived in Edo Bay. For the next fifteen years, Japan was beset by panic, oppression, rebellion, and finally civil war. The short stories presented here depict four feudal lords – or in some cases their retainers – who lived through that storm, and their very different approaches to the

tumultuous period when Japan was on the brink of modernisation.

The first story, 'Drunk as a Lord' is the exhilarating life story of a poet-turned-daimyo, who, although a man of culture, is also a brazen alcoholic with a vicious bite when it comes to debate. Outwardly a "loyalist" of the Emperor, his underlying debt of gratitude to the Tokugawa puts him in a compromising position: move with the trend of the times, or go against it.

The second story "The Fox-Horse", tells of the brilliant lord of Satsuma, his tragic death, and the envious younger brother who seeks to take his place, while the third story, "Date's Black Ship" is the captivating account of a lantern repair man, who is hired by the daimyo, a man obsessed with Western novelties, to construct a full-scale replica of one of Perry's black ships. "The Ghost of Saga" completes the quartet with an account of the bizarre old lord who is so keen to arm his



domain in the Western style that he sidesteps the law and involves himself in smuggling.

Shiba's works are historical to the extent that they are based on actual people and events, but fictional in that the personalities of his cast and the scenes portrayed are largely the work of his vivid imagination.

The work also contains a useful guide to historical characters and a glossary of historical terms encountered in the text.

Editor

The Art of Stillness: The Theatre Practice of Tadashi Suzuki

Paul Allain

Methuen: 224pp: 16pp b&w pics: Hardback:
ISBN 0 413 76960 7: £18.99
Publication date November 2001

Tadashi Suzuki needs no introduction. For over forty years he has been a unique and vital force in both Japanese and Western theatre, creating and directing many internationally acclaimed productions, including *The Trojan Women*, his most famous, which toured throughout the world. An integral part of his work has been the development and teaching of his rigorous and, for some, controversial, training system, "the grammar of the feet", whose principles have also been highly influential in modern theatre.

Dr Allain, who is Senior Lecturer in Drama at the University of Kent, re-evaluates Suzuki's views on theatre which encompass the functions and dynamics of communities, the aesthetics of the environment and the

performer's role and gives us a lucid overview of his development from the introspective return to source cultures to his present avowed multiculturalism.

He examines Suzuki's collaborators and companies, setting them within a context of contemporary Japanese theatre, looks at Suzuki's architectural investigations into theatre spaces including the rural context, and reviews his influential training method and performances. A critical assessment of Suzuki's impact on contemporary world performance through his practice, as well as through his own writings, provides the framework for a work that is amply illustrated to provide the uninitiated with an in-depth understanding of Suzuki's specific approach to performance.

Allain is not only an academic but also a successful and experienced practitioner, and is able to bridge the gap between literary understanding of theatre and practical experience of it with skill and authority. The visual images will contribute much to the reader's understanding of the movement and training techniques of Suzuki's theatre. This book will be the first major study in English of one of world theatre's most important innovators, thinkers and directors and will become essential reading for theatre studies and actors alike.

The Japan Foundation is delighted to have given it a grant under its Publication Assistance Programme.

Editor

A Cultural History of Japanese Cuisine

Dr Isao Kumakura, Professor at the National Museum of Ethnology, Osaka, gave a lively, illustrated talk on the history of Japanese Cuisine at our Nihongo Centre on 13th March 2001.

As one of the keynote speakers at the conference "Beverages in Early Modern Japan and their International Context 1660s-1920s" held by the Sainsbury Institute for the Study of Japanese Arts and Cultures, he had spoken there on Gender and the Tea Ceremony in the 19th and 20th Centuries.

Here, however, he spoke on the historical development and main features of Japanese cuisine, as presented at the traditional banquets attended by the upper classes of Japanese society. 11th century Japan, influenced as it was by China, featured large dining tables in the Chinese style. But these soon changed to small tables around which two or four people would sit, often on chairs, and eat the several dozen carefully presented items with chopsticks and spoons. But with the subsequent disappearance of the large Chinese tables so too did the spoons!

The medieval period (15th century) saw people eating individually at small tables, a tradition that was to remain until the beginning of the 20th century. This style of cuisine was known as *honzen ryori* and occupied the central position at Japanese banquets until the early modern period.

Honzen ryori consisted of rice, soup, main dishes (*o-sai*) and pickles, and was to become the basic structure of the Japanese meal until the present day. The greater the number of different soups and main dishes, the more tables were required. Commoners made do with a single table while the military class and the court aristocracy vied with one another in extravagance with at least two tables and sometimes as many as seven.

During the 16th century the culture of the tea ceremony was brought to completion and its ideals of simplicity and purity applied equally to a style of cuisine to be consumed while a tea ceremony was in progress. The extravagance of *honzen ryori* was rejected and tea ceremony cuisine, later becoming known as *kaiseki ryori*, emerged. Literally referring to poor quality food intended to ward off hunger, this cuisine contained a message advocating the simple way of life, and became more diverse to embrace joy, retrospection, play, and appreciation of the seasons, eventually giving rise to one of the main features of Japanese cuisine, namely its visual presentation.

From the early modern period (18th & 19th centuries) to the modern era, the type of food that we generally associate with Japanese cuisine today was completed. Soy sauce, for example, was invented and it became common to use *katsubushi* flakes and *konbu*. Cuisine became increasingly diverse with the

introduction of, for example, broiled eel, tempura and soba. Restaurants sprang up along with travelling noodle sellers. Books were published, cuisine became more visually sophisticated, and superb porcelain, stoneware, lacquerware and glass came to be used for dishes and other utensils.

The late 19th century brought influences from Western civilisation. Fusions of the two produced dishes such as *sukiyaki* and *tonkatsu*. Cooks of genius emerged such as Rosanjin Kitaoji, who stressed the importance of enjoying cuisine for its own sake and who was a gifted potter, and Teiichi Yuki, founder of the celebrated restaurant Kitcho. Using historic pottery for his bowls and dishes, he represented a new interpretation and modernisation of the ideals of *kaiseki*.

Taking questions from the floor, Dr Kumakura went on to dispel a few myths and misconceptions. People did not generally know, for example, that the rice as well as the miso soup should be brought at the outset of the meal: and that the best way to eat sashimi is to apply a small quantity of wasabi directly on to the sashimi, and then to dip between a third and a half of the sashimi into the soy sauce. In that way the taste of the wasabi and the somewhat bland taste of the sashimi blends with the soy sauce in the mouth before being swallowed.

Editor

Nature, Man and Art: Symposium at the British Museum

6-8 September 2001

In association with the Japan Foundation, the British Museum will be holding a symposium "Nature, Man and Art" from Thursday 6th to Saturday 8th September 2001. The symposium is designed to accompany the exhibition "Shinto; The Sacred Art of Ancient Japan" that will be running at the British Museum from 5th September to 2 December 2001. The exhibition itself will be the first exhibition of its kind to be held in Europe and will show 110 art objects, including seven National Treasures and 66 Important Cultural Properties from leading shrines, temples and museums throughout Japan, many of which have never been seen outside Japan.

The symposium has been arranged with the aim of deepening understanding of the exhibition. It will not be an academic conference, as such, but rather a series of wide ranging lectures that will be of interest to specialists and non specialists alike, i.e. scholars, students and members of the public with an interest in archaeology, world religions and philosophy, and art history. It will fall into two parts, one dealing with Shinto arts, covering the main media of painting, sculpture and arts and crafts, and the second part will discuss and illuminate the Japanese concept of nature, art and man, with the speakers concentrating on the archaeological, cultural and spiritual background.

The keynote speaker will be Professor

Takeshi Umehara, distinguished philosopher, academic and recipient of the Order of Cultural Merit in 1999. He will be joined by a number of eminent Japanese and non-Japanese specialists. The fee of £40.00 (£30.00 concessions and £15.00 students) for the 3 days also includes entrance to the exhibition itself and an informal buffet reception on the first evening.

To register your interest, please contact Mavis Pilbeam in the British Museum's Department of Japanese Antiquities, London WC1B 3DG

Tel: 020 7323 8832 Fax: 020 7323 8874
E-mail: mpilbeam@thebritishmuseum.ac.uk
Or you can book online through www.thebritishmuseum.ac.uk

Dates for your Diary

All events are part of Japan 2001 and are either funded and/or coorganised by the Japan Foundation

10 May to 8 July	JAM: Tokyo-London: The latest in fashion, graphics, music, media and art at the Barbican Gallery, London EC2. Tel: 020 7638 8891
26 May to 22 July	Mono-Ha: School of Things: First UK show offering a rare chance to see work by artists from Japan's most radical art movement of the late 1960s at Kettle's Yard, University of Cambridge. Tel: 01223 352124. Then at the Newlyn Art Gallery Penzance 10 Sept to 13 Oct.
30 May to 8 July	Nobuyoshi Araki Photographic Exhibition: Still life, portraiture, the nude and urban landscape by this renowned artist. Ikon Gallery, Birmingham. 0121 248 0708
16 June to 2 Sept	Come Closer: Three Japanese Women's Show: Artists Yukiko Tasaki, Toshie Ise T and Miho Suginami. Painting, photography, video installation and sculpture at the Potteries Museum and Art Gallery, Hanley, Stoke-on-Trent. Tel: 01782 232323
9 July to 18 Aug	The Art of the Japanese Picture Book: Work of contemporary Japanese children's picture book illustrators at the Royal National Theatre. Tel: 020 7452 3400 Also shown in Birmingham in May/June and to show at the Hatton Gallery, Newcastle 29 September to 3 November. Tel: 0191 22 6059
9 July to 2 Sept	Textural Space: Contemporary Japanese Textile Art: Exhibition of exciting, beautiful, large textile art, much of which is 3-dimensional, by artists exploring the links between art, design and architecture. Sainsbury Centre for Visual Arts, University of East Anglia, Norwich. Originated at the Surrey Institute for Art & Design and then shown at the Brighton Museum, Maidstone Gallery, Rochester Art Gallery. Next at Whitworth Art Gallery, Manchester 21 Sept to 18 Nov and at the London Museum for Fashion and Textile April to May 2002 (tbc). Enquiries Tel: 01252 892741.
20 July to 18 Nov	Isamu Noguchi: Exhibition on the acclaimed sculptor, stage designer and landscape architect at the Design Museum. Tel: 020 7940 8790
29 July	Mugenkyo & Shakti: Europe's leading Taiko drumming group, Mugenkyo and Indo-Japanese dancer, Shakti. Part of the Athenaeum Sunday Concert Series. The Athenaeum, Warminster. Tel: 01985 213891
3 to 29 Aug	Unseen Gems from Japan: Contemporary Japanese films at the National Film Theatre. Jointly organised with the Japan Foundation. See page 3 for further details. Tel: 020 7928 3232
24 Aug	Japan-Britain Student Exchange Programme: English speeches by 9 Japanese students at the Japan Foundation London Language Centre. Tel: 020 7838 9955
Sept to Nov	Kabuki Story 2001: A series of practical workshops based at venues around the country in conjunction with the Kabuki actor Nakamura Matazo, musicians and UK based arts organisations. www.creative-arts.net/kabukistoryinfo.htm
3 Sept	Kagura Dance at SOAS: At the Brunei Gallery SOAS. www.soas.ac.uk/centres/japanesereligion/
5 Sept to 2 Dec	Shinto: The Sacred Art of Ancient Japan: Shinto art treasures from shrines, temples and museums and the first exhibition of its kind to be held in Europe. The British Museum. Tel: 020 7323 8832
6 to 8 Sept	Nature, Man and Art: A symposium organised by the British Museum and the Japan Foundation to accompany the above exhibition. See article on page 7 for further details. Tel: 020 7323 8832
8 Sept to 4 Nov	Made in Japan-Nihonsei: Exhibition of contemporary Japanese artworks on paper. Two and three-dimensional paperwork together with original prints, decorative uses of paper and ukiyo-e woodcuts. Bristol City Art Museum and Art Gallery. Tel: 0117 922 3591
8 Sept to 27 Oct	Shingu Exhibition: World class artist, Susumu Shingu expresses ideas about the environment through use of natural forces and materials of advanced technology. Glasgow School of Art, Mackintosh Gallery. Tel: 0141 353 4525
11 Sept to 28 Oct	Flaming Pottery - Art and Landscape in Jomon Japan: Exhibition of prehistoric Japanese pottery and artefacts accompanied by multimedia installations at the Octagon Gallery, Fitzwilliam Museum Cambridge. Tel: 01223 717078
19 Sept to 3 Mar 2002	The Japanese Sword: The Soul of the Samurai: Exhibition of blades from the 14th to 20th centuries at the Victoria & Albert Museum. Study day 9th Feb 2002. Tel: 020 7942 2197
1 to 31 Oct	Sex and Consumerism: Contemporary Art in Japan. Mixed media exhibition by 8 Japanese artists. Using irony and wit, history and politics, they invite their audience to play and think in equal measure. University of Brighton Gallery. Tel: 01273 641010
4 Oct to 9 Dec	Facts of Life: Contemporary Japanese Art at the Hayward Gallery Co organised with the Japan Foundation. See front page for details.
3 Oct to 21 Dec	The Japanese Craft Tradition: Kokten Kogei: Exhibition by the Great Masters of Japanese craft alongside works of over 50 contemporary Japanese makers. Includes textiles, furniture, pottery, glass and wood. Also seminar and textile workshops. Blackwell The Arts & Crafts House, Bowness on Windermere. Tel: 01539 722464
20 & 27 Oct	Miegakari - Between Seen and Unseen: Glass artist Keiko Mukaide will hold a seminar (20 Oct) and workshop (27 Oct) to accompany her installations at Mackintosh Hill House. Tel: 01436 673900
20, 28 Oct, 3,4,10,11 Nov	Studio Ghibli: The Art of Animation: A number of Studio Ghibli's theatrical films including those by Takahata and Miyazaki at the Barbican Cinema. Tel: 020 7638 8891
3 Nov to 8 Dec	New Space: Concepts of culture investigated by four contemporary Japanese artists: with globalisation overtaking traditional cultural boundaries each explores ideas of a new space. Oriol Mostyn Gallery Llandudno Tel: 01492 879201. Also at the Glynn Vivian Art Gallery, Swansea 9 Feb to 24 March 2002
15 Nov to 13 Jan 2002	Contemporary Japanese Jewellery: Exhibition showing the work of 50 of Japan's finest jewellers working in precious and non precious metals at the Crafts Council Gallery. Tel: 020 7278 7700. Then touring to Leicester City Gallery mid January to mid March 2002.
Dec to Jan 2002	Re Design: Daily Products of the 20th Century. 32 unique talents from the fields of architecture, graphic design, product design, lighting design, photography, writing and fashion design. A fascinating insight into the inventiveness of Japanese design. The Lighthouse, Glasgow. Tel: 0141 225 8403
16 Jan to 28 Feb 2002	A Garden Bequest: Plants from Japan: An exhibition celebrating the richness of the floral legacy from Japan and the East at the Brunei Gallery, SOAS. Organised by the Japan Society. Tel: 020 7636 3029. Showing first late Nov/early Dec 2001 to mid Jan 2002 at The City Art Gallery Edinburgh.

Japan Foundation Travelling Exhibitions

All three exhibitions, which are part of Japan 2001, can be seen at the following venues.

Painting for Joy: New Japanese Paintings in the 1990s

Piece Hall Art Gallery, Halifax
2 June to 29 July 2001

Millais Gallery, Southampton Institute
4 August to 1 September 2001

Storey Gallery, Lancaster
15 September to 10 November 2001

Ormeau Baths Gallery, Belfast
8 December 2001 to 5 January 2001

Mac, Foyle Gallery, Birmingham
12 January to 3 March 2002

Japanese Manga Exhibition

The Manga exhibition has already shown at the Corner House, Manchester from 11 May to 24 June to an enthusiastic public and press:

"The best of Manga matches sociological insights with a graphic inventiveness of fractured perspectives. That sounds posh but it isn't. The comic frame format and the reduction of text to brief snippets give manga an air of urgency and excitement"



Tim Birch in *The Guardian* 24 May

"This exhibition brings a more balanced view of Japanese comics, a diversity of Manga engaging with all aspects of life. And far from being a rollercoaster of action and heightened sensation it's positively meditative in mood"

Metro 15 May (Martin Vincent)

Derby Museum and Art Gallery, Derby
7 July to 2 Sept 2001

Q Arts, Derby
7 July to 2 September 2001

Millais Gallery, Southampton Institute
15 September to 6 October 2001

University of Brighton Art Gallery
7 November to 22 December 2001

The London Institute Gallery
9 January to 8 February 2002

Work 1991-95: A photographic exhibition by George Hashiguchi

Warwickshire Museum, Warwick
4 to 15 July 2001

Oxford Brookes University Arts Centre, Oxford
September 2001

Desmoulin Gallery, Newbury
1 to 21 October 2001

Yeovil Community Arts Association,
18 February to 16 March 2002
Yeovil Arts Centre