

Perspectives

The Japan Foundation London Newsletter

The Mazarin Chest

Major Anglo-Japanese Conservation Project to start in 2004

The Mazarin Chest, property of the Victoria and Albert Museum in London, and one of the finest examples of Japanese export lacquer known, is to become the subject of a unique conservation project to begin next summer.

The chest derives its name from having once been in the possession of the Mazarin-La Meilleraye family, whose coat of arms is carried on its French steel key. Although it is not clear when the chest became the property of the Mazarin family, it would have arrived in Europe just before or during the period that Cardinal Mazarin (1602-1661) was principal minister to King Louis XIV of France (1638-1715; reigned 1643-1715).

Research into its history indicates that at some point before the end of the eighteenth century it passed from the Mazarin family into the possession of the Duc de Bouillon, and then, in 1800, into the ownership of William Beckford (1760-1844), Gothic novelist and renowned collector of Japanese lacquer. Beckford kept the Mazarin Chest along with the Van Diemen Box (also in the collection of the V&A) and the Buys Box at his home at Fonthill Abbey, Wiltshire. The chest appears in the catalogue of the 1823 Fonthill Abbey sale, after which it moved to Hamilton Palace in Scotland, seat of the Dukes of Hamilton. It next appears in the catalogue of the 1882 Hamilton Palace sale, from which it was purchased by the V&A.

Other works similar to the Mazarin Chest include the famous Hatsune Maki-e Konrei Chôdo set of wedding furniture made on the occasion of the betrothal of Princess Chiyohime, third daughter of the third generation shogun Tokugawa Iemitsu, to Mitsutomo, the second generation head of the Owari Tokugawa family. Starting in 1637, this was produced over a period of three years in the workshop of Nagashige, tenth generation head of the Kôami family of lacquerers, official

purveyors of lacquer to the Tokugawa family. Gorgeously decorated in gold and silver maki-e and richly embellished with carved metal details, this wedding set is the ultimate achievement of early-seventeenth-century Japanese lacquer art. The Mazarin Chest has many characteristics in common with this wedding set and is likely to have been made contemporaneously with it.

It is some 360 years since the chest was exported to Europe from Japan. Its condition has deteriorated badly and there is an urgent need for it to be conserved. It was chosen as a candidate object in the first year that lacquer was included in the remit of the Project for Conservation of Works of Japanese Art in Foreign Collections jointly administered by the Japanese Ministry of Foreign Affairs, the Agency for Cultural Affairs, the Japan Foundation and the Tokyo National Research Institute of Cultural Properties. However, due to concerns about the instability of both its highly elaborate decoration and the underlying wooden substrate, it was decided not to send it to Japan for conservation. Instead a plan has been devised for its conservation as a joint Anglo-Japanese project, which, in view of the paramount concern for the chest's safety and worries about changes in environmental conditions to which it would be exposed through being sent abroad, will be conducted at its home institution in London. Treatment will be carried out over a period of five years by one of Japan's leading lacquer conservators, Yoshihiko Yamashita, working in collaboration with Shayne Rivers, the V&A's lacquer conservation specialist.

Projects of this nature need substantial external funding and the V&A is extremely grateful to the Toshiba International Foundation for expressing its intention to meet a major part of the costs. It is also indebted to



the Japan Foundation for having funded the research trip to London by Mr Yamashita earlier this year. Further funds still have to be raised, but the V&A is confident that the project will be able to start on schedule in the summer of 2004.

It should be observed that recent years have seen a burgeoning of interest in the conservation of lacquer combined with a growing awareness in Japan and the West of the substantial differences that exist in terms of techniques used and approaches taken. The need for greater international dialogue and mutual accommodation has never been more pressing. This collaborative project will result, it is intended, in precisely the greater level of common understanding of the issues surrounding the conservation of lacquer that is required. It will also result in the mutual transfer of skills, the benefits of which will be immeasurable. In these respects the project to conserve the Mazarin Chest is both extremely timely and has the potential to deliver multiple benefits to the international community at large.

Rupert Faulkner, Senior Curator, Asian Department, Victoria and Albert Museum

THE MAZARIN CHEST: Black-lacquered wood with gold and silver *maki-e* decoration, mother-of-pearl and metal sheet inlay, carved metal details and gilt copper furnishings; French steel key; scenes from the Tale of Genji and the Tale of the Soga Brothers Japanese, about 1640 59.0 (h) x 101.5 (w) x 63.9 (d) cm V&A inv. no. 412-1882 Photograph by courtesy of the V&A

Ready Steady NihonGO!

Last February, our Language Centre launched an exciting new Primary Japanese project, Ready Steady NihonGO! in partnership with the School of Education, University of Nottingham and Japan 21 Education.

The publication of the Languages Strategy by the DfES in December last year (<http://www.dfes.gov.uk/languagesstrategy>) initiated a new trend for modern foreign languages (MFL) in the primary sector: by the year 2010 every Key Stage 2 (from 7 years) primary pupil in England will be entitled to learn a foreign language. Already an estimated 20% of the 25,000 primary schools in the UK currently teach a foreign language, mostly French, some German and Spanish, either as part of the curriculum, or as an extra-curricular activity. The Japan Foundation London Language Centre's new primary project is designed to help teachers introduce Japanese to UK primary schools.

The School of Education, University of Nottingham has undertaken extensive research into curriculum models for MFL learning in UK primary schools in general and has reported back on experiences from PGCE graduates teaching Japanese in the primary sector. Japan 21 Education has provided an overview of the current Japanese studies scene at primary level and Anne Rajakumar, an Australian-trained teacher of Japanese currently teaching at South Wold School and Language College and at a local primary school, has been looking closely into the state of the teaching of Japanese in the State of Victoria, Australia in order to help provide a role model for the UK. Meanwhile, a team of Japan Foundation London Language Centre advisors have been touring the country, visiting 12 primary schools already offering Japanese. Most of these schools are being served by their local secondary schools and language colleges through outreach activities, where secondary teachers are being sent into primary schools to deliver Japanese lessons on a weekly basis. In some cases, primary teachers who have some knowledge of Japanese following previous stays in Japan, e.g. as a JET teacher, have also successfully launched after-school or lunch time clubs.

Our efforts to provide ways forward in the provision of Japanese language learning in the primary sector are being supported by an e-mail discussion group of 'Primary Japanese Pioneers', called pjp-uk, set up to create a forum for the exchange of ideas and concerns regarding



St Mary's Church of England Primary School, Sheffield. Year 4

primary Japanese. Its members are teaching mostly in secondary schools/language colleges, whilst doing outreach work with local primary schools. Primary teachers with an interest in Japanese language provision are also contributing. In September, a pjp-uk launch event was held at the Japan Foundation London Language Centre, providing for the very first time an opportunity for members of the group to meet face to face and to discuss the current state of and future prospects for primary Japanese.

Recently, an eye-catching flyer entitled 'Ready Steady NihonGO! – Japanese for primary schools' went out to all UK primary schools, aiming to raise awareness for the teaching of Japanese to primary pupils and its benefits. The response has been positive with many schools expressing an interest in introducing Japanese.

Some of the challenges ahead will be to encourage secondary schools and language colleges to continue or to start supporting Japanese as part of their outreach work, to provide training opportunities for primary teachers with an interest in Japanese, to create and to provide schools with the necessary resources, many of which are already available, mainly from Australia or over the internet, and to try and pave the way for more foreign language assistants and interns to come over from Japan.

The first Ready Steady NihonGO! Primary Japanese Conference to be held at the Japan Foundation London Language Centre on 18th November will provide an opportunity for initial findings from the Ready Steady NihonGO! project to be presented as well as acting as a stepping-stone for further developments.

**For further information on Ready Steady NihonGO! call Komelia Achrafie at our Language Centre. Tel: 020 7436 6698
E-mail: Komelia.Achrafie@jpf.org.uk**

Director's Note

Imagine that most of you will have already adjusted your internal clocks to normal time after the unparalleled baking-hot summer. Autumn is already upon us. In Japan we have a proverb that beautifully depicts this



season: *Ten takaku uma koyuru aki* which translates: 'It is in autumn when the sky is very high and perfectly clear, and horses grow fat and sturdy'. British people, with their long equestrian history, might well feel like this in autumn, too.

I must belatedly inform you that in June we moved with our Language Centre into new premises in Russell Square. I have learned that Bloomsbury is traditionally much favoured by lawyers and scholars alike. Two of our neighbours are the School of Oriental and African Studies and the British Museum. I know that being together with our Language Centre under one roof will help us to be more efficient and cost effective, as we weather the current financial squeeze.

I should like to arrange more Japan-related lectures, workshops and small exhibitions with other cultural bodies and to host some seminars on Japanese language education. I also hope that our library (a specialist Japanese language collection) will be well used by all those involved in Japanese language teaching.

The Japan Foundation is currently coping with a number of administrative reforms initiated by the Japanese government. As a result, we have defined four strategic aims: to encourage projects that accord with our diplomatic and strategic plan; to strive for greater cost-effectiveness in all we do; to make available more information (including disclosure) and to evaluate our projects more rigorously; to be more aware of the need to respond positively and flexibly to the priorities of our various target groups.

To help us achieve these objectives we have with effect from 1st October 2003 changed our legal status to an Independent Administrative Institution (Dokuritsu Gyousei Houjin) Our basic terms of reference and the structure of our programmes remain unchanged, but we may reorganise some programmes later in order to eliminate duplication or to subsume new ones.

I much look forward to working closely with you and to welcoming you to our new offices.

Kohki Kanno, Director

Forty Years of Japanese Studies at Sheffield

The history of the School of East Asian Studies at the University of Sheffield goes back to 1963, when the Centre for Japanese Studies (CJS) was established following the Government's 'Hayter Report' on the teaching of Slavonic, Oriental and African languages.

On 24-25 July 2003, in celebration of forty years of Japanese Studies at the University, Harukiyo Hasegawa, Director of the Centre

for Japanese Studies, and I organised an international conference *Beyond Globalisation in Japan and Asia: a multilevel approach*.

Its aim was to move the debate on Japan's response to globalisation beyond the focus on the economy at the national level, and to investigate how, at the global, regional and national levels, and in different spheres of activity—security, politics, economics—Japan was involved in both pro-active as well as

reactive responses to globalisation processes. It brought together leading social scientists from Japan and the UK, and the programme below demonstrates the intellectually challenging way topics were addressed on these different levels.

The conference was followed by a symposium on globalisation and education at which President Takeshi Sasaki of Tokyo University spoke on how globalisation was impacting on Japan and East Asia, and with Vice-Chancellor Bob Boucher of Sheffield University speaking on how it was affecting the UK and Europe.

The two events were supported by the Japan Society for the Promotion of Science, which co-sponsored the events, the Japan Foundation and the Toshiba International Foundation. We are immensely grateful to them for their support.

It was a delight to be able to welcome both old and new friends to the celebration. The greeting made by Kanno Kohki, Director of the Japan Foundation, London office, nicely captured the sentiments of those in attendance: "In Japan there is a popular saying originally borrowed from Chinese literature: *Shijyuu ni shite madowazu*, 'When a person reaches forty they should have no doubts' I hope the forty year old Centre for Japanese Studies advances boldly into the next forty years".

Glenn D. Hook, Professor of Japanese Studies, University of Sheffield

National Level: Domestic Response to Neoliberal Global Politics

The Impact of Globalisation on Domestic Politics in Japan Takahashi Susumu, University of Tokyo

Corporate Responses to Globalisation: the Relationship of the State in Economic Development Harukiyo Hasegawa University of Sheffield

Commentator: Ray Loveridge, University of Oxford

National Level: Japan and Global Issues

Reorganization of Keiretsu and Small/Medium Enterprises in Japan Kikkawa Takeo, University of Tokyo

Commentator: John Scott, University of Essex

Regional Level: Japan and East Asia

Regionalisation of Security Communities in East Asia: Myth or Reality? Yamamoto Takehiko, Waseda University

Globalisation of East Asia and Transfer of Management: Possibility of East Asian Economic Block? Isn't there? Takahashi Yoshiaki, Chuo University

Commentator: Christopher Hughes, University of Warwick

Regional Level: Japan and China

The Rise of China and Security in East Asia: China's New Concept of Security and Japan's Response Takahara Akio, Rikkyo University

Japanese Business Response to the Rise of China Ohashi Hideo, Senshu University

Commentator: Reinhard Driete, London School of Economics

Global Level: Japan and the Neoliberal Global Political Economy

JANUS is Wandering: Neoliberalism and Statism in Contemporary Japan Sugita Atsushi, Hosei University

Response of Japanese Capitalism to Globalisation: Comparison with the German Case Kudo Akira, University of Tokyo

Commentator: Andrew Gamble, University of Sheffield

Global Level: Japan and Global Institutions

Japan's Policy and Interface Agreement toward International Organisations Shiroyama Hideaki, University of Tokyo

The Bretton Woods Institutions and Japan – Evolutions of their Relationship and Recent Development Under Financial Globalisation Aramaki Kenji, Japan Bank for International Cooperation

Commentator: John Ravenhill, University of Edinburgh

Global Level: Japan and Global Issues

Between Terror and an Empire: Japanese Response to the World after 9.11 Fujiwara Kiichi, University of Tokyo

Commentator: Arthur Stockwin, University of Oxford

British Association for Japanese Studies Conference 2003

As in past years the Japan Foundation was again pleased to support the plenary session of this year's BAJs conference held at the University of Sheffield 14-16 April. 104 members attended.

The plenary session always offers a stimulating exchange of ideas for the whole BAJs membership; PhD students and younger Japan scholars benefit especially from the presence of eminent scholars invited from Japan and abroad to present their current research and thinking.

This year's plenary was no exception and the theme was *The Lost Decade (Japan in the 1990s) and Beyond (Japan at the beginning of the 21st Century)*. Professors Nobuhiro

Hiwatari, Takeo Kikkawa and Mari Osawa, all from the Institute of Social Science at the University of Tokyo, spoke respectively on *The Japanese Political Economy in Turmoil*; *The Japanese Economy and Corporations in the 1990s*; and *The Japanese Welfare State and Equality from the Viewpoint of Comparative Gender Analysis*, and were joined by Professor T J Pempel of the University of California, Berkeley who spoke on *A Decade of Torpor: When Political Logic Trumps Economic Rationality*, and by Ronald Dore on *Japanese Exceptionalism: How long will it last?*

The BAJs annual conference is the principal event for members to interact intellectually and to discuss work in progress. It serves a particularly important role in promoting

teaching and research on Japan and fostering a wider understanding within the field of Japanese studies. In addition to the plenary session there were six panels ranging from gender, society and literature, Japanese business culture, politics, history and employment issues, to security and international relations.

The next conference will be held in early September 2004 at the University of Leeds.

**For further details on BAJs contact Lynn Baird at the BAJs Secretariat
Tel: 01206 872543 (answerphone)
E-mail: bajs@bajs.org.uk
Website: www.bajs.org.uk**

Japan Foundation Grant Programmes 2004/2005

The following programmes for the 2004/2005 financial year are now available for application.

Further details and application forms are available from the London office and those for the Support Programmes for the Japanese Language from our London Language Centre.

The deadline for all applications is 1 December 2003.

Japanese Studies Overseas and Intellectual Exchange

Visiting Professorship Programme for Japanese Studies

Designed to support institutions of higher education, research and cultural organisations planning to invite scholars from abroad (including Japan) from between one and six months to give courses related to Japan in the subject areas of the humanities and the social sciences. Grant covers the return airfare and a proportion of the direct project expenses. Application form: J2-VP

Research/Conference/Seminar Grant Programme

Grant assistance is provided towards joint research projects, conferences, seminars, workshops and intensive courses that are Japan-related of up to 12 months duration. Comparative research projects, including those within a global context are also considered. Higher education institutions, research and cultural organisations are eligible and the project should not be the work of a single individual. Application form: J2-RC

Library Support Programme

Designed to promote and encourage research on Japan through the donation of Japan-related books and materials to the libraries of institutions of higher education, research organisations and to large public libraries that support departments and faculties of Japanese studies. Applications from individuals and from the commercial sector are not accepted. Applicants (libraries) should apply to a particular category within the programme depending upon the extent to which Japanese studies are conducted within the organisation. Application form: M2-LS

Fellowship Programme

Our Fellowship Programme gives the opportunity to academics, arts and other professionals to visit Japan to pursue research in

their field. As a rule a named affiliate in Japan is required at the time of application. The Fellowship comprises airfare, stipend to cover living expenses and other allowances. There are a number of categories within the Programme:

1. *Scholars and Researchers Category*

For academics working in the field of Japanese studies, the humanities and the social sciences. Duration of Fellowship: from (no less than) 2 to (no longer than) 12 months.

2. *Doctoral Candidates Category*

For candidates who are in the closing stages of their PhD. and who need to undertake fieldwork in Japan in order to complete their thesis. Proof at the time of application that all other necessary requirements, bar completion of the thesis, have been fulfilled for the award of the PhD is needed from the candidate's supervisor. Duration of Fellowship: from (no less than) 4 to (no longer than) 14 months.

3. *Artists Category*

Artists means arts professionals in the widest sense e.g. writers, performing and visual artists, as well as arts administrators and academics. For those wishing to pursue a particular creative project in Japan. Duration of Fellowship: from (no less than) 2 to (no longer than) 6 months. Application form: P2-JF

Japan Europe Support Programme for Conferences and Symposiums

Financial support is provided to institutions of higher education, research centres, think tanks and cultural organisations wishing to hold international conferences, symposiums or seminars to promote better understanding between Japan and Europe on common issues in the political, economic, social or cultural fields. Application form: S-EC

Visual Arts Exchange Programmes

Exhibitions Abroad Support Programme

Financial support is provided to museums and galleries that introduce Japanese art and culture in the UK. Assistance is given in the form of subsidies on a cost-sharing basis towards the direct costs of holding the exhibition, but not for preliminary research and development. Application form: A1-EAS

Publication and Audio-Visual Exchange Programmes

Publication Support Programme

Financial support is given to publishers only towards the publication of books on Japan

written in languages other than Japanese. Fields covered include the humanities, the social sciences and the arts but exclude the natural sciences. Publication must take place within the 2004/2005 financial year and the grant awarded is a percentage of the direct publication costs. Application form: M1-PS

Translation Support Programme

For publishers only and to encourage and support the translation and publication of quality works from the Japanese language. They must be translations of works on or about Japan in the humanities, the social sciences and the arts (excluding the social sciences). The programme offers financial support for part of the fees paid by the publisher to the translator. Application form: M1-TS

Film and TV Programme Production Support Programme

Financial support is provided towards the production of films, TV programmes and other audio-visual materials that promote a deeper understanding of Japan and Japanese culture abroad. Grant assistance takes the form of subsidies towards the production costs. Application form: V-FTP

Support Programmes for Japanese Education Overseas

Support Programme for Japanese Language Courses Abroad

Designed to help the creation of full-time teaching positions at universities, colleges or other higher educational institutions that run Japanese language courses. Provides salary assistance for up to an initial three-year period provided there is an undertaking that the post will be maintained by the institution after the initial 3-year grant period. Application form: J1-SAS

Japanese Speech Contest Support Programme

A grant towards the cost of purchasing prizes and other expenses is given to organisations planning to hold a Japanese language speech contest. Application form: J1-SCS

Support Programme for Developing Networks of Japanese Language Teachers and Institutions

Designed to help overseas teachers' associations, academic societies, higher education and research institutions to develop networks of Japanese

language teachers and institutions abroad through seminars, academic meetings, workshops and training courses.

Application form: J1-SDN

Advanced Training Programme for Teachers of the Japanese Language

A new 2-month advanced training course for both native and non-native Japanese speakers designed to provide more advanced Japanese language teaching expertise and skills.

Applicants should have already completed training at the Japan Foundation Japanese Language Institute, Urawa, should have passed JLPT Level 1, or its equivalent, and have had at least 5 years teaching experience. Application form NC-AJT

Training Programmes for Teachers of the Japanese Language

To provide teachers of the Japanese language with the opportunity to improve their Japanese language skills and teaching methods. Four types of programme: The long term training programme (6 months) for teachers with less than five years Japanese language teaching experience: three short term training programmes (2 months) for those with at least two years Japanese language teaching experience: a one-month training programme in Japanese language teaching methods for Japanese nationals living abroad who have at least three years Japanese language teaching experience: and an intensive 3-week training programme for non-native teachers in primary and secondary schools with at least one years teaching experience. Application form: NC-JT

Japanese Language Programmes for Specialists

Two programmes at the Japan Foundation Japanese Language Institute, Kansai for those who need to improve their Japanese language ability for vocational and academic purposes. Specifically:

1. Japanese Language Programmes for Librarians

A six-month intensive training course for librarians in educational and research institutions. A prescribed level of Japanese ability is required (equal to level three of the Japanese Language Proficiency Test). Priority is given to applications from developing countries but applicants from other countries are welcome to apply. Application form: KC-G

2. Japanese Language Programme for Researchers and Postgraduate Students

A two, four or eight-month intensive training course for scholars, researchers and postgraduate students in the social sciences and the humanities who need to improve their Japanese language ability for research purposes or for their future careers. A prescribed level of Japanese ability is required before application (equal to level three of the Japanese Language Proficiency Test) Application form: KC-G

Japanese Language Education Fellowship Programme

For educational institutions and publishers wishing to send Japanese language specialists to carry out surveys or research in Japan for the development of Japanese language teaching materials, teaching methodology and for Japanese curriculum development. The programme provides for one specialist for up to 8 months or a team of two for up to 3 months. Round trip airfare and a monthly stipend are

included. Participants must publish results within 2 years of completion of the Fellowship. Application form: NC-EF

Assistance Programme for Japanese Language Teaching Materials

For publishers and educational institutions who wish to produce and market resource materials for Japanese language instruction in the form of textbooks, dictionaries, a/v and computer assisted materials. Grant provides for one quarter of the publication costs and materials must be completed before application. Application form: NC-PS

Japanese Language Teaching Materials Donation Programme

Under this programme educational institutions that offer regular courses in Japanese language may apply for a donation of a variety of teaching materials published and distributed in Japan. These can take the form of books, tapes, a/v materials etc. Application form: NC-MD

International Conferences outside Japan

Funds are available to Japanese specialists in the humanities, the social sciences and the arts who have been invited to chair, to give a paper or to give a keynote address, at an international conference or symposium outside Japan. Assistance comprises the round trip economy-class airfare from Japan and help towards accommodation/living expenses for up to 5 days. Applications need to be made by the Japanese invitee direct to our Head Office in Tokyo by 1 December 2003 and "additional applications" are accepted for conferences after 1 July 2004, subject to budget, and should be made at least 3 months before the conference is due to take place

International Conferences in Japan

If you have been invited to chair, present a paper or give a keynote address at an international conference/symposium (including academic meetings, workshops or lectures etc) in Japan the conference organiser (university, academic society, arts group etc) may apply on your behalf to the Japan Foundation Tokyo for grant assistance. Deadline is 1 December 2003 but for conferences in the latter half of the financial year (October to the following March) additional applications are accepted up to 30 June 2004 subject to budget. Assistance takes

the form of round-trip economy class airfare, a grant towards accommodation/living expenses up to 9 days and travel and health insurance.

Grants Available for the Performing Arts

Should you wish to invite a Japanese performing arts group to this country, the Japanese group may apply direct to our Head Office in Tokyo for possible financial assistance. There are two programmes available depending on the size of the group. The deadline for both programmes is 1 December 2003 but it is advisable to seek advice and more information from Junko Takekawa in this office before initiating application procedures.

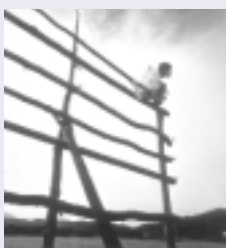
Grants Available for Film Festivals

Under our Film Festival Abroad Support Programme, grants are provided to cover part of the cost for international film festivals, art festivals and screenings of special series of Japanese films held in the UK. The grants can be used to cover costs including film shipping, and screening fees.

The deadline for application is once a year in December and you should contact, Junko Takekawa to discuss your project before you apply, as this programme is not open to general application.

Japan Foundation Touring Exhibition available for loan to UK venues

With 60 superb works, 11 internationally renowned photographers and emerging young artists revel in the spiritual dimension beyond our living world, attempting a



Kamaitachi #8 by Eiko Hosoe

redefinition of relationships between individuals and between the individual and society. This is more than a photographic documentary, more than mere reflection of reality as we see it, but an attempt to capture the invisible; something of the essence of life itself.

Including works by Hiroshi Sugimoto, Eiko Hosoe and Shimabuku, it has toured with much success to other European countries.

Available from January 2004. Approx. 65 linear metres (negotiable) required. Cost-sharing scheme. No hire fee and all costs for transport of exhibits and insurance covered by the Japan Foundation.

Karakuri Dolls

In collaboration with the British Museum we are planning a Karakuri Dolls lecture and demonstration on 17th January 2004 at the British Museum and at another venue outside London (tbc). The lecture will be given by Professor Suematsu of Nagoya University and the demonstration by the 9th Shyobei Tamaya.

Japanese Film Season

We are presenting a season of 7 Japanese contemporary films in February/March 2004 at 2-3 venues in the UK (tbc). It will focus on films that each in their own way deal with the crisis of "self" and "identity" in contemporary Japanese society. The proposed programme is:

Cure	Kiyoshi Kurosawa 1997
Embracing	Naomi Kawase 1992
All Under the Moon	Yoichi Sai 1993
Helpless	Shinji Aoyama 1996
Distance	Hirokazu Koreeda 2001
Go	Isao Yukisada 2001
Swallowtail Butterfly	Shunji Iwai 1996
Shangi-la	Takashi Miike 2003

For details on all of the above contact Junko Takekawa.

E-mail: Junko.Takekawa@jpf.org.uk

Director Tate Liverpool to visit Japan

As part of our mission to encourage a deeper understanding of Japan abroad, key people in the arts, the humanities and the social sciences are invited to Japan on a programme of specialist visits to contacts and to counterpart organisations in their field. It is expected that on their return the visitors will have exchanged ideas and have had the opportunity to investigate in a preliminary way what potential there might be for future projects and exchanges with Japan.

This year we have invited the Director of Tate Liverpool, Dr Christoph Grunenberg. He has written extensively on issues surrounding the presentation of art, and since the early 1990s has worked extensively with contemporary artists having curated a number of important exhibitions. He was formerly Curator of Contemporary Art at London's Tate Gallery and Curator and then Acting Director at the Institute of Contemporary Art, Boston.

He will visit key museums and galleries including the new Mori Art Museum, where he will attend the opening reception, and will meet key artists and curators in the contemporary field. A key player in the next Liverpool Biennale, he will also visit the offices of the Yokohama Triennale and the Kyoto Biennale.

Tate Liverpool opened in 1988 in a converted warehouse in the Albert Dock and is home to the National Collection of Modern Art in the north of England. Grunenberg's visit to Japan this month is particularly timely with the 3rd Liverpool Biennale taking place September to November 2004 and with Liverpool having been chosen the European Capital of Culture in 2008. During the next five years the city's profile should increase rapidly, therefore, and Tate Liverpool is expected to play a leading role with an exciting programme of exhibitions and displays in which we hope Japan will feature.

Pockets of Memory Workshop

On 18 July we organised a one-day workshop on textiles, our very first event in our new premises.

The day comprised two integral sessions run by two textile artists, Naoko Yoshimoto (print transfer) from Japan and Jeanette Appleton (felted) from the UK and was an excellent example of UK-Japan artistic collaboration working at its best. The workshop was held with the help of Lesley Millar, Daiwa/AHRB research Fellow at the Surrey Institute of Art and Design University College and Project Director *through the surface*, an Anglo-Japanese textile project funded by the Japan Foundation.

During a 12-week partnership Appleton and Yoshimoto had identified the theme of 'memory' as their common interest. Jeanette works with felt as a metaphor for embedded

memory; Naoko's deconstruction of cloth echoes the fragmenting and fading of memory.

Participants were artists at different points in their careers and were asked to bring fragments of cloth and images which had a personal meaning. Naoko showed them how to photo transfer the image on to the cloth and then begin the deconstruction process. Jeanette then provided the raw wool with which participants felted 'pockets' by hand and into which they placed the cloth that they had worked on in the morning, thus producing 'pockets of memory'.

As Lesley Millar commented after the workshop "It was interesting to observe the different dynamics at play. During the deconstruction of the fabric, there was a gentle murmur of voices as people exchanged stories about the memories held within the images and the cloth..... At the end of each session the work was laid out together on a table and each participant talked about what they had achieved, why they approached their piece in a particular way and the meaning the work had for them".



Naoko Yoshimoto (print transfer) and participants busily at work transferring the memory image on to a cloth.

'through the surface' is originated by The Surrey Institute of Art and Design University College. It opens at The Surrey Institute Galleries on 27 January 2004. For further information visit www.throughthesurface.surrart.ac.uk

Time, Place and Being in Japanese Architecture

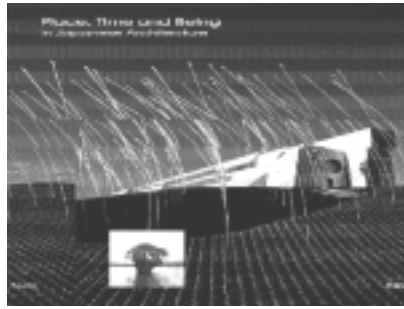
by Kevin Nute

Routledge: 144pp; 130 colour illus; 39 b&w illus; bibliog.; index; ISBN hb: 0-419-24010-1; Pub date Feb 2004

In the early 1950s the claims of Western Modernism, particularly as described by Sigfried Giedion in his *Space, Time and Architecture*, were countered by the next generation of European architects by appeals to particularities of place, and occasion, and an emphasis on human identity. In this book, Kevin Nute argues for these values, which transcend cultures, and uses examples of Japanese architecture to illustrate his thesis.

Each section first discusses examples of traditional Japanese building in relation to the theme, and then moves on to late twentieth century and contemporary work. On the way, the fertile cross-connections between western and Japanese architectural thinking and practice are brought out. In the first section, on Place, where Nute discusses *shakku* and *ikidori*, I was reminded of the shock of discovering, on visiting Japan, how the Japanese practice of “borrowed landscape” anticipates the procedures of landscape “appropriation” in 18th and 19th century England, most noticeably in the work of Humphrey Repton. Here, however, as elsewhere, the predominant parallel drawn is with Wright, whose absorption and translation of Japanese influences formed the subject of Nute’s previous book. To Wright it was “in the nature of any organic building to grow from the site”, and this is evidently his aspiration in his buildings. This is in stark contrast to the treatment, most famously by Le Corbusier at the Villa Savoye, of the building as an autonomous object which sits on its site, or even floats over it. Yet Tadao Ando would also seem to aspire to do this with his buildings, since he explained that “the aim of architecture is always the creation of an environment where the logic of nature and the logic of architecture are in fierce conflict yet co-existent”. The dialectic between these two positions would itself seem to be a trans-cultural phenomenon.

The section on time, not surprisingly, describes some of the rituals which celebrate the passing of the seasons in Japan; these retain an important place in the culture, whereas their equivalents in the west (“harvest festival” for instance) have all but disappeared. Perhaps this is because of their identification with



Christianity, whose influence has waned inexorably, to be replaced, amongst architects at least, by a rather vague set of ideas derived from Heidegger. Whereas Heidegger’s poetic appeal is somewhat reactionary and sentimental, Nute argues that the ritual celebration of time can be happily translated, in Japanese architecture, into such designs as Toyo Ito’s Nomad restaurant.

The third section “Built Revelation of Being” introduces the most complex set of issues: for instance, how to be an individual and yet participate in the collective, to be “apart and yet a part” as Nute summarises it. The Japanese sense of privacy is very different from the west’s, and is expressed quite differently in domestic plans, at least since the invention in the west of the corridor, and its subsequent ubiquitous employment. The interaction between family pattern and built form is well illustrated in the example of the *gasho-zukuri* silk-weavers’ houses, which evolved into a type that was capable of subtle variation. Evolving a similarly robust but sensitive typology to serve twentieth and twenty-first century society has proved an elusive goal. The serious studies of Wajiro Kon, which are touched on briefly, were surely a valuable attempt to derive principles from close social observation. But Nute has difficulties in finding examples of contemporary work to illustrate a continuing concern for such issues.

Toyo Ito to receive Architectural Association’s Honorary Diploma

If your name and architecture float in a sea of words like ‘revolutionary’ and ‘radical’, ‘extreme’ and ‘epochal’, and if your efforts to create new concepts for life in modern cities have been wildly successful, how do you keep up with the expectations of the world (or at least its architecture critics)?

Toyo Ito – one of the discipline’s most innovative and influential practitioners – will be giving a talk on Tuesday 25th November at 18:30 at the Architectural Association outlining where his thinking has taken him

Ishigawa’s House for a Racoon called Silver can only be accepted as an ironic commentary on the aspiration to make an architecture on the basis of a detailed response to human needs. Potentially the reverence for material offers a greater continuity since, as Nute shows, Ando’s well-publicised respect for the precisely-finished “artificial” material of concrete is not incompatible with the way in which traditional Japanese buildings treat the patterns of natural materials like timber, and allow them to embody the meanings of the building.

This is a thought-provoking book. It is immediately accessible with a clear structure and attractive images, but the informative footnotes indicate it also deals with important questions for readers who wish to think more deeply about architecture; and with the aid of the bibliography they will be able to do so. Since the Enlightenment western architects have had some difficulty, or maybe have just been embarrassed, in describing the transcendental nature of their art – usually the result is either an over-bearing rhetoric or a sentimental retreat into poetry. As it has done for at least the last two hundred years, the Japanese tradition provides an insight, by analogy, into issues that concern us all, as inhabitants of our fragile planet.

Dr Nicholas Ray, Lecturer, Department of Architecture, University of Cambridge

Dr Nute was a former Japan Foundation Fellow and the publishers have received a grant from the Japan Foundation under our 2003/2004 Publication Support Programme.

For further details on the work contact Caroline Mallinder at Routledge on Tel: 020 7842 2393

since the completion of his much-acclaimed Sendai Mediatheque cultural centre, a project Ito himself once described as his most important work. The lecture will coincide with the presentation of an Honorary Diploma from the Architectural Association.

Ito has been designing seminal projects since setting up his own practice in Tokyo in 1971, among them White U and Silver Hut to Tower of Winds and Egg of Winds. The lecture is by ticket only. Contact the AA direct on: 020 7887 4103.

Dates for your Diary

Events organised by, or with financial support from, the Japan Foundation

25 September – 16 November	Kyoichi Tsuzuki: Photography Exhibition Editor, writer, nightclub designer, and photographer Kyoichi Tsuzuki (b.1956) photographs in <i>Happy Victims</i> some thirty men and women who have turned the act of shopping into an unusual form of obsession. Tsuzuki's first UK solo exhibition in a public gallery. Includes talks at the Gallery. The Photographers' Gallery 5 Great Newport Street, London WC2H 7HY. Information contact Clare Grafik, Tel: 020 7831 1772. E-mail: Clare@photonet.org.uk
15 October	Edexcel A-level Day For bookings and further information, please contact Edexcel on 0870 2409800 or visit www.edexcel.org.uk .
17-19 October	Kill Your Timid Notion A cross media experimental music festival at Dundee Contemporary Arts featuring Ryoji Ikeda, Ruins and Acid Mothers Temple. Details contact Barry Esson, Tel: 01382 909900. E-mail barry.esson@hotmail.com
20 October	Shimabuku: Why Travel with an Octopus? An Illustrated talk by Shimabuku 18:30 at the Japan Foundation (Seminar Room). Shimabuku, one of Japan's best-known young artists, whose show opened this month at the Glynn Vivian Art Gallery in Swansea, will explore past work and discuss his attitude to his audience. Introduced by Jonathan Watkins, Director of the Ikon Gallery.
18 October- 22 November	Shimabuku: Swansea Jack The Japanese performance artist, Shimabuku has been invited to conduct a project on the basis of the Swansea legend, "Swansea Jack". Glynn Vivian Art Gallery, Swansea. Details contact Karen Mackinnon Tel: 01792 655006 E-mail: glynn.vivian.gallery@swansea.gov.uk
24 October – 7 November	Recent Japanese Films showing at the 11th Raindance Film Festival, London. Reflects the films of the independent filmmaking community and specialising in films by first-time directors. Information contact Oli Harbottle at Raindance on Tel: 020 7287 3833
31 October – 13 November & 26, 27 November	Akibiyori: Season of New Japanese Cinema Arthouse films rarely seen. Many titles never screened before in the UK. Opens with <i>Ping Pong</i> (Fumihiko Sori) and the UK premiers of <i>Pistol Opera</i> (Seijun Suzuki) and <i>The Grudge</i> (Takashi Shimizu) and the latest <i>Shara</i> from Cannes award winner Naomi Kawase. Also showcasing works by Jun Ichikawa and Koreeda's third film <i>Distance</i> . Information contact Email: matt.lloyd@filmhousecinema.com
Early November	Regional Refresher Course Following the format of the annual Refresher Course, this is the first in a series of intensive regional refresher courses to be held outside London. Venue & dates to be confirmed.
10 November	Edexcel GCSE INSET Day For bookings and further information, please contact Edexcel on 0870 2409800 or visit www.edexcel.org.uk .
18 November	Ready Steady NihonGO! A conference on Primary Sector Japanese. See article on page 2
21 November – 3 December	Tokyo on Film CINE CITY The Brighton Film Festival. Films gathered around the theme of the city of Tokyo. To be shown in the Brighton and Hove area. Details contact: Tim Brown, Tel: 01273 643213. E-mail: tb1@bton.ac.uk
25 November	Lecture by Toyo Ito: at the Architectural Association. See article on page 7. Places limited and by ticket only. Contact the AA on Tel: 020 7887 4103 for further information
4 December	Stretching Out A day of practical guidance and workshops for native speaking teachers, from ICT use to drawing up scheme of work. Details: Contact Language Centre
2004	
17 January	Karakuri Dolls Lecture by Professor Suematsu, Nagoya University and demonstrations by the 9th Shyobei Tamaya at the British Museum and one other venue. See article on page 6. Contact Junko Takekawa for details
21 - 23 January	Head Start An intensive introduction to Japanese and the issues associated with teaching it. For Heads of modern foreign languages, senior managers in secondary schools, and language co-ordinators at primary level. Details: Contact Language Centre
25 February 2004	ICT in the Japanese Classroom A joint CILT/Japan Foundation London Language Centre INSET Day exploring the use of ICT relevant for teachers of Japanese. Details: Contact Language Centre
February – March	Japanese Film Season: See article on page 6. Contact Junko Takekawa for further details

Prince Takamado: Pomp and Circumstance

His Imperial Highness Prince Norihito Takamado was playing his favourite sport, squash, when at the age of 47 he suffered his fatal heart attack on 21 November 2002. His sudden and premature death came as a great shock to every Japanese and particularly to all his colleagues in the Japan Foundation.

For Prince Takamado had been working alongside us at the Japan Foundation for the past 21 years. When he joined in 1981, he used to sit at the desk just in front of mine. I recall that it was not so easy to decide the position of his desk because, for security reasons, he had to be firmly protected from outside visitors.

He commuted in punctually every day, driving his private car, except on days when he had to perform his imperial duties, but always in front of his security guards' vehicle. His daily work was to prepare various data, to plan and to administer cultural events, to meet important foreign visitors, to copy documents and sometimes even to receive telephone calls from outside. Surprisingly, he always made a special effort to work with us at our level. However, he always had that commanding presence, indisputably like Elgar's "Pomp and Circumstance". Sometimes he partook of 'sake-drinking parties' in order to communicate with us. We called him, Takamado-san (Mr Takamado) or Denka (Prince) but always in a most friendly and respectful manner.

He also possessed a profound and intelligent understanding of Japanese arts and crafts – his collection of netsuke-carved toggles was famous – music, dance, sport and even IT. And in that regard he was undeniably a real 'master of the pen and the sword'. His official visits to the UK for cultural events will never be forgotten and he did so very much to strengthen the bond of friendship between the UK and Japan.

Prince Takamado was himself a splendid demonstration that 'cultural exchange begins with a person, and ends with a person'. Even now, a photo panel of him vigorously conducting an orchestra still stands in my office.

Kohki Kanno, Director