

Perspectives

The Japan Foundation London Newsletter

Jomonesque Japan

The Monumental World of Prehistoric Japan

People around the world are familiar with the great prehistoric stone circle at Stonehenge in southwest England, famous as an ancient observatory, quite possibly carefully laid out in accordance with the movements of celestial bodies, notably the sun.

Many fewer people are aware of the large number of prehistoric monuments in the Japanese archipelago, which include circular arrangements of stone features, settings of massive wooden posts, and large-scale earthen constructions, some of which contain enormous quantities of elaborately decorated pottery and other artefacts.

Some of the most famous of these prehistoric Japanese monuments are at Kabayama (Kitakami City) in Iwate Prefecture and at Oyu (in Kazuno City), Akita Prefecture. At Oyu two circular arrangements of stone settings, Manza and Nonakado, have been known for many years. Archaeologists have long been intrigued by the settings termed "sundial" stones, a term which chimes well with recent work on the conceptualisation of landscapes in the prehistoric Japanese archipelago and their relationship with the celestial bodies, part of a new interest in archaeo-astronomy in Japan. Oyu is currently part of a bid for World Heritage Site status, along with the major Jomon settlement at Sannai Maruyama and stone settings at Komakino in Aomori Prefecture. Despite the prevailing economic conditions in Japan, which have seen a slowdown in the rate of development accompanied by a relative reduction in the number of archaeological investigations needed, remarkable discoveries continue to be made, adding to the already rich record of prehistoric activity in the archipelago. Ongoing excavations at Isedotai, also in Akita Prefecture, have produced at least three circular stone settings, further stimulating the interest



Jomon stone monuments from Kabayama (Kitakami City)

in this topic among both academic archaeologists and, in a country where important archaeological discoveries are often taken up by the national media, the wider public.

Kobayashi Tatsuo, Professor of Archaeology at Kokugakuin University in Tokyo, gave a lecture entitled *The Significance of Monuments in Jomon Japan* on Tuesday 23rd March at the Japan Foundation Office in London to mark the publication of his forthcoming book, *Kobayashi Tatsuo's Jomonesque Japan*, by Kobayashi Tatsuo, Simon Kaner and Nakamura Oki, being published by Oxbow Books of Oxford with the assistance of a publication grant from the Japan Foundation. This new book is intended as an accessible introduction to the thinking of Japan's premier prehistorian and to bring a contemporary synthesis of Jomon archaeology to an international audience.

Kobayashi provided an overview of these monumental sites through the Jomon period. He divided the period into two main stages of monument construction. The first monuments appeared at the end of the Initial Jomon period (around eight thousand years ago), and include a large rectangular arrangement of stones which overall measured 10 metres by 30 metres

at Setaura in Kyushu. The second stage of monument building began at the end of the Middle Jomon period (around four thousand years ago), which saw a greater variety of monument types and more sophisticated designs indicating a high degree of planning. Monuments of this stage include the stone circles at Oyu and bank-enclosed cemetery enclosures at Kiusu in Hokkaido.

Kobayashi noted that the construction of large scale monuments required considerable investment of cooperative labour and time, and may have been the impetus behind the division of labour leading to the establishment of social hierarchies – a hot topic in contemporary Jomon archaeology. Kobayashi thinks that social hierarchies in the Jomon did not necessarily result in the tyrannical control of a few people over the many. Instead he thinks that the construction of monuments was supported by the consensus of the members of a Jomon community who shared a world view, and who realised communal projects to match the building of Stonehenge.

Many Jomon sites seem to be made up of two parts, suggesting to Kobayashi that they were occupied by two groups. This dual principle is seen in the structure of some

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SPOTLIGHT

Japan 21

Japan 21 is a UK charity that exclusively supports and encourages educational and grassroots activity relating to Japan. We believe that the involvement of children with Japan from an early age, through school activities and other programmes, and the involvement of adults through grassroots activities are the most effective ways to develop deep and lasting understanding between our countries.

The way in which *Japan 21* meets these objectives is to provide grants to encourage projects and events to take place and to provide practical support to teachers in the primary and secondary sectors.



A *Japan in Your Classroom* visit to Deansbrook Junior School, London

Although the name *Japan 21* may be unfamiliar to some, the organisation has a relatively long history, being born in December 2002 from the merger of the *Japan Festival Fund and Japan Festival Education Trust*, both originating from the Japan Festival 1991. A decade on, the 2,000 events which made up Japan 2001 amply illustrated the current breadth and depth of British associations with Japan. A subsequent re-assessment of the roles of the *Festival Fund and JFET* led to the creation of *Japan 21* – a cultural organisation designed to meet 21st century needs in strengthening ties between Japan and the UK.

Japan 21 Education activities are concentrated on providing support for teachers wishing to conduct a scheme of work on Japan or to incorporate a Japanese element in the life of their school. We work closely with other organisations such as the Embassy of Japan, the Japan Foundation and

the British Council in order to provide an effective service.

Teacher in-service training days are a source of practical advice and ideas for classroom activities and are complemented by a range of resource materials including teaching packs and a termly newsletter, *Japan in Focus*. Other programmes provide a first-hand experience of Japan for pupils: the *Japan in Your Classroom* scheme involves Japanese volunteers working with over 10,000 children in 100 schools each year; the Japan UK LIVE! bilingual exchange website enables children in both countries to share ideas and opinions without the barrier of language; and the school links service more conventionally puts schools in direct contact with each other.

Japan 21 Awards are grants given in support of projects where a small injection of funds can make a real difference. Most awards are of £1,000 or less and do not, in principle, cover more than 50% of the total budget. There are no application deadlines and, in most cases, applicants receive a decision within four weeks. We give priority to educational, regional and community projects, with particular emphasis on those involving active participation and exchange. Activities supported recently include school Japan Days, museum education programmes, community arts projects, curriculum development work, theatre workshops and so on.

In this age of mass information and increasingly advanced technology, people to people contact still remains the most effective way of encountering and understanding other cultures. Over the coming years, *Japan 21* will continue to evolve and develop programmes to promote positive relationships between the UK and Japan.

**Heidi Potter, Japan 21
Education and Shuko
Noguchi, Japan 21 Awards**



**For more information, please
tel: 020 7630 8696 (Education)
or 020 7630 5552 (Awards),
email: info@japan21.org.uk or visit our
website at www.japan21.org.uk**

Director's Note

To begin on a personal note, I sincerely love the springtime and early summer in London. This is how I recently tried to depict the London spring:

*"A sweet pair of great
tits ringing chink and
piping on the twigs,*

See-too, see-too, see-too!

Cold is not any more biting,

*Their notes sound and absorb into bright and
shiny slits of animated clouds,*

*Under the ringing branches as though a soft
rug of daffodils and hyacinths echoes,*

See-too, see-too, see-too!"

And while the seasons change so too does the Japan Foundation. I wrote in my last message about some of these changes. I mentioned then how as part of wide-sweeping administrative reforms initiated by the Japanese Government, the legal status of the Japan Foundation was amended from 1st October 2003. It has now become an **Independent Administrative Institution** (Dokuritsu Gyousei Houjin). As I also informed you, we have set out four principal strategic aims: to promote projects that accord with our diplomatic and strategic plan; to strive for greater overall cost-effectiveness; to make information more accessible (including disclosure) and to evaluate our projects more strictly. In particular, I would be delighted if you could cooperate with us in the evaluation of our UK projects.

We have since I last wrote embarked additionally upon internal organisational reform and this took effect on 6th May 2004. The principal aim of this reform was to restructure our former programme divisions under three Groups, so creating an **Arts and Culture Group**, a **Japanese Language Group**, and a **Japanese Studies and Intellectual Exchange Group**. We have also amalgamated a number of our current divisions in order to help us manage our projects more efficiently and have established an **Information and Resource Centre** that will provide useful information about international exchange to all those involved in cultural exchanges. We have also begun to reorganise some programmes in order to avoid duplication and have introduced new ones with a view to a more rational allocation of our squeezed finances.

I wish you all a productive and healthy summer season.

Kohki Kanno, Director



News from our Language Centre

Exciting developments for Japanese throughout all sectors

In early 2003, Primary Japanese began to play an important role in the Language Centre's activities. Until then, Secondary Japanese had been its main stronghold, but **Ready Steady NihonGO**, a joint Primary Japanese project launched by Japan 21, Nottingham University and the JFLLC, and supported by pjp-uk (Primary Japanese Pioneers) added a new sector to the Language Centre's agenda. The first Primary conference, held at the JFLLC in November 2003, put Primary Japanese in the limelight, acting as a forum to report about the Japanese primary scene and also as a stepping stone for future primary developments. It was this that brought Japan 21 and the JFLLC together again earlier this year, when talks about designing a **primary pilot course** began. The first phase of the pilot course is now complete; a scheme of work and resources have been produced, ready for use when the course will be team-taught in up to five primary schools per term in and around London. A Japanese native speaker will be working with the class teacher in each school, from September 2004 and again in January 2005. The course will consist of ten, 45-minute lessons, and will be mainly language based although lesson plans include cross-curricular links, enabling schools to build the language project into a wider study about Japan. Class teachers and volunteers are invited to attend an INSET session before the start of the course and a twilight evaluation session is planned on completion of the course, to be held at the JFLLC.

Over 30 primary schools currently offer Japanese both time-tabled and extra-curricular, but this figure could rise if the pilot course proves practicable, and would be rolled out nationwide from September 2006.

This spring, Ready Steady NihonGO had its **national debut** at the CILT Primary Languages Show, Manchester in addition to a second year at the ALL Language World, this time in Oxford. On both occasions, an overview of the Primary Japanese scene, followed by a taster lesson had the audience's attention focused on Primary Japanese. A Regional Support Group meeting for Primary teachers (London Central RSG), held at CILT, provided another opportunity for Language Centre staff to get first hand feedback on Japanese as an option for the primary sector.

While Primary Japanese is on the rise, **Secondary Japanese** is still the JFLLC's stronghold, with about 250 Secondary schools



Students from Dereham Sixth Form College getting to grips with the basics of Japanese

currently teaching Japanese. The Language Centre is devoted to offering support to schools wanting to set up Japanese, but also to those schools that need encouragement to keep Japanese on the timetable. In a climate where cuts in school budgets make it harder for languages to survive, and where the number of schools expected to cut down on languages (because from September 2004 they will become an entitlement and no longer a compulsory subject in Key Stage 4) is rising, languages in general are faced with a challenging future. To give schools the support they need for their Japanese departments, the Language Centre is running its yearly **Refresher Course** in July. Designed to increase teachers' confidence, fluency and accuracy in all four skills, the course has been one of the JFLLC's flagships and will be in its seventh year this summer. **Stepping Out**; visits to both Secondary and Primary schools is another popular programme on the agenda. Amongst those who typically apply for a visit are **Head Start** participants who have been given a chance to immerse themselves in 'real' Japanese for three days in January and have also been briefed on the issues of setting up Japanese. The Language Centre has been involved in the running of **Japan Days** by offering Japanese taster lessons, and linking the schools with other organisations such as Japan 21 or JICC, the Embassy of Japan, who can deliver the cultural workshops and demonstrations such as shodo, origami, taiko drumming, etc. Working together and regional work are some of the current key words, and the JFLLC, Japan 21 and JICC, have teamed up on various

occasions, to run workshops and Japan Days, a move which has proved an efficient enterprise and a more effective way of giving schools a broader picture of Japanese language and culture. In March, the JFLLC was given the opportunity to work in partnership with Japan 21 and the consulate General of Japan, Edinburgh, at two teachers' workshops in Renfrew and Aberdeen, Scotland, which attracted Secondary and Primary teachers, some of whom attended the Japanese Language strand delivered by Language Centre Advisors.

The JFLLC continues to support the Japanese Language Committee (JLC) with their major project for 2004: the JLC Japanese Speech Contest for Secondary Schools, Nihongo Cup. The contest is open to 11-16 year olds learning Japanese in the UK and has been organised by the JLC in partnership with the Embassy of Japan and the Japan Foundation. From nearly 100 taped speeches on the theme of My Dream, twelve finalists have been selected to give their speeches on 26th June to an audience of fellow students, teachers, key figures from the UK-Japanese world and a panel of judges. Finals Day will encompass a wider celebration of Japanese culture, with a varied programme of activities, including a calligraphy workshop, the opportunity to sample a typical Japanese obento lunch and performances of traditional koto music and karate. The **Nihongo Cup** is generously supported by Toshiba, JRI-Europe Ltd, Ricoh and JP-Books. For more information please contact the Project Manager Caroline Lewis at cml@japanesematters.co.uk or on 020 7379 3934. **continued on page 4 ...**

Secondary School Teachers' Study Tour to Japan

9th to 24th November 2004

Applications are invited from full-time secondary school teachers or from those working in the administration of secondary education with a particular brief on curriculum design and development to our annual Study Tour to Japan. The Tour offers a valuable introduction to Japan's education system, society and culture, aiming to deepen participants' understanding of the country and to enhance their teaching resources. Four groups visit from all over the world at different times of the year and the six selected UK participants will form part of the group departing in November.

The Tour includes visits to schools and places of educational and cultural interest in Tokyo, Kyoto, Hiroshima, and to a local prefecture where there is a one-night home stay. An interpreter/escort accompanies throughout.

Fully funded by the Japan Foundation, the Study Tour is organised in co-operation with the Japanese Ministry of Foreign Affairs, the Japanese Ministry of Education, Culture, Sports, Science and Technology; the Overseas Educational Society of Japan; local Prefectural Boards of Education; and International House, Osaka. International flights and all direct tour costs in Japan are covered except the cost of possible supply teacher cover etc.

Priority is given to: humanities and social sciences teachers (i.e. geography, history, economics, politics) who teach about Japan; those with at least 3 years' teaching experience and who intend to remain in teaching for at least a further 10 years; those who have never visited Japan.

Former Japan Foundation grant recipients or those who have either lived or spent long periods in Japan cannot be considered.

Application deadline is **Friday 30th July 2004**. Applicants should enclose one reference.

For further information and application forms, e-mail
Stephen.McEnally@jpf.org.uk

Our New Logo!

The internal restructuring of the Japan Foundation has presented us with the opportunity to redefine our purpose and role through the creation of a new logo to replace the one that we have used for the past 30 years.

Through it we wanted to redefine our commitment to our role:

- as Japan's principal agent for international exchange
- as a vehicle in the promotion of Japan, its language culture and values overseas
- as a facilitator in the mutual understanding between nations
- whilst keeping firmly in mind the value we place on mutuality.

Our new logo attempts to show the responsive and accessible way in which we strive to promote our language and culture: hence our decision to use our initials – small letter j and small letter f – in a butterfly-like shape and in a cursive and dynamic style. The use of the English letters j and f also show the importance we attach to projecting a common perception of the Foundation both at home and overseas.

This butterfly-like symbol has Japan at its



JAPAN FOUNDATION

centre and the lines flowing in and out of the centre symbolise the way in which we promote the Japanese language and culture to other parts of the world and, conversely, how we encourage the unrestricted flow into Japan of the diverse culture, language and ideas of other countries.

The graceful and flexible curves of the logo symbolise our mission to remain free from ignorance and prejudice representing the dynamism needed to transcend national boundaries and cultural differences in our pursuit of mutual understanding and intellectual creativity.

Finally, we have remained with the colour purple, the colour that has represented us ever since our establishment and which we have carried through into this London Newsletter.

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On 15 May, the JFLLC and BATJ (the British Association for Teaching Japanese as a Foreign Language) jointly organised a seminar about transition, an increasingly important issue in the **Tertiary sector**. Entitled 'The Practical Issues of Teaching Students with Secondary Japanese within a Japanese Degree Course', the event brought together expertise from the US, with keynote speaker Dr Yasuko Ito-Watt from Indiana University, as well as reports from three UK Universities dealing with the increase of A-Level Japanese students entering universities. A secondary teacher of Japanese presented an eye-opening picture of A-level students' motivation and abilities, as well as issues associated with teaching the course.

In addition to the typical enquiries about Adult Education classes for Japanese, an increase in demand for Japanese courses aimed at **younger learners** has been noticed by Language Centre staff for several months, and children's and family classes for Japanese language that are emerging around the country are now to be found on the Centre's learners' courses page on www.jpf.org.uk/language/.

From a broader perspective, recent news from the DfES on the introduction of a **Languages Ladder**, a new recognition scheme, has been extremely encouraging for the

Japanese teaching community. The introduction of a national voluntary recognition scheme for languages was one of the key themes of the December 2002 National Languages Strategy. The Languages Ladder will be piloted with learners across all sectors in French, German and Spanish from this September and is due to be extended nationally from September 2005 in eight languages, including Japanese. Schools will then be able to accredit pupils in any or all four skills at the first three levels.

In late April, the Language Centre hosted an event for members from an **ARION Study Visit Group**, part of a wide range of Socrates programmes. On invitation by the DfES, members from countries belonging to the Council of Europe spent one week in London visiting various London educational institutions and organisations. The group of 16 language educational specialists and two DfES members were briefed by Language Centre staff on the UK Japanese Language scene. The visit was highly praised by members of the group and gave the Language Centre a chance to publicise their work to a wider, European audience.

For any enquiries on Japanese language in the UK please call 020 7436 6698 or e-mail info.language@jpf.org.uk.

Japan Foundation Grant Programme Results 2004/2005

The following are the results of the UK applications to the Japan Foundation grant programmes for the 2004/2005 award year:

Japanese Studies Overseas and Intellectual Exchange

Fellowship Programme

Scholars and Researchers' Category

Professor Alastair S MacDonald, Head of Department, Course Leader, Product Design Engineering, Glasgow School of Art
Topic of research: *Inclusive Design: Creating accessible Products, Environments, and Services for a dynamically ageing Population*

Dr Stephen Dodd, Lecturer in Japanese and Head, Department of Japan & Korea, School of Oriental & African Studies

Topic of research: *Visions of Modernity in the Works of Kaji Motojiro*

Dissertation Category

Barbara Cross, School of Oriental & African Studies

Topic of research: *Pre-modern Japanese Popular Fiction and its Relationship with Performance*

Uchida Fellowship

Phillip Neil Martin, Composer

Topic of research: *Disseminating Gagaku*

Short Term Visitors' Programme

Iwona Blazwick, Director, Whitechapel Art Gallery

Research/Conference/Seminar Grant Programme

The British Association for Japanese Studies.

A grant towards the cost of bringing the keynote speaker from Japan for the plenary session of the BAJIS Annual Conference 2004 and part of the Joint East Asian Studies Conference in Leeds

Staff Expansion Grant Programme for Japanese Studies

Oxford Brookes University, Department of Politics and International Relations. A grant towards the salary of a new Lecturer in the External Relations of Japan (first year)

Library Support Programme

Book donations were made to libraries at the following institutions:

Kings College, University of London

SOAS, University of London

University of Cambridge

University of Oxford

University of Sheffield

Japan-Europe Programme for Conferences and Symposiums

University of Glasgow, Europe-Japan Social Science Research Centre

A grant towards the conference: *Governing University Research: Historical and Comparative Perspectives*

Visual Arts Exchange Programmes

Exhibitions Abroad Support Programme

Grants will be awarded towards the following exhibitions:

Tate Gallery, Liverpool: *A Secret History of Clay: Gaugin to Gormley*

Surrey Institute of Arts and Design: *through the surface*

Ikon Gallery: *Noguchi Rika*

Liverpool Biennale: *Liverpool Biennale International Exhibition* Takashi Murakami

Publication and Audio-Visual Exchange Programmes

Film Festivals Abroad Support Programme

Grants will be awarded towards the following Film Festivals:

12th Raindance Film Festival

Onedotzero 8

Edinburgh Filmhouse: *Akibiyori: New Japanese Cinema*

Sheffield International Documentary Film Festival

Lux: *Ruined Maps: Hiroshi Teshigahara Retrospective*

Publication Support Programme

Peter Owen Publishers: *The Tower of London and other Stories by Natsume Soseki*

A grant towards its publication costs.

Support Programmes for Japanese Language Education Overseas

Support Programme for Developing Networks for Japanese Language Teachers and Institutions

The British Association for Teaching Japanese as a Foreign Language (BATJ)

Grant towards the cost of the 7th BATJ Annual Conference

Training Programme for Teachers of the Japanese Language

Intensive Training Programme for Teachers of Japanese Language from the U.S./Canada/U.K.

A three-week intensive training course for non native speaking teachers of Japanese from U.S./Canada/U.K. at the Japan Foundation Japanese Language Institute, Urawa and elsewhere.

Delphine Brongniart, Tile Hill Wood School

Short-Term Training Programme for Foreign Teachers of the Japanese Language

An intensive two-month course for foreign

teachers of the Japanese language who have at least two years' experience in teaching.

Philip Smith, Goffs International School

Japanese Language Programme for High School Students

A two-week programme offering secondary school students the opportunity to experience Japanese culture. The programme includes language training at the Japan Foundation Japanese Language Institute, Kansai

Sophie Tragheim, South Wolds Community School

Jason Bell, Ryton Comprehensive School

Elizabeth Gill, King Edward VII School

Japanese Language Teaching Materials Donation Programme

Teaching materials were donated to the following institutions:

South Wolds Community School

Haberdashers' Aske's School for Girls

Dereham Neatherd High School

University of Warwick, Language Centre

Newport Free Grammar School

Walkden High School

Our Lady of Victories School

University of Oxford, The Oriental Institute

Wolverhampton Girls' High School

Northamptonshire Grammar School

School of Oriental and African Studies,

University of London

Bexhill College

University of Leeds, Department of East Asian Studies,

Holborn College

Westminster Kingsway College, Modern Languages

Wycliff College

Royal Holloway, University of London,

Japanese Studies Division

St. Helen's School

Woldingham School

University of Wales, Bangor, The Institute of Japanese Studies

Sevenoaks School

Bradford University, School of Management

I am very pleased to take the opportunity of announcing here those individuals and organisations who have been successful in receiving a grant under our 2004/2005 grant programmes. May I offer my sincere congratulations to each of you. I hope and trust that our grant will assist you in accomplishing your aims successfully and that your project will bear lasting fruit.

Kohki Kanno, Director

The Visual Arts in Japan

The visual arts in Japan continue to develop and flourish, despite the impact of the economic crisis on the budgets of the country's museums and art galleries, Dr Christoph Grunenberg, Director of Tate Liverpool, was invited to Japan last October by the Japan Foundation and followed an intensive programme during which he discovered a vibrant, rich and varied scene.

I visited Japan in October 2003, concentrating primarily on art galleries and museums as well as contemporary art. I was interested how institutions operate in Japan today, their governing structure, how they manage funding challenges and how exhibition and acquisition policies compare with European and American models. I visited a large number of institutions in Tokyo and vicinity but also travelled to Kyoto and Osaka, meeting with museum and gallery directors, curators, artists, critics and teachers.

A rich variety of institutions devoted to modern and contemporary art exists today in Japan, ranging from institutions purely devoted to exhibitions to major museums with impressive and wide-ranging collections. However, the cultural scene in Japan seems to be in a state of fundamental transition as the country's prolonged economic crisis is finally having a serious impact on the country's museum and art galleries. In particular those institutions predominantly dependent on local and federal funding had to adjust to drastically reduced budgets. Japan's museums and cultural institutions increasingly have to look for funding outside the public sector and rely on exhibition sponsors and corporate membership schemes. As in some European and American museums, acquisition budgets have been completely cut and the future representation of Japanese and international contemporary art is in question. In some museums and galleries this had led to a fundamental review of the institution's mission and programming policy, as they attempt to adjust to a changing environment and audience expectations.

Despite the challenges posed by the economic circumstances, Tokyo offers an immensely rich and varied scene of activities in the field of modern and contemporary art in both the public and private sectors.

The Hara Museum and Watari-um are, for example, two of the more established private institutions devoted to modern and contemporary art that often stage museum quality shows. As a matter of fact, considerable progress seems to have been made in recent years. New institutions keep on popping up, commercial galleries have reached a critical mass, art fairs are being founded and new art



Photo: Mori Art Museum

"Happiness: A Survival Guide to Art and Life" Heri Dono *Flying Angels* 1996/2003

magazines appear—all contributing to a more diverse discourse around contemporary art and culture. There is also an increasing number of Japanese artists who are successful both nationally and internationally. Many of the younger generation have embraced technology and popular culture equally, venturing into advertising, fashion and music. A lively young gallery scene has developed, complementing the more established galleries. Several leading galleries of contemporary art have established themselves in a new location in a former warehouse, providing generous exhibition spaces reminiscent of New York's Chelsea or Soho quarter.

The opening of the Mori Art Museum in October highlighted some of the issues raised above. The Mori Museum is testament to the power of private initiative, considerably raising the level of ambition for institutions not only in Japan but internationally. Located on two floors on the top of an elegant skyscraper with a hugely popular shopping and entertainment centre attached, the Museum opened with a discursive exhibition on "Happiness," connecting Eastern and Western reflections on contentment and pleasure in art. The spectacular exhibition brought together an impressive array of first class works from ancient China, India, Korea and Japan to

contemporary statements from all over the world. Not only the quality loans and presentation impressed but also the clever marketing strategy with Takashi Murakami's specially created figures and psychedelic patterns present everywhere, covering entire buses, floors and giant video screens. The ambitious work continues behind the scenes at the Mori Museum with a variety of pioneering Education programmes.

The Mori Art Museum has benefited from the convergence between entertainment, consumption and art. Japan is singularly devoted to shopping and it comes as no surprise that some luxury brands have recognised the synergy between high-end consumer goods and contemporary art. One of the most spectacular ventures is the spectacular Hermès building designed by Renzo Piano, complete with its own gallery presenting important artists of the calibre of Hiroshi Sugimoto. Tokyo features an impressive array of architectural projects by some of the most famous architects, all devoted to the pleasures of consumption. Besides Renzo Piano, Herzog & de Meuron, David Chipperfield and many others have created flagship stores of a scale and ambition that are without comparison internationally.

While Tokyo is the undisputed centre for

The Anglo-Japanese Alliance, 1902-1922

Edited by Phillips Payson O'Brien

RoutledgeCurzon Studies in the Modern History of Asia: ISBN 0-415-32611-7; Published 2004

In many ways the Anglo-Japanese Alliance, signed in 1902, announced Japan's arrival as a power of global importance. That the British, the superpower of the day, would sign an agreement that entrusted, at least partly, the security of vital parts of their empire such as Australia, New Zealand, Hong Kong and Singapore to the Japanese was an unmistakable sign of just how much change Japan had undergone since the Meiji Restoration. The Alliance provided both signatories with the diplomatic and security coverage needed to extend their grasps in the Pacific and endured through the Russo-Japanese War and the First World War.

In 2002 a group of scholars, supported by the Japan Foundation and other groups, gathered at Glasgow University to discuss the Anglo-Japanese Alliance from as many angles as possible. The book, *The Anglo-Japanese Alliance*, just published by Routledge/Curzon, was a result of many of the papers given during the conference, including contributions from sixteen different academics from Britain, Japan,

Australia, Canada and the United States. The different chapters examine the alliance from diplomatic, strategic, economic and cultural angles, and present a host of different images of the agreement that shaped the future of East Asia for two decades.

Many of the chapters in the book try to put the agreement in an international context. The alliance was intended to thwart the ambitions of other powers in Asia, including the Russians, French, Germans and, partly, the United States. This meant that the agreement was under constant strain. There were politicians in both countries that felt that too much freedom of movement was being sacrificed to the alliance, and yet both governments eventually decided to renew the agreement in 1912.

The First World War put the alliance under particular strain. Some on the British side believed that the Japanese were taking advantage of the agreement to aggrandize themselves in the Pacific and destabilize the British empire. On the other hand some in Japan believed that they were providing too much support to the British by dispatching Japanese naval forces to the Mediterranean.

Under this enormous strain, however, the alliance endured, and helped establish a new status quo in the Pacific after the First World War. The results of the First World War, however, created a situation that completely undermined the alliance's purpose. After 1918, neither the Germans, the French or even the Russians would be able to exert much influence in East Asia, and the Alliance was eviscerated during the Washington Conference in 1921-22.

It should be noted, however, that the Anglo-Japanese Alliance existed on a number of different levels. Other chapters in the book discuss how British artistic tastes were influenced by Japanese style, how Japanese social programmes were shaped by the British experience and, interestingly, how the business relationship between the two countries was often fraught. In the end a picture emerges of a complex and important relationship between two countries, one that played a great role in shaping the fate of a large part of the world for decades.

Dr Phillips O'Brien, Director, Scottish Centre for War Studies & Lecturer in Modern History, University of Glasgow

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culture and art, there are a number of important museums and exciting initiatives outside the capital. I had the opportunity to visit major institutions in Yokohama, Kyoto and Osaka but also in a number of smaller towns and cities. While at home in a difficult space (one of the post-modern ruins of the 80s boom years), the Yokohama Museum of Art stages some of the most interesting exhibitions in the country ranging from contemporary art to masterpieces from the leading museums of the world. Yokohama recently also hosted the first Yokohama Triennial, a new ambitious visual arts festival of international importance. The Kyoto Museum of Modern Art houses one of the best collections of the country and has a record of impressive scholarly exhibitions. I also visited the first Kyoto Biennial which attempts to introduce Japanese and contemporary artists to a city with relatively traditional tastes. An impressive complex designed by Arato Isozaki is located in Mito, where some of the most adventurous/significant exhibitions of contemporary art in Japan are taking place (Yoko Ono). The Art



"Happiness: A Survival Guide to Art and Life"
Exhibition view 2003

Tower Mito attempts to play an important role in the community developing programmes that penetrate the city and establishes art in shops, restaurants, etc. And far away from the capital is the Centre for Contemporary Art, Kitakyushu, a unique venture in arts education and exhibition with extended residencies by world famous artists. The centre is exemplary of a successful new model of working in partnership between local government, university and businesses.

Despite the economic crisis, new museums and art centres are being developed in several locations. The recently opened Museum of Modern Art in Hayama is one of the most beautiful buildings in recent years, located in an idyllic spot overlooking the sea. Designed in close collaboration with museum staff, the simple and elegant design provides some of the most conducive spaces for the presentation of modern and contemporary art. Next year the 21st Century Museum of Contemporary Art will open in Kanazawa, proposing a new collecting, presentational and architectural concept, led by one of Japan's foremost curators, Yuko Hasegawa. Contrary to the general trend, this ambitious venture is supported by the city government, benefiting also from a substantial acquisition grant for the first five years of its existence. These recent developments are signs of the continuing fascination with and rising importance of contemporary visual arts in Japan.

Dr Christoph Grunenberg, Director, Tate Liverpool

Dates for your Diary

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

28 May – 30 August	A Secret History of Clay: From Gaugin to Gormley – first exhibition to present artists who have worked in clay from the beginning of the 20th century to present day. Japanese artists include Isamu Noguchi and Sekine Nobuo.
5 June – 18 July	Noguchi Rika Exhibition – first solo exhibition in UK and Europe of her photographic work. At Ikon Gallery, Birmingham. Information: Tel: 0121 248 0708 or www.ikon-gallery.co.uk
until 21 Nov	'through the surface' – featuring 14 of the most innovative textile artists in the UK and Japan touring venues in the UK and then to Kyoto, April/May 2005. Now until 13 June at Sainsbury Centre for the Visual Arts, UEA, Norwich. Then in Calderdale: Bankfield Museum, Piece Hall Art Gallery, Halifax 26 June to 30 August and Square Chapel Centre for the Arts 31 July to 30 August then to Castle Museum and Art Gallery, Nottingham 26 September to 21 November. Full details on www.throughthesurface.surrart.ac.uk
18 & 19 June	Exploring Japan – two workshops introducing Japanese culture and language to pupils in Aberdare, Wales, organised by Japan 21, the Embassy of Japan and the JFLLC. 18th June for Primary pupils and 19th June for Primary and Secondary teachers. Details contact Japan 21 Education Tel: 020 7630 8696
25 June 2004 – 6 June 2005	Counter-Photography: Japan's Artists Today – a Japan Foundation Touring Exhibition at the University Gallery, Duncan of Jordanstone College of Art and Design 25 June - 17 August. 60 works by 11 photographers and young artists. Including works by Sugimoto, Hosoe and Shimabuku. Then to Millais Gallery, Southampton 10 September – 23 October: European Illustration Collection, Hull 6 November – 11 December: South Hill Park, Bracknell 23 April – 6 June 2005. More information contact Junko Takekawa Tel: 020 7436 6695, E-mail Junko.Takekawa@jpf.org.uk
26 June	JLC Japanese Speech Contest for Secondary Schools 'Nihongo Cup' – presented by ALLs Japanese Language Committee, in partnership with the JFLLC and the Embassy of Japan For more details contact the Project Manager on 020 7379 3934, fax: 020 7836 1157 or by e-mail: cml@japanesematters.co.uk or visit the website www.jlcweb.org.uk
17 – 30 July	Ruined Maps: Hiroshi Teshigahara – film season at the NFT. Including <i>Pitfall</i> , <i>Face of Another</i> , <i>Summer Soldiers</i> , <i>Rikyu</i> and Teshigahara documentaries. More information: Benjamin Cook, Director LUX: Tel: 0207503 3980, e-mail info@lux.org.uk web: www.lux.org.uk
19 – 21 July	Summer Refresher Course – The JFLLC's annual language refresher course for non-native speaking teachers of Japanese. At the Japan Foundation. Caters for beginners, intermediate and advanced levels. Details: Tel: 020 7436 6698. Website www.jpf.org.uk/language
30 July – 1 August	International Symposium – Re-politicising the Kyoto School as Philosophy. Nottingham University, Dpt of History. Details Dr C S Goto-Jones: Tel: 0115 951 5937 e-mail chris.s.jones@nottingham.ac.uk
July 2004 – September 2005	Saki Satom Exhibition – first UK solo exhibition. Wide selection of video works, plus a newly commissioned piece, by this internationally renowned artist and member of the new and emerging generation of talented Japanese contemporary artists. Catalogue will be the first monograph detailing Saki Satom's practice to date. Gasworks Gallery (Triangle Arts Trust), London. Information: Fiona Boundy Tel: 020 7582 6848
9 August – 5 September	Yukio Mishima at Greenwich Playhouse – two new versions of modern Japanese Noh plays by Yukio Mishima: <i>Sotoba Komachi</i> and <i>The Damask Drum</i> . First UK stage production in English from translations by Donald Keene. Information: Franko Figueiredo, Stone Crabs Productions. Tel: 020 8692 2275 e-mail info@stonecrabs.co.uk
1 – 10 September	Annual Conference of the British Association for Japanese Studies Bretton Hall, Wakefield. Information Lynn Baird, BAJSS Secretariat: Tel 01206 872543 e-mail bajs@bajs.org.uk . Web: www.bajs.org.uk
18 September – 28 November	Takashi Murakami at the 2004 Liverpool Biennale – Artist Murakami has been invited to create a new work for the Liverpool Biennale's showpiece 2004 'International Exhibition' Information: info@biennial.org.uk Web: www.biennial.org.uk
1 – 10 October	12th Raintance Film Festival – featuring recent Japanese films. Reflects the films of the independent filmmaking community and specialising in films by first-time directors. Content tbc. Information: Oli Harbottle at Raintance on Tel: 020 7287 3833
7 October	Making the most of your Interactive Whiteboard – A free event for secondary teachers, with a focus on whole-class teaching of Japanese. Organised by CILT, in association with the JFLLC. Venue: CILT. Details: Tel: 020 7436 6698.
11 – 17 October tbc	Sheffield International Documentary Film Festival – at Sheffield's Showroom. The only documentary film and television festival in the UK. With comprehensive programme of sessions, masterclasses and educational events, it will include at least 5 Japanese documentary films. Titles tbc. Information: www.sidf.co.uk
November tbc	Akiyori: New Japanese Cinema – at the Filmhouse, Edinburgh. A two-week season of recent Japanese film with a mix of arthouse films, rarely seen away from festival circuit, and domestic box office successes not seen in the UK. Plus a retrospective of a contemporary director. Content and exact dates still unconfirmed. Information: Matt Lloyd: Tel: 07971 820 942 e-mail: matt.lloyd@filmhousecinema.com

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cemeteries, with two groups of graves aligned in different directions. Although the bones of the deceased have long since perished, the pits in which they were buried survive, suggesting that the bodies were laid out, aligned either north-south or east west. Another indication of the presence of two groups within a particular community is provided by evidence for the practice of tooth ablation, in which particular combinations of teeth were deliberately knocked out at different points in their lives.

Kobayashi is very interested in the way in which Jomon people marked the passing of time. Using their accumulated knowledge of the movement of the celestial bodies such as the sun and the moon, and noting summer and winter solstices and the spring and autumn equinoxes, Jomon people could predict changes in the seasons, with the associated increases and decreases in hours of daylight, temperature and availability of food resources. The use of monumental alignments of stone, timber or earthen constructions enabled these predictions to be based on increasingly reliable observations. Kobayashi suggests that Jomon people were very aware of the changes that occurred throughout the year, and had an annual calendar based on seasonal changes and perhaps the monthly cycle of the waxing and waning of the moon. The ability to predict the changes associated with the movements of the celestial bodies was an important factor in the relationship Jomon people had with the world around them, and played a major role in what Kobayashi terms the socialisation of nature.

Jomon people marked the passing of time with a number of rituals, many of which probably had as their focus the monuments they built. Some of the rituals involved the use of what Kobayashi calls "secondary tools", including clay figurines and stone bars. These rituals helped create a particular set of Jomon world views, which Kobayashi describes as a symbolic landscape of the mind. In this symbolic landscape, village space, the forest around the village, the distant mountains and the sky, the world of the spirits, were brought together into an integrated and coherent whole.

Professor Kobayashi's lecture was introduced by the Director-General of the Japan Foundation London Office, Mr Kohki Kanno, and the large audience and probing questions demonstrated that there is a lively interest in Jomon archaeology far beyond the bounds of the Japanese archipelago.

Dr Simon Kaner, Assistant Director, Sainsbury Institute for the Study of Japanese Arts and Culture



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