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# u:japan lectures

SEASON 3 | FALL-WINTER 2021/22



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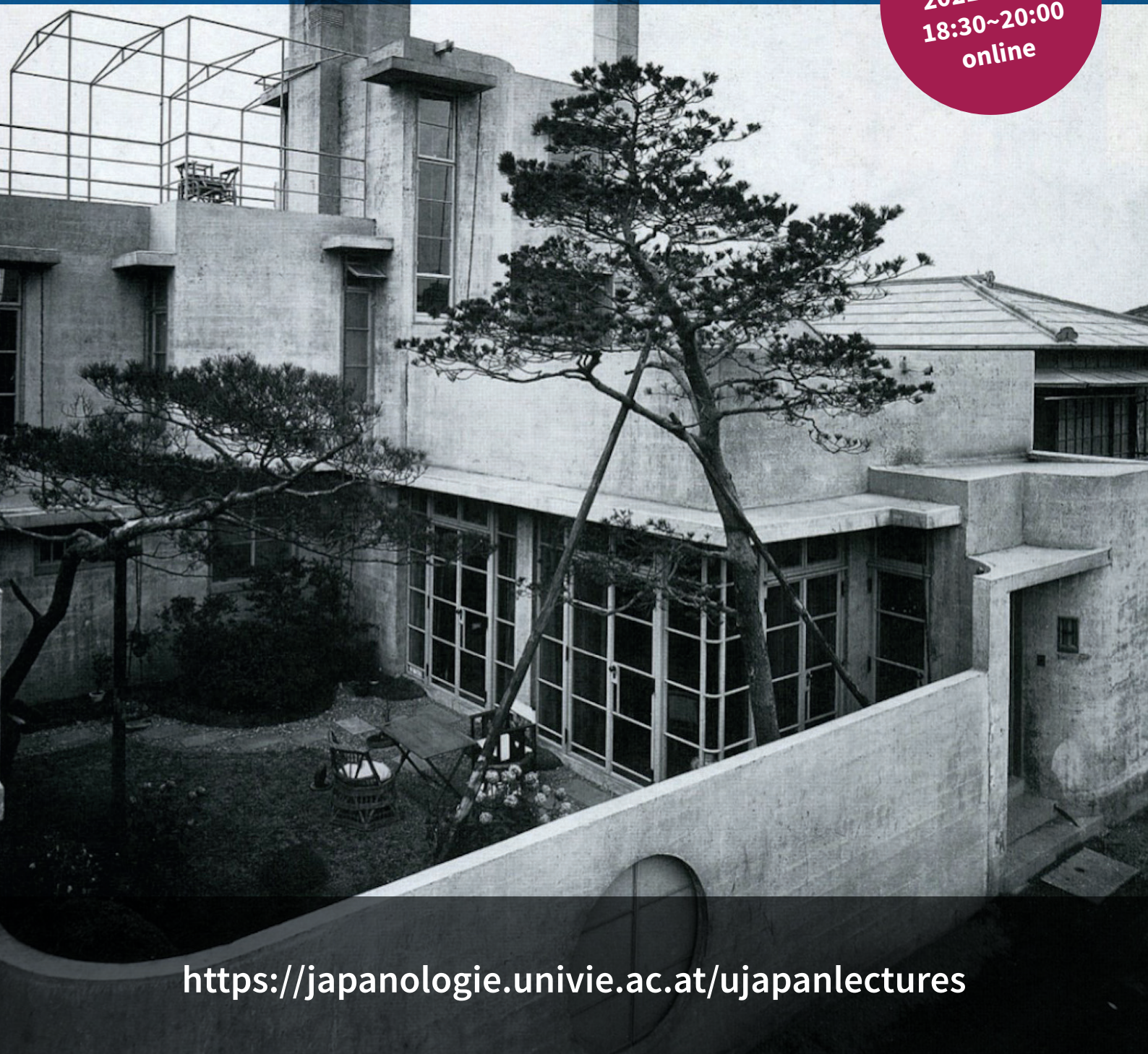


# Tatamis and Concrete

Antonin Raymond and the challenges of early  
modern architecture in interwar Japan

A virtual *u:japan* lecture by Yola Gloaguen

Thursday  
2021-10-14  
18:30~20:00  
online



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Antonin Raymond is one of few Western architects who allow us to explore the dynamics at work in the development of modern architecture in a non-Western context. Together with his wife and work partner Noemi Pernessin, the Czech born American architect arrived in Japan on the eve of 1920 to join Frank Lloyd's international team and assist with the building of the new Imperial Hotel in Tokyo. Soon, Raymond opened his own office in the capital, setting out to become

and Japanese lifestyles by Tokyo's international elites. It also reveals the technical challenges of fire and earthquake-proof construction in the domestic field. This is reflected in both the spatial design and construction techniques adopted by Raymond and his office over the first 15 years of his practice, drawing both on the international modernist idiom of the interwar period and the characteristics of premodern local architecture.



**Yola Gloaguen** is a post-doctoral researcher at the East Asian Civilizations Research Centre in Paris, France. After receiving her degree in Architecture from Paris La Villette School of Architecture, she became a postgraduate student at Kyoto University and studied the history of modern architecture in Japan, with a focus on cultural and technological exchange between Japan and the Western world.

In 2016, Yola Gloaguen obtained a PhD from École Pratique des Hautes Études in Paris, with her dissertation entitled *Les villas réalisées par Antonin Raymond dans le Japon des années 1920 et 1930. Une synthèse entre modernisme occidental et habitat vernaculaire japonais*. Since then she has regularly contributed papers and book chapters to publications on the history of Japanese architecture and landscape. She is currently preparing the publication of a monograph based on her PhD dissertation.

one of the pioneers of modern architecture in Japan. The human and technical challenges taken on by the architect and his international team are embodied in a large body of work produced between 1921 and 1938, particularly a large number of private houses and villas designed in Tokyo and its surrounding resort areas. Such works reflect the increasing demand for the design of a dwelling suited to both a Western

and his team developed a way of design based on the appropriation and adaptation of selected elements of the Japanese vernacular into the Western modernist idiom, which itself had to be re-evaluated in the particular context of Japan. Through the medium of architecture, this talk offers a reflection on the reassessment of the usual binaries of Western influence and Japanese adaptation.

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# Frauen als groteske Monster

## Weiblichkeit und Abjektion in den Werken Kirino Natsuos

A virtual *u:japan* lecture by Anna-Lena von Garnier

Thursday  
2021-10-21  
18:30~20:00  
online



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# Frauen als groteske Monster

## Weiblichkeit und Abjektion in den Werken Kirino Natsuos

A virtual *u:japan* lecture by Anna-Lena von Garnier

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Die japanische Autorin Kirino Natsuo (\*1951) erhebt sich in ihrer Literatur bewusst gegen die patriarchalen Machtstrukturen Japans, das sie als „Bubblonia“ bezeichnet, in Anlehnung an die Wirtschaftsblase der 80er Jahre und ihr Platzen im Jahr 1990, was wirtschaftliche Stagnation und sozialen Verfall nach sich zog. Sie ist größtenteils bekannt durch ihre Kriminalgeschichten, die sich dem so genannten „gesellschaftskritischen Krimi“ (*shakaiha*) zuschreiben lassen. Kirino zeichnet in ihren Werken ein dystopisches Bild Japans, in dem ihre Figuren mit Prekariat, Einsamkeit und der Unmenschlichkeit des kapitalistischen Systems konfrontiert werden.

Im Vortrag beschäftige ich mich mit ihren Werken „Out“ (1997) und „Grotesque“ (2003), in denen Kirino ihre weiblichen Protagonistinnen in einem patriarchalen System agieren lässt, das keine weibliche Agenda zulässt und Frauen, die von der traditionellen Geschlechterrolle der Hausfrau und Mutter abweichen, bestraft. Weibliche Figuren, die in die männlich dominierte Arbeitswelt vordringen oder sexuelle Selbstbestimmung entwickeln möchten, werden als „Monster“ und „grotesk“ bezeichnet und die Subversion gegen bestehende Geschlechterrollen skandalisiert und abgewertet.



**Anna-Lena von Garnier** studierte von 2007 bis 2014 Modernes Japan und Kunstgeschichte an der Heinrich-Heine-Universität Düsseldorf. Während des Studiums absolvierte sie von 2009 bis 2010 ein Auslandsjahr an der Ryūkyū-Universität in Okinawa, Japan. Seit 2016 ist sie Promotionsstudentin und am Institut für Modernes Japan der Heinrich-Heine-Universität Düsseldorf. In ihrem Dissertationsvorhaben beschäftigt sie sich mit der Inszenierung weiblicher Körper in der Literatur moderner japanischer Autorinnen am Beispiel von Kōno Taeko, Kirino Natsuo und Kanehara Hitomi.

Obwohl Kirino sich nicht als feministische Autorin versteht, stehen gender-orientierte Thematiken in ihren Werken häufig im Vordergrund und in den Lebensgeschichten ihrer Figuren zeichnet sie unter anderem strukturelle, sexistische Diskriminierung am Arbeitsplatz, Sexualisierung und die Abwertung älterer Frauen in einer männerdominierten Gesellschaft nach. Ihre Herangehensweise ist meist intersektional und zeigt auch Schwierigkeiten anderer marginalisierter Gruppen auf. Die starke Zäsur durch den Zusammenbruch der Wirtschaftsblase 1990 wird in Kirinos Werken besonders deutlich.

Dies erinnert stark an Julia Kristevas Theorien zum Abjekten. Kristeva definiert das Abjekte als einen Zusammenbruch der symbolischen Ordnung, der durch den Verlust der Unterscheidung zwischen Subjekt und Objekt hervorgerufen wird und sich meist durch Gefühle des Ekels äußert. Die grundlegendste Form von Abjektion stellt dabei Ekel vor Essen oder Verwesung dar, jedoch findet sich Abjektion auch in der Störung bestehender gesellschaftlicher Ordnungen und in diesem Sinne können auch feministische Strömungen und Subversionen gegen bestehende Geschlechterrollen als abjekt gedeutet werden. Im Vortrag soll daher herausgearbeitet werden, inwiefern weibliche Handlungen und Lebensentwürfe innerhalb der patriarchalen Welt Kirinos als subversiv und somit abjekt gelesen werden können.

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# What Does the Individual Stand for? Victims, Survivors and Noble Spirits in Japanese Memorial Museums

A virtual *u:japan* lecture by Frauke Kempka & André Hertrich (ÖAW)



Thursday  
2021-10-28  
18:30~20:00  
online

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Emotionally highly charged representations of individuals have become a prominent feature in many museums commemorating atrocities around the world. However, similar exhibition designs do not necessarily imply similarities in the contents of an exhibition or in its contributions to debates on commemoration. As a means to convey very divergent narratives about the war we will focus on representations of individuals at the Women's Active Museum (WAM), the Yûshûkan and Hiroshima Peace Memorial Museum. All three museums refer to WWII, but are otherwise worlds apart in their contributions to debates on how to commemorate the war in Japan.

The WAM is a small private museum. It commemorates women who were exploited for sexual slavery by the Imperial Japanese Military around Asia, the so-called comfort women. Its exhibition places a strong emphasis on Japanese perpetratorship and the victimization of the women survivors. Since the state's involvement in and responsibility for the systematic perpetration of sexual slavery is often broadly rejected by conservative or right-wing actors in debates on WWII commemoration, the WAM is taking a critical stance towards mainstream debates. The Yûshûkan however represents a completely different brand of war memorialization. It is part of the Yasukuni Shinto Shrine, where the spirits of 2.5 million Japanese war dead are enshrined and deified. The Yûshûkan exhibits artifacts that are attributed

to the individuals worshipped as "noble spirits" at Yasukuni Shrine. The exhibition stresses their humanity as loving husbands or dutiful sons and daughters and highlights their death as the ultimate sacrifice for their loved ones, alongside emperor and nation. Whereas the Yûshûkan seeks to present its "noble spirits" as role models for today's generation, the Hiroshima Peace Memorial Museum places its focus on the victimization of the city's population by the atomic bomb and the horrors of nuclear warfare. Especially the new exhibition which opened doors after an intensive renovation in 2019, puts the stories of beloved ones killed by the atomic bomb in the centre of its attention. Thus, the exhibition aims at "psychologically impact and [...] emotionally grip the visitors" (City of Hiroshima) by concentrating on the individual victim and the feeling of loss and grief.

We are therefore presenting findings from three Japanese museums that are representing opposing ways of commemorating WWII. Yet, individual photographs, personal artifacts and biographies are on display in all three exhibitions. In our presentation we are unravelling the different expositions of individuals within the WAM, the Yûshûkan and the Hiroshima Peace Memorial Museum. Assuming that "an exposition is always also an argument" (Bal 1996), we outline the museums' arguments as a contribution to the ongoing debates on how to commemorate WWII in Japan.



**Frauke Kempka** is an Associated Researcher with the Globalized Memorial Museums ERC project at the Institute of Culture Studies and Theatre History, Austrian Academy of Sciences. She holds a Ph.D. in Japanese Studies from Martin-Luther-University Halle-Wittenberg, Germany and an M.A. degree in East Asian Art History and Japanese Studies from Freie Universität Berlin.

**André Hertrich** is a Post-Doc Researcher with the Globalized Memorial Museums ERC project at the Institute of Culture Studies and Theatre History, Austrian Academy of Sciences. He holds an M.A. in Modern History and Japanese Studies from the Ludwig-Maximilians University (Munich), an M.A. in Peace and Conflict Studies from the Philips University (Marburg) and a Ph.D. degree in Japanese Studies from the University of Hamburg.



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# Das Ende des Intimen

## Raumkonstruktionen in Murata Sayakas *Satsujin Shussan*

A hybrid *u:japan* lecture by Ronald Saladin

Thursday  
2021-11-04  
18:30~20:00  
hybrid

<https://japanologie.univie.ac.at/ujapanlectures>



# Das Ende des Intimen Raumkonstruktionen in Murata Sayakas *Satsujin Shussan* (2014)

A hybrid *u:japan* lecture by Ronald Saladin

Thursday  
2021-11-04  
18:30~20:00  
hybrid

Vor 100 Jahren war Mord etwas Böses.

[...]

Tatsächlich dauerte es etwas, bis das Mordgeburts-System, das besagt, dass man einen Menschen töten darf, wenn man zehn Babys geboren hat, in Japan akzeptiert wurde. [...] Aber deshalb kann ich alles ertragen. Und während ich es ertrage, wird der Mord zum Lichtblick meines Lebens. [...]

Noch zu unserer Kindheit haben wir in einer falschen Welt gelebt. Mord wurde als etwas Schlechtes angesehen. Mordgelüste zu verspüren wurde auf geradezu hysterische Art und Weise mit Wahnsinn gleichgesetzt. [...] Aber die Welt wurde korrigiert. Dadurch, dass ich zu einem „Geburtsmenschen“ geworden bin, wurde meine Mordlust zum Nährstoff des Lebens unserer Welt. Darüber bin ich wirklich sehr glücklich.

(Murata Sayaka, *Satsujin Shussan*, 2014)

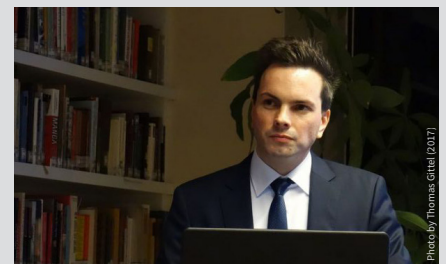
Murata Sayaka, die spätestens mit ihrem Roman *Konbini ningen* (2016, dt. „Die Ladenhüterin“) einen großen internationalen Erfolg gefeiert und damit auch außerhalb Japans Bekanntheit erlangt hat, wird angetrieben von dem in Frage stellen gegebener Tabus. Für sie persönlich ist das Schreiben ein Weg zu ergründen, woher die negativen Gefühle stammen, die durch diese Tabus evoziert werden. So fragt sie beispielsweise, wieso Notwehr oder aber die Todesstrafe erlaubt sind, wenn Mord doch eigentlich als Tabu gilt? Es ist typisch für Muratas Schaffen, sich mit den Spannungen zu befassen, die zwischen dem auftreten, was als soziale Norm verstanden wird, und Dingen oder Menschen, die sich aus irgendeinem Grund nicht daran anpassen können oder wollen.

In Ihrer Kurzgeschichtensammlung *Satsujin Shussan* [Mordgeburt] beleuchtet Murata das Thema Liebe und Sexualität. Dabei handelt es sich um Themen, die die Autorin grundlegend

in den meisten ihrer Werke behandelt. Bei den Kurzgeschichten dieses Bandes geht es vor allem darum, wie Liebe und Sexualität im Spannungsverhältnis zu Gesellschaft und Staat stehen. Dies trifft insbesondere auf die Geschichte zu, die dem Band ihren Namen gibt.

In diesem Vortrag werde ich die Kurzgeschichte *Satsujin Shussan* mit einem Fokus auf Raumkonstruktionen analysieren. Dabei werde ich sowohl unter Bezug auf Foucaults Konzept der Heterotopie, Lotmanns Semiosphäre als auch narratologisch untersuchen, inwiefern Murata Raumkonstruktionen nutzt, um das Spannungsgefüge zwischen Individuum und Gesellschaft anhand von Sexualität und Fortpflanzung zu thematisieren und zu fokussieren. Dabei fragt sie nicht nur danach, wo Privates endet und öffentlicher Einfluss auf intimste Bereiche des Lebens beginnt, sondern karikiert ebenso, inwiefern „Normales“ unumstößlich als „normal“ angesehen werden kann.

**Ronald Saladin** ist Juniorprofessor für Japanologie an der Universität Trier. In Forschung und Lehre beschäftigt er sich mit japanischer Gegenwartsliteratur, Medien und Populärkultur, die er unter anderem aus Perspektive der Sozialwissenschaft, Gender Studies und Cultural Studies untersucht. Seine Dissertation ist 2019 unter dem Titel *Young Men and Masculinities in Japanese Media – Unconscious Hegemony* bei Palgrave Macmillan erschienen.



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# Zuflucht in Shanghai

## The Port of Last Resort

### Filmscreening and Director Talk

A special *u:japan lecture* with Paul Rosdy

Thursday  
2021-11-11  
18:30~20:30  
screening on site  
hybrid talk



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#### | Synopsis |

**THE PORT OF LAST RESORT** presents the little-known story of nearly 20,000 European Jewish refugees who fled to Shanghai in the years 1938-41. Shanghai was a free port that did not require papers for entry, and became the “last resort” to find a safe haven from the Nazis. This lost world is revealed through the memories of four survivors, and through a collage of rare and remarkable film footage. Extraordinary images of refugees and uncommon views of Chinese life create a compelling vantage point for understanding and experiencing this story of survival.

... more about the film <https://www.rosdyfilm.com/port>

#### | Director's Statement |

I made this film because I wanted to know what it was like for a person of my home country – or any other country, to be – all of a sudden – declared an enemy of the state that actually exists, among other things, for to protection of this very same citizen. What was it like for a person to be thrown out of his home country, all their belongings taken away, and finding refuge in a city like Shanghai? What happened there and how did people survive?

For me, to understand the history of my home country it was not enough to just read about it and know the story. Making this film made me much more aware of what these people had to go through, something that today hardly anyone imagines can happen again. Though it just did happen not long ago in Bosnia & Hercegovina.

Shanghai was for most refugees a lost time. They survived but often lost their youth, lost their chance for an education and after these 10 years they had to start all over again for the 2nd or 3rd time. But time did pass, people became older and so their chance for a happy and successful life. As Sig Simon says in the film: The bad is buried by the good.

For me this is a positive story, a story of survival with all its hardship, facts and memories that usually are not mentioned in history books: human feelings about their struggle to survive. To know what this is like I made the film. I know how privileged I am in being able to make this film and I am grateful for that. I know from the response of the people who were in Shanghai, that they appreciated that their story was finally told.

Paul Rosdy, June 1999

Born and raised in Vienna, **Paul Rosdy** worked in the tourism industry and traveled the world, in the 1980s, for American Express, including the Soviet Union, China, and the USA. In 1990 he moved to Vancouver, Canada, where he completed a film curriculum. His first film was called *You Don't Look For Street Signs When You're In A Jungle* (1991), followed by *Release Day* (1992), both of which dealt with life in prison. In New York he founded Pinball Films with Joan Grossman and they released *The Port of last Resort – Zuflucht in Shanghai* in 1998, about the 20,000 Jewish refugees who escaped the Nazis for Shanghai. Then he turned to Central Europe to film *New World* (2005) a poetic travelogue, from the old world to the new. In 2009, Rosdy wrote and directed *Černobílá Barevná* (Black White Color), a Czech production about transformations in the Northern Bohemian brown coal fields. In 2011 he released *The Last Jew from Drohobych*, a portrait of Alfred Schreyer, whose incredible life story spans all the upheavals of the 20th century. In 2012 Rosdy began a long journey through the cinema landscape and history of Vienna, from 1896 until today. *Kino Wien Film* (Vienna's Cinemas) premieres at the 2018 Viennale Film Festival.



Photo by Wolfram Wuinovic

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# Japankoreanische *hibakusha* als Irritation nationaler Narrative

## Die Erzählung *Saihate no futari* von Sagisawa Megumu

A virtual *u:japan* lecture by Maren Haufs-Brusberg

Thursday  
2021-11-18  
18:30~20:00  
online



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# Japankoreanische *hibakusha* als Irritation nationaler Narrative Die Erzählung *Saihate no futari* von Sagisawa Megumu

A virtual *u:japan* lecture by Maren Haufs-Brusberg

Thursday  
2021-11-18  
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online

Die Schriftstellerin Sagisawa Megumu (鷺沢萌, 1968-2004) gilt sowohl als Autorin von Prekariatsliteratur als auch von japankoreanischer Literatur. Nachdem sie erst nach ihrem frühen literarischen Debut 1987 entdeckte, dass ihre Großmutter väterlicherseits koreanischer Herkunft war, begann sie, sich intensiv mit der japankoreanischen Minderheit in Japan zu beschäftigen und ab 1994 Texte hierzu zu veröffentlichen. In meinem Vortrag setze ich mich mit Sagisawas 1999 publizierter Erzählung *Saihate no futari* („Zwei Menschen am Rande“) auseinander.

Im Mittelpunkt der Erzählung steht eine junge Frau, die ein uneheliches Kind eines US-Soldaten und einer Japanerin ist. Sie arbeitet in einer Bar, wo sie sich in einen Gast verliebt, einen Japankoreaner, der deutlich älter ist als sie. Die Beziehung zwischen beiden währt jedoch nur wenige Monate, da der Japankoreaner bald an Leukämie

Wie anhand der knappen Zusammenfassung der Erzählung deutlich wird, entwirft *Saihate no futari* bereits durch die Figurenkonstellation ein komplexes Netz an Beziehungen und Verweisen, dessen Fäden gewissermaßen in der Figur des Ungeborenen zusammenlaufen: Dessen Vorfahren väterlicherseits sind koreanischer Herkunft. Seine Großeltern emigrierten als Folge der Kolonialisierung Koreas und des von Japan geführten Pazifikkriegs nach Japan, wo die Großmutter Opfer des US-amerikanischen Atombombenabwurfs auf Japan wurde. Dieser bedeutete für Japan die rasche Kapitulation, für die USA den Sieg und für Korea die Befreiung von der japanischen Kolonialherrschaft. Seine Großmutter mütterlicherseits hingegen ist Japanerin und der Großvater mütterlicherseits ein US-Soldat, der im Zuge des Vietnamkriegs in Japan stationiert war, womit auch auf den Kalten Krieg, in dem die nukleare Bedrohung eine wesentliche Rolle spielte, verwiesen wird.

In meinem Vortrag richte ich meinen Fokus auf die Figuren der japankoreanischen *hibakusha* in der Erzählung, nämlich der Mutter des Japankoreaners

als *hibakusha* der ersten Generation und ihren Sohn als *hibakusha* der sogenannten zweiten Generation, und arbeite heraus, inwiefern diese vor dem Hintergrund der geschilderten komplexen Figurenkonstellation sowohl vorherrschende nationale japanische Narrative als auch US-amerikanische Narrative der Atombombenabwürfe irritieren.



**Maren Haufs-Brusberg** M.A. studierte mit interdisziplinärer Ausrichtung Japanologie, Politikwissenschaften, Philosophie und Soziologie an der Universität Trier. 2007/2008 absolvierte sie als DAAD-Stipendiatin ein Studienjahr an der *Tōkyō kokusai daigaku* in Kawagoe, Saitama. Nach ihrem Studium war sie von 2013 bis 2018 als Lehrbeauftragte in der Japanologie der Universität Trier tätig, wo sie auch ihr Promotionsvorhaben zu Verflechtungen von Ethnizität und Gender in der japankoreanischen Gegenwartsliteratur begann. Von August bis Oktober 2018 forschte sie hierfür als Stipendiatin am Deutschen Institut für Japanstudien (DIJ) in Tokyo. Seit ihrer Rückkehr nach Deutschland ist sie wissenschaftliche Mitarbeiterin am Institut für Modernes Japan an der Heinrich-Heine-Universität Düsseldorf.

verstirbt. Wie sich im Nachhinein herausstellt, war er der Nachkomme einer *hibakusha*, denn seine ebenfalls in mittleren Jahren verstorbene Mutter war eine Überlebende des Atombombenabwurfs auf Nagasaki. Die Erzählung endet damit, dass die Protagonistin bemerkt, dass sie schwanger ist.

als *hibakusha* der ersten Generation und ihren Sohn als *hibakusha* der sogenannten zweiten Generation, und arbeite heraus, inwiefern diese vor dem Hintergrund der geschilderten komplexen Figurenkonstellation sowohl vorherrschende nationale japanische Narrative als auch US-amerikanische Narrative der Atombombenabwürfe irritieren.

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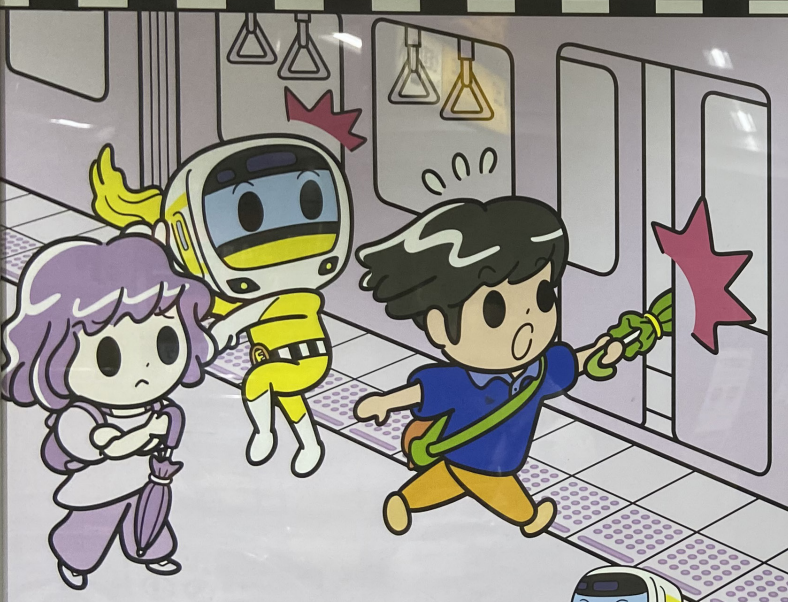




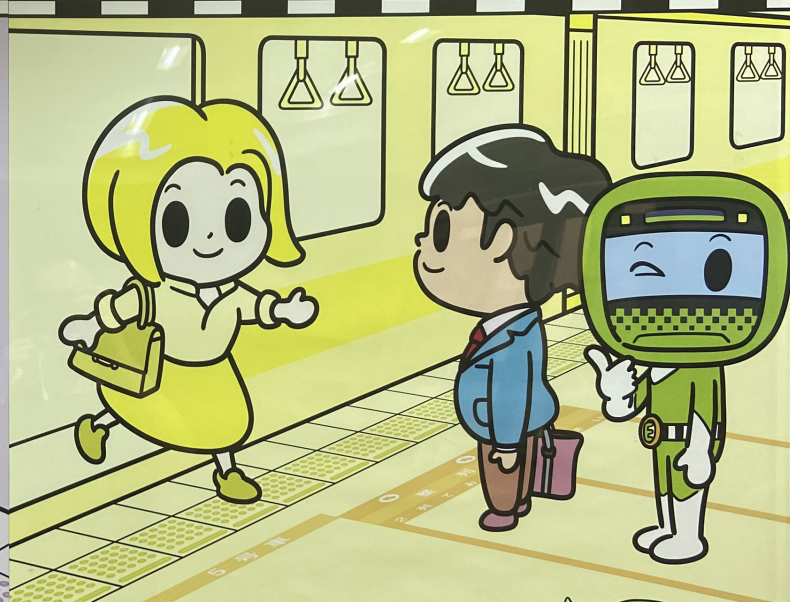
# “Manner Posters” and the Management Of Passenger Etiquette on Japanese Urban Railways

A hybrid *u:japan* lecture by Christoph Schimkowsky

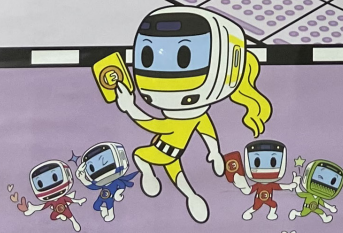
閉まるドアに  
傘を挟まないでください。



降りる方が済むまで  
その場でお待ちください。



ドアに傘や荷物を挟む行為は  
ケガだけでなく、遅延の原因にもなるので  
おやめください。



～愛と平和と定時を守る～  
オグレイヤーズ

一旦降りる方のスペースを空けると、  
乗降がもっとスムーズに。  
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JR TICKET TO TOMORROW

Thursday  
2021-11-25  
18:30~20:00  
hybrid



# “Manner Posters” and the Management Of Passenger Etiquette on Japanese Urban Railways

A hybrid *u:japan* lecture by Christoph Schimkowsky

Illustrated posters appealing to passenger conduct – so-called “manner posters” (*manā posutā*) – are ubiquitous in Japanese public transport spaces. Usually issued by public transport providers, Japanese manner posters target a broad range of potentially problematic passenger behaviours such as the “correct” way to transport luggage or hold a smartphone on a crowded train. Notably, manner posters usually avoid straightforward prohibitions or modes of address that could be perceived as moralizing by passengers. Instead, they attempt to encourage desirable commu-

This lecture provides an introduction to manner posters as a friendly yet pervasive media presence in Japanese urban transport environments. It offers a glimpse behind the curtain of manner poster production by exploring the corporate and creative considerations driving poster design and deployment. Drawing on expert interviews with transport, advertising and design professionals, alongside analysis of archival materials, the talk provides an overview of the content, production pathways, history, and design motivations of manner posters. While there is a

tendency in popular and academic discourse to understand manner posters as a strategy of social control, this lecture contends that corporate manner improvement poster initiatives are not primarily concerned with disciplining passengers but satisfying customer sensibilities. It examines company and



**Christoph Schimkowsky** is a PhD researcher in the Department of Sociological Studies and the School of East Asian Studies at the University of Sheffield studying passenger manner improvement initiatives by Japanese railway providers. He holds MA degrees in Anthropological Research Methods (SOAS, University of London) and International Relations (Waseda University), as well as a BA degree in Political Science & Social and Cultural Anthropology (University of Göttingen) and was a visiting research fellow at Keio University and Waseda University when conducting fieldwork for his doctoral thesis. Christoph’s work has appeared in *Japanese Studies*, *Contemporary Japan*, and *Mobilities*, among others. His research interests include urban mobilities, visual communication, and the management of everyday conduct and public life in contemporary cities.

ter conduct in a polite, friendly, or humorous manner. To do so, manner posters employ highly creative designs featuring cultural references, cute characters or elaborate drawings. This has repeatedly brought them to public attention in Japan and abroad, as seen in Tokyo Metro’s well-known “Please do it at home” poster series or Seibu Railway’s series of woodblock print (*ukiyo-e*)-themed posters.

designer perspectives on posters’ content, design, and limitations to argue that manner poster production is not driven by normative conceptions of “good” and “bad” passenger behaviour, but is primarily shaped by concerns about customer sensibilities and satisfaction.

Thursday  
2021-11-25  
18:30~20:00  
hybrid

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# Help (Not) Wanted

## Immigration Politics in Japan

A virtual *u:japan* lecture by Michael Strausz

Thursday  
2021-12-02  
18:30~20:00  
online



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Why has Japan's immigration policy remained so restrictive, especially in light of economic, demographic, and international political forces that are pushing Japan to admit more immigrants? Michael Strausz will answer this question by drawing on insights from nearly two years of intensive field research in Japan. In addition to answering this question by outlining the central argument

“*Help (Not) Wanted* provides some historical background, rich macrolevel data, and a coherent analysis. It makes a fine appetizer for students setting out to acquaint themselves with international migration to Japan, the various behind-the-scenes entanglements of the current policy output, and the overall question of how policy making in Japan works.” — *Monumenta Nipponica*



**Michael Strausz** is an Associate Professor of Political Science and the Director of Asian Studies at Texas Christian University. He earned his PhD in Political Science from the University of Washington in 2007. He is currently editing a collection of essays by an interdisciplinary group of scholars tentatively titled *The Past and Future of Immigration in Japan* which aims to put recent immigration reforms into context. His book *Help (Not) Wanted: Immigration Politics in Japan* was published in 2019 with SUNY Press.

“...a well-written book that addresses an important and timely issue. Strausz's original argument and research make it an interesting read to scholars from political science, Japanese studies and migration studies. The accessibility of this book also makes it fantastic for use in an undergraduate course in Japanese society or politics.” — *Journal of Contemporary Asia*

of his 2019 book, *Help (Not) Wanted: Immigration Politics in Japan*, this presentation provide context to recent developments in Japanese immigration policy – particularly the December 2018 decision to admit more than 300,000 foreign manual laborers, the immigration policy response to the COVID pandemic, and the role of immigration in the 2021 House of Representatives election.



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# Community-based Renewable Energy Structures

## A Case of Small Hydropower in a Japanese Rural Community

A virtual *u:japan lunch lecture* by Fukumoto Junko

Thursday  
2021-12-09  
12:30~14:00  
online



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Since the Fukushima nuclear accident in 2011, Japan has started to turn its attention towards renewable energy. Before the accident, renewable energy attracted little attention in Japan, and the rate of expanding energy production in that direction was very low. Unlike Austria or Germany, Japan has been slow to implement new institutional or political measures to stimulate the expansion of renewable energy, which is why it is still not among the popular ways of energy production. Further, the public's interest regarding renewable energy is rather low and the popularization due to social movements cannot be anticipated anytime

introduction of small hydropower generation is still scarce.

However, while their numbers remain low, it is indisputable, that small hydropower plants are looking back on a long history within Japan. How are they being sustained, even though they receive neither favorable treatment by official the government, nor support by citizen's high environmental consciousness?

In this presentation I will use an ethnographic case-study to disclose, how the preservation

of small hydropower plants hinges on the traditional ways in rural communities throughout Japan. In order to find a realistic way to expand the usage of renewable energy in Japan it is essential to first understand the current



**Junko Fukumoto** is a lecturer at Fukuoka Prefectural University. After graduating from Waseda University, she continued her studies at Kumamoto University, specializing in Community Sociology, Environmental Sociology and Rural Sociology. Using ethnographic fieldwork, she focusses mainly on research regarding depopulated rural hamlets, the application of renewable energy and topics regarding life in rural areas, such as the problems surrounding agricultural leaders and damages due to wildlife.

soon. Due to Japan's rather steep topography, one might expect small hydropower generation to be an obvious choice of energy production. However, just like other forms of renewable energy, the

state of rural communities. While considering the aspects mentioned above, I will introduce the structures and equality of rice cultivation in rural hamlets in Japan.

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# ISLANDS FOR LIFE

## Art Projects and Post-Growth Philosophies in Japan

A virtual *u:japan* lecture by Adrian Favell

Thursday  
2022-01-13  
18:30~20:00  
online



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# ISLANDS FOR LIFE

## Art Projects and Post-Growth Philosophies in Japan

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Japan offers one of the most dramatic examples of population decline and urban/rural polarization in the world. Although mostly off the radar of contemporary art theory discussions about “socially engaged art”, this context has provided some of the most creative international examples of bi/tri-ennales and art projects working in remote locations with socially isolated, ageing populations.

Yanagi, including one I have participated in, the Momoshima Art Base. While these projects draw on the almost limitless resources offered by the voluntary participation of young “lost generation(s)” artists and creatives as well as abundant empty properties in remote locations, a younger generation have responded in their

own way to Japan’s stagnation and dilemmas over housing and art careers, with anarchist-like ideas of autonomous self-sufficiency and collective organisation. Here I consider the examples of Chaos Lounge, Kyohei Sakaguchi, Parplume and Shibu House.

These various projects raise interesting questions about the

progressive intention of their ideas about the post-growth condition in Japan, as well as the particular politics of art organisation and participation in these contexts.



**Adrian Favell** is Chair in Sociology and Social Theory at the University of Leeds, UK and Director of the Bauman Institute. He is the author of various works on immigration politics, citizenship, multiculturalism and cosmopolitanism. In 2006-7 he was a Japan Foundation Abe Fellow in Tokyo, leading to the publication of *Before and After Superflat: A Short History of Japanese Contemporary Art 1990-2011* (2012). A revised, updated and expanded 2nd edition of this book, including a full discussion of more recent post-disaster and post-growth art projects since 2011, will be published in 2022 by the Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC). He has also published essays in *Art in America*, *Bijutsu Techo*, *Impressions*, *Artforum*, *ART-iT* online, and for the catalogue of a exhibition in 2021 on *Tokyo: Art and Photography* at the Ashmolean Museum, Oxford. He is currently working on a book about “post-growth” art and architecture in Japan, a long term collaboration with the architect Julian Worrall, University of Tasmania. More info: [www.adrianfavell.com](http://www.adrianfavell.com)

My presentation will discuss in particular the ideas and practice developed by art producer Fram Kitagawa in Niigata’s Echigo Tsumari (a triennale that has been running since 2000), as well as the Seto island based art projects of the artist Yukinori

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# Tensions of Making and the Art of Breaking

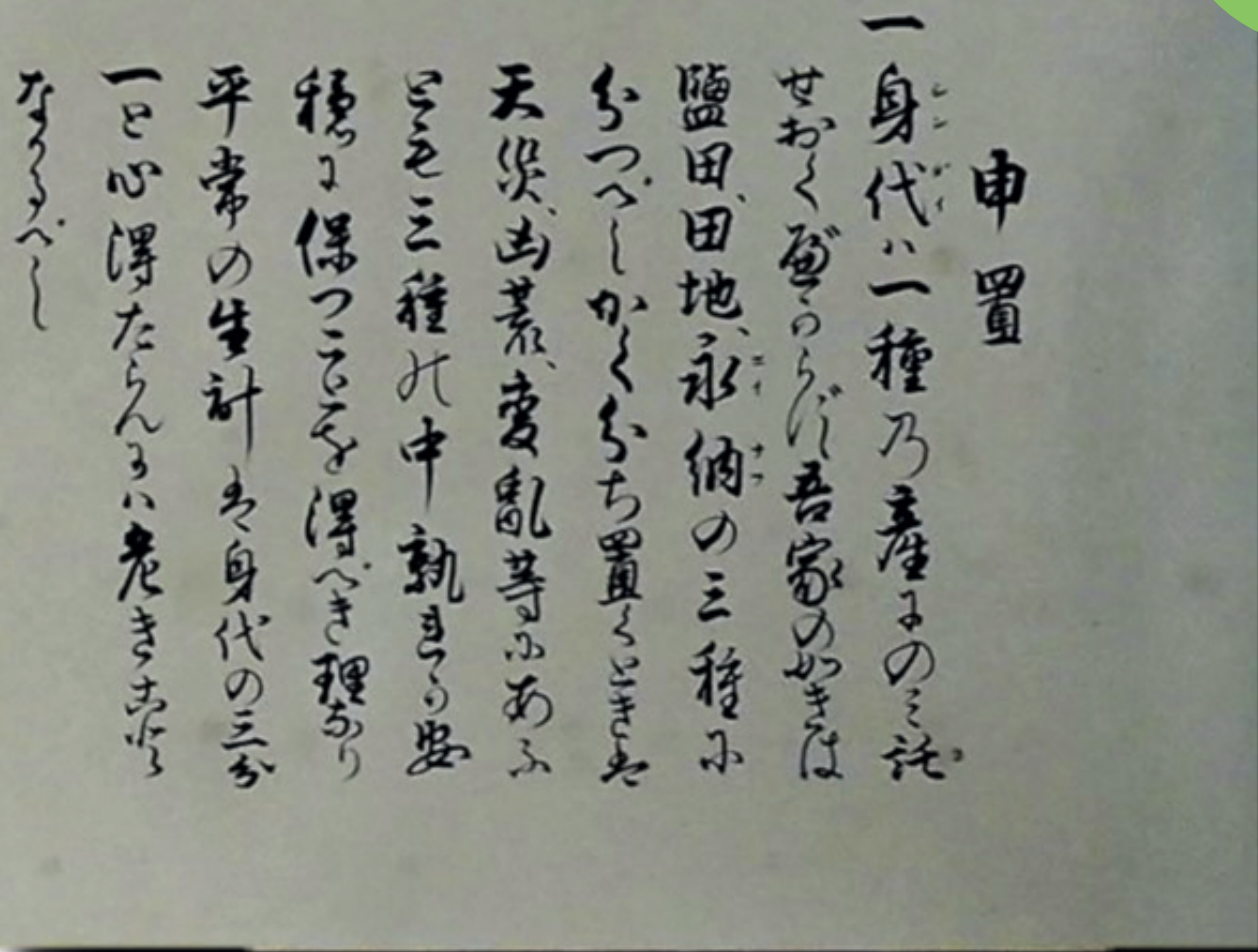
## Putting Salt Fields to Rest in 19<sup>th</sup> Century Japan

A virtual *u:japan* lecture by Aleksandra Kobiljski

Thursday  
2022-01-20  
18:30~20:00  
online

塩製秘録

The Secrets of Salt Making (1816)





# Tensions of Making and the Art of Breaking

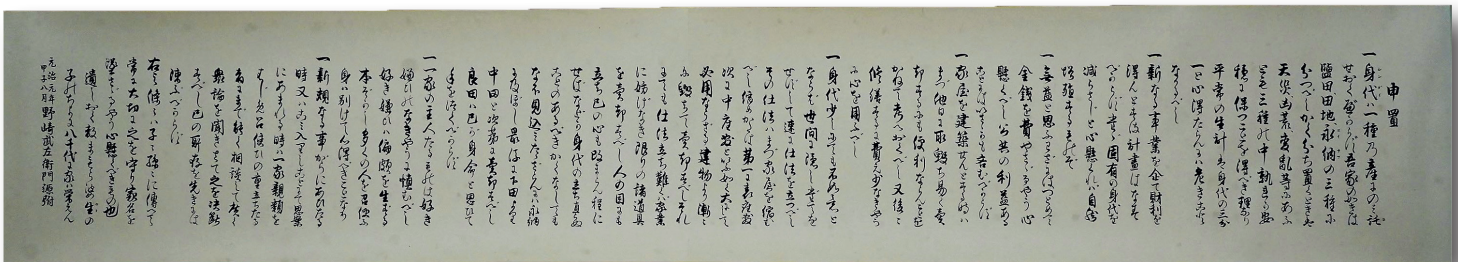
## Putting Salt Fields to Rest in 19<sup>th</sup> Century Japan

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Drawing on a preliminary reading of *The Secrets of Salt Making* 塩製秘録, an 1816 salt-making manual by a little-known Japanese salt-maker Miura Genzô 三浦源蔵 (?-1835), this lecture seeks to address the change in production dynamics in the Seto Inland Sea re-

gion in the first half of the 19th century. In so doing, this talk contributes to the rethinking of the nature of Japan's early industry and conceptualization of profit.



**Aleksandra Kobiljski** is Senior Researcher in Modern and Contemporary History at the French National Centre for Scientific Research (CNRS). Before joining the CNRS she taught at University of Belgrade and Harvard University. Since 2022, she is the Principal Investigator of J-InnovaTech, a European Research Council (ERC) funded project which explores structuring characteristics of Japan's early industry from 1800 to 1885 (ERC StG GA 805098).

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# Transition from Painted to Painter The Female Body of Okinawa and its Women Artists

A virtual *u:japan* lecture by Eriko Tomizawa-Kay

Thursday  
2022-01-27  
18:30~20:00  
online



KYAN Chie (2012)  
"Mother's Poetry"  
母の詩

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# Transition from Painted to Painter The Female Body of Okinawa and its Women Artists

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In pre-war Okinawa, while male painters were striving to be recognized and acknowledged by central art circles, with the exception of female students under the tutelage of Okinawan male teachers, opportunities for Okinawan women as artists were extremely limited. The emergence of Okinawan female artists had to wait until the post-war period. This paper discusses the significance of depictions of Okinawan women

This paper examines three issues: first, how the representations of the Okinawan female body were appropriated to express the relationship between subjugated Okinawa and mainland Japan, and justify discrimination against the Okinawan people. Secondly, during the post-war period, how Okinawan female artists establish their careers and identity under

the periphery of the nation-states of Japan and the patriarchy in Okinawa. Finally, I discuss contemporary Nihonga, which is also labelled as contemporary Ryukyu painting, painted by female artists in Okinawa. This presentation will also reconsider con-



**Eriko Tomizawa-Kay** is lecturer in Japanese Language and Culture, at School of Politics, Philosophy, Language and Communication Studies, the University of East Anglia. She specializes in modern Japanese art history, particularly *nihonga* (Japanese style painting).

She is the organizer of 2019 international conference, entitled “Okinawan Art in its Regional Context: Historical Overview and Contemporary Practice”. The conference report (Japanese/English) will be available on the website shortly as *Sainsbury Institute Occasional Papers 2*.

Her publications include ‘Reinventing Localism, Tradition, and Identity: The Role of Modern Okinawan Painting (1630s - 1960s)’ In *East Asian Art History in a Transnational Context*, edited by Tomizawa-Kay, E. & Watanabe, T. Routledge, 2019.

wearing Ryukyuan apparel - a favourite subject of both Japanese painters and Okinawan male painters during the war emergency period (1930s and 1940s) - in order to elucidate the social complexities of Okinawan women at that time when Okinawa was under the dominion of the Japanese Empire.

temporary Okinawan painting by female painters in relation to both Japanese and East Asian art histories in order to cast a new view of Okinawan painting as the living Traditional Painting, and also Modern Okinawan Painting as a descendant of Ryukyu.

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