

**SAINSBURY INSTITUTE
FOR THE STUDY OF JAPANESE ARTS AND CULTURES**

DIGITAL JAPAN MINI-FESTIVAL

VENUE:

The Gallery
The Forum
Norwich, NR2 1BH

10am – 5pm | Friday 21st September
10am – 5pm | Saturday 22nd September

EXHIBIT LIST

OLEG BENESCH

Castle Selfies

JEN CLARKE

Urato

JAMIE COATES

Communicating Chinatown

JENNIFER COATES

When Cinema Was King/ 25 mins/ 2017

PAOLA DI GIUSEPPANTONIO DI FRANCO

Headdress

LAURA HAAPIO KIRK

Smart Ageing in Japan

IZA KAVEDŽIJA

Ars Vitae Series: The Art of Life

EMERALD KING

Fashioning Play: Cosplay, Costume, and Recreation

KEIKO NISHIMURA GALBRAITH

Choregraphe

EIKO SOGA

Autumn Salmon / 18.54 mins / 2017

BECCA VOELCKER

Island / 28 mins / 2015

STATEMENTS

OLEG BENESCH

Senior Lecturer in East Asian History, University of York

Oleg specializes in the history of early modern and modern Japan and China, including Japanese intellectual, religious, and social history, Chinese intellectual history, and the transnational history of modern East Asia.

Castle Selfies

“In Spring 2018 I travelled throughout Japan to complete research for a co-authored book on the modern history of Japanese castles. I visited 40 castles from Kyushu to Hokkaido to see how the sites are used today, and how their history is displayed. Some castles are centuries-old originals, some are concrete reconstructions, and some are just a memory. At the start of my journey, I posted a selfie at Nagoya Castle on social media along with a brief description of the castle and received a surprising number of responses. Many of the comments were very useful, and I began to post a ‘castle selfie’ everywhere I went. It was a fun way of sharing my research and generated many questions from a wide range of people. I also received suggestions of other sites to visit and sources to read, and the castle selfies ended up starting some wonderful conversations.”

JEN CLARKE

Lecturer at Gray’s School of Art, Robert Gordon University

Jen is a trained anthropologist and a practicing artist (and sometime curator). Her research combines and explores the borders of art and anthropology.

Urato

The use of the digital in my research has developed in line with the shifts of tools and technologies in my everyday life as well as the creative practices that are central to my anthropological work. Like others, I have moved from bulky manual cameras, paper maps, and heavy dictionaries, to common digital devices - smartphone and laptop - that have changed the way I engage with the world. New media and social media are crucial to my fieldwork, understood as an ongoing commitment at long distance: email, messaging services and online translation tools facilitate relationships with people in Japan, but especially how I work with images. I experiment with graphic editing and image manipulation, moving between analogue and digital in a new materialist mode, where matters - and what matters - is shown to be generated and generative, endlessly enacted and reshaped and not static or passive; manipulating materials to produce representations that speak to an embodied experience of being in place, and expose documentary claims on the 'real'. Digital technologies are also embedded in ongoing multi-modal practices that reflect similar iterative movements, teaching in an art school, 'workshopping', performing or exhibiting, and doing collaborative research.

JAMIE COATES

Lecturer in East Asian Studies, University of Sheffield

Jamie is a digital and visual anthropologist who works on migration and media in the Sino-Japanese context.

Communicating Chinatown

“My research focuses on how Chinese migrants in Japan create a sense of togetherness. Sometimes this togetherness feels like a community, but other times it is more like friendship or family. Using visual and digital methods I have discovered that migrant communities in

Japan create multiple ways of relating to each other in digital and non-digital spaces. The images I have chosen here depict what Sherry Turkle has called ‘Being Alone Together’ but it also shows how people can be engage in different ways of being together at the same time. From sitting in a Chinese-owned bar in Tokyo while using social media to taking a selfie or recording a live performance for your friends elsewhere, ways of being together among migrants in Japan connect online and offline worlds in new ways.”

JENNIFER COATES

Senior Lecturer in Japanese Arts, Cultures, and Heritage, Sainsbury Institute for the Study of Japanese Arts and Cultures.

Jennifer specializes in postwar Japanese cinema, from 1945-1975. Her current ethnographic research focuses on early postwar film audiences in the Kansai region of Western Japan.

When Cinema Was King/ 25 mins/ 2017

“In this short film, I visually present my ethnographic research with postwar cinema-goers to explore the living memories of the ‘golden age’ of film culture in postwar Japan. *When Cinema Was King* (娯楽の王様) explores the role of cinema in the everyday lives of the generation that grew up under occupation (1945-1952), investigating the impact of censored cinema on the political views of this now-elderly generation. I wanted to use digital filmmaking to get across the warmth of many people’s memories of this time, despite the very real challenges of the postwar environment.”

PAOLA DI GIUSEPPANTONIO DI FRANCO

Research Fellow, University of Essex

Paola’s research combines material culture, heritage, and cognitive science to explore how new technologies impact heritage making processes and the interpretation processes of the past. She is interested in how new technologies impact heritage making and interpretation processes of the past.

Headdress

This image shows 3D digital and printed replicas of a headdress found in the famous Mesolithic site of Star Carr (Yorkshire, UK) and preserved at the Cambridge Museum of Archaeology and Anthropology (MAA). Academics and museum visitors can now virtually manipulate the digital replica or touch the 3D print and appreciate the various features of this unique object, as well as its texture and volumes; to elaborate upon the possible functions of this object in the past. What difference does it make when we can look at original artefacts inside a glass case while touching their replica?

LAURA HAPIO-KIRK

PhD student in Anthropology, University College London

Visiting researcher, Graduate School of Human Sciences, Osaka University.

Laura is a digital and visual anthropologist who works on ageing and technology in Japan.

Smart Ageing in Japan

I am currently conducting my PhD fieldwork in Kyoto and rural Kochi prefecture, as part of the ERC-funded Smartphones and Smart Ageing project at UCL Anthropology. I am interested in how mobile phones and connected devices impact on the experience of ageing in Japan, particularly during middle-age. As traditional Japanese multi-generational family living arrangements are increasingly replaced by nuclear families and older people living alone, communication technology plays an important role in maintaining relationships and

health. Prior to this project I was a research assistant and public engagement fellow on the ERC-funded Why We Post project, also at UCL Anthropology, which investigated the uses and consequences of social media in nine sites around the world. I have a masters degree in Visual Anthropology from the University of Oxford and I am exploring the practice of drawing as both a research method and tool for dissemination. I regularly post my fieldwork drawings on Instagram: @lauralhk.

IZA KAVEDŽIJA

Lecturer in Anthropology, University of Exeter.

Iza's research interests include meaning in life, motivation, life choices, wellbeing, aging and the life course. She specializes in the anthropology of Japan, and her ongoing research examines practices of contemporary art production among a community of young avant-garde artists in the city of Osaka.

Ars Vitae Series: The Art of Life

“In March 2013 I arrived in Osaka to start my ethnographic fieldwork with young artists grouped around a particular art venue, combining an exhibition space and a common area with several individual arts studios, in a dilapidated warehouse space. Within a week of my arrival, the building got condemned and the artists I was hoping to work with - dispersed. The social media and the online invitations to various art events organized by the people I knew became the main access to the ‘field.’ I attended art events, interviewed artists and collaborated with them. Some works were digital and collaborative, such as the photoshoot organized by painter photographer team seen in the first two images. The last photo was taken at an art event in the series ‘Ars Vitae’ I co-organized with Kaori Yoshikawa in her space -Bar Kitty in South Osaka. These were shared on Bar Kitty social media and worked both as a documentation and an invite to the following event. I am currently planning a research project on a related topic, which would include a website with a podcast series and a virtual exhibit, co-produced with young Japanese artists.”

EMERALD KING

Lecturer in Japanese at La Trobe University, Australia.

Emerald's research interests include kimono in Japanese literature; costume representation in anime and manga; and cosplay in Japan and Australasia. As part of her cosplay research she has competed in and won a number of prizes.

Fashioning Play: Cosplay, Costume, and Recreation

“How do you capture the intricacies of a stage or skit costume using only words? This is the problem that I face in my work on fan made cosplay costumes from Australia, New Zealand, and Japan. It is much easier to showcase these artefacts using film and images. Recent trends in cosplay in Japan and other parts of East Asia reflect this. While sharing cosplay images created in photo shoots and staged events remains popular, CosplayRoms, short videos or gifs of cosplayers acting in character (from CD ROM) have gained increasing popularity, especially with the demise of online platforms such as Vine. Being able to incorporate these kinds of materials, as well as exhibitions of artefacts and images makes it easier to communicate ideas while presenting popular cultural artefacts for critique and discussion.”

EIKO SOGA

MSc Candidate in Japanese Studies, Nissan Institute of Japanese Studies, Hertford College, Oxford

Autumn Salmon/ 18.54 mins/ 2017

Since the summer of 2015, I worked on a field research-based project with Ainu people in Hokkaido, Japan. In 2016, I lived with Ainu people and studied the making of Ainu kimono, embroidery, and salmon-skin shoes. I am interested in art-as-sensory-geographic-research, to witness, document, and share acquired knowledge, culture, and social phenomena. In this video, I focused on the idea of process and making-as-sensory-research. In Ainu culture, salmon used to serve key economic, religious, and spiritual roles. In this video, we see a text that I wrote about Ainu social phenomena centered on salmon. This research allowed me to explore a wider understanding of Ainu culture– fishing, cooking, politics, economics, ecology, craft, gossip, folklore, and differences between the current Ainu communities in other regions. It was a process, in part, of finding clues from the past that might shed light on present issues. I wanted to also express my observation on what I thought was the Ainu experience– the immersive, the minor, and the spirit of Ainu metaphysical belief.

BECCA VOELCKER

PhD Candidate and Presidential Scholar, Harvard University

Becca’s research explores how artist film and experimental cinema communicate senses of place and displacement. She is interested in films that draw from ethnographic and documentary methods.

Island / 28 mins / 2015

“*Island* traces the rhythms and routines of everyday life on a sub-tropical island thousands of miles southwest of mainland Japan. Setting out from this island, the film tracks ways in which diverse political agendas lie like sediment, and affect the bedrock of a place in terms of identity and language. While there might be shorelines on islands and borders on maps, it is through transgressions of these thresholds that each place revives its sense of self, time and again. In this way, *Island* concerns sense of place on a larger scale, inviting viewers to consider their own senses of place, and why it is that places carry such cargoes of memory, trauma, promise, and honour. *Island* was made during one summer, while I was living with a family on the island and participating in community events.”

Digital Japan Mini-Festival is organised by:

Sainsbury Institute for the Study of Japanese Arts and Cultures

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