SAINSBURY INSTITUTE FOR THE STUDY OF JAPANESE ARTS AND CULTURES

ANNUAL REPORT 2006-2008
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Dogū clay figure from the Final Jōmon period (c. 1000–400 BC), earthenware, h. 19.0 cm., Robert and Lisa Sainsbury Collection, University of East Anglia.
MISSION STATEMENT AND OBJECTIVES

The Sainsbury Institute was founded in 1999 through the generosity of Sir Robert and Lady Sainsbury to promote knowledge and understanding of Japanese arts and cultures. As it approaches its tenth anniversary the Institute has formulated a renewed mission statement, which not only reflects the benefactors’ intentions and is grounded in their original vision, but aims to expand its intellectual horizons.

The mission of the Sainsbury Institute is to be an active source of and conduit for innovative research: positioning, revealing and interpreting the arts and cultures of the Japanese archipelago from the present to the past in regional, European and global contexts.

Our research objectives are to work with our academic partners and funders:

- to increase progressively external recognition and awareness for the quality, scale and authority of our research in the material and visual cultures of the Japanese archipelago;
- to act as a catalyst for related international research of institutional partners of standing;
- to contribute to the development of synergy benefits within the University of East Anglia and amongst the Sainsbury benefactions there.

The Institute continues its close collaborations with institutional partners including the School of Oriental and African Studies (SOAS), University of London, schools of study at the University of East Anglia and the British Museum. It maintains its programme of fellowships, public lectures and international workshops as well as its commitment to the web and web publications. The Lisa Sainsbury Library in Norwich remains central to the Institute’s vision and its collections are a research resource of major importance that we are pleased to share with advanced scholars throughout Europe.
This report covers the two academic years 2006-07 and 2007-08. During much of this time the Sainsbury Institute’s Director, Nicole Coolidge Rousmaniere, has been on secondment to Tokyo University as Visiting Professor, combining her duties there with her continuing strategic leadership of the Institute. The Management Board was pleased to support her in accepting such a prestigious appointment. The Board pays tribute to work of all the other staff who have taken on additional operational responsibilities to ensure the delivery of the many successful activities outlined in this report.

In March 2007 I was able to visit Japan on behalf of the Institute in order to further relationships with our Japanese supporters, both as individuals and funding partners. The Director, the Assistant Director, Simon Kaner, and two members of the Management Board – Michael Barrett and Chris Foy – were able to join me for part of the visit, which concluded with a reception at International House in Tokyo attended by many distinguished guests from the academic and diplomatic communities. On a further visit to Japan in October 2007 Dame Elizabeth Esteve-Coll and Mr Foy followed up on some of the connections made in March, consolidated old friendships and established new associations. Both these visits confirmed the high esteem in which the Institute and its work are held in Japan.

Many of the Institute’s activities, including the visits described above, might not have been possible – and would certainly have been less successful – without the active support of the staff of the Embassy of Japan and particularly the Ambassador, His Excellency Yoshiji Nogami. Ambassador and Madame Nogami were regular visitors to Norwich, combining their admiration of the work of the Institute with a love of rose gardens in Norfolk. As one of his last public engagements prior to the end of his tour of duty Ambassador Nogami gave one of our Third Thursday lectures on the theme of Anglo-Japanese relations, setting the scene for the year-long festival celebrating the 150th anniversary of the signing of the Treaty of Amity and Commerce between the UK and Japan in 1858.

In 2008 the Institute renewed its institutional agreement with the School of Oriental and African Studies, University of London (SOAS). The agreement covers library support, use of SOAS office space and facilities by Sainsbury Institute research fellows and staff, the role of the Head of the Institute’s London Office, and collaborative research projects. This complements the much-valued role played by the Director and Principal of SOAS as a member of our Management Board and I would like personally to thank Professor Paul Webley and John T. Carpenter (Head of the Institute’s London Office) for their contribution to our shared objectives.

The Sainsbury benefactions – the Sainsbury Centre for Visual Arts, the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas, and the Sainsbury Institute for the Study of Japanese Arts and Cultures – together with the School of World Art and Museology, represent one of the University of East Anglia’s centres of excellence. During the last year I have been working with them all to identify ways of building on the synergies that already exist and exploring new opportunities. The Institute’s refreshed mission and research objectives reflect this new emphasis which will continue to develop alongside the Institute’s other strong partnerships, including those with SOAS, and the British Museum.

In 2008 the Institute established a link with other schools of study at UEA through the
appointment of Ulrich Heinze to a joint Sainsbury Institute-UEA lectureship in contemporary Japanese visual media. The lectureship has been established with funding from the Great Britain Sasakawa Foundation. The Institute has a very small academic staff complement and the new post not only brings additional research and teaching strength but may also provide a model for future growth. The Institute is grateful to the Great Britain Sasakawa Foundation and the Nippon Foundation for the vision that led to the establishment of the new lectureship.

We also acknowledge and thank all our other external sponsors for their support of the Institute’s workshops, conferences, lectures and other projects. Above all we acknowledge our debt to Sir Robert and Lady Sainsbury for their initial benefaction and to the Gatsby Charitable Foundation for their funding of the Institute’s Norwich premises and its other core costs.

Professor Bill Macmillan
Vice-Chancellor, University of East Anglia
Chair of the Management Board, Sainsbury Institute for the Study of Japanese Arts and Cultures
November 2008
The Sainsbury Institute is currently in its ninth year of existence. We have grown under the patronage of Sir Robert and Lady Sainsbury to flourish with the support of the Gatsby Charitable Foundation and now Lord David Sainsbury. It is deeply encouraging to me, as Director, to see that within this relatively short period of time we have managed to build a dynamic institute which has actively added to the understanding and appreciation of Japanese arts and cultures in Europe. There is a broadening recognition of our Norwich-based Institute, its affiliations and its concrete outputs, not only at international academic institutions, but also within official Japan-related organizations in both the public and private sectors, such as the Japanese Embassy, the Japan Foundation, the Daiwa Anglo-Japanese Foundation, the Great Britain Sasakawa Foundation in the UK, the Japanese Agency for Cultural Affairs, the Japanese Ministry of Foreign Affairs, the Toshiba International Foundation and the Kajima Arts Foundation in Japan. Now, when I meet colleagues for the first time from Japan, Europe or the USA, they have often heard about our Institute and its various projects.

Recognition is important, but the ability to shift paradigms, to influence policy and to enhance the vision of young scholars in the field is where the heart of the Sainsbury Institute’s mission lies. To be able to bring a thoughtful, integrated level of internationalism to the field and into the minds and hearts of young scholars through a deeper engagement with issues of relevance in Japan and Europe is to contribute to a richer future. Indeed, the McMaster Review *Supporting Excellence in the Arts: From Measurement to Judgement* (January 2008) states that: ‘Internationalism is essential for artists and organizations to understand their work in a global context and to achieve and maintain world class status’. The University of East Anglia’s own mission statement, which places a premium on excellence, interdisciplinarity and creativity, also stresses action through enterprise and engagement on an international level. It is our hope that the Institute can affect change through opening new doors of inquiry and a deeper reflection of essential issues that affect culture, arts and our collective heritage through concrete research outputs, innovative programmes and targeted events.

The sterling support that the Institute has received from the University of East Anglia, the School of Oriental and African Studies, the British Museum and the Gatsby Charitable Foundation, as well as from individual Management Board members, cannot be overestimated. During the course of the last year the Institute has consulted widely in order to renew its mission statement and develop its research strategy. The resulting document is intended to offer a clear statement of the Institute’s future direction, helpful both for external consumption and to impose internal disciplines.

We have had a productive two years. I would like to draw your attention to four achievements which I feel will define the Institute and its ambitions for the near future.

One of the most exciting developments has been the employment of Ulrich Heinze as Sasakawa Lecturer in Contemporary Japanese Visual Media, a position held jointly with UEA’s School of Film and Television Studies and supported by the Great Britain Sasakawa Foundation and the Nippon Foundation. Ulrich embodies the cross-cultural approach that the Institute wishes to make its hallmark. He has worked on the cultural acceptance of genetic research and diagnostic technology in Japan...
Left: The headquarters of the Sainsbury Institute was originally part of Norwich cathedral’s 12th-century cloisters, with subsequent Georgian and Victorian additions.

Above: Robert and Lisa Sainsbury Fellows Ivo Covaci and Maki Fukuoka with Ulrich Heinze in the cloisters of Norwich Cathedral. Ulrich joined the Sainsbury Institute in September 2008 as Sasakawa Lecturer in Contemporary Japanese Visual Media, a position held jointly with UEA’s School of Film and Television Studies.
and Germany, on radio versus TV use, and on advertising. His work falls into the field of sociology but has implications for science, history, anthropology and cultural studies. It also relates to art, and in particular the cultural, visual and personal envisioning of the human body in all its manifestations, which I personally believe to be the basis of the Sainsbury collection at the Sainsbury Centre for Visual Arts. That his position straddles the UEA and the Sainsbury Institute is of great importance to us and we would like to build on this model in the future.

Second, the academic credentials of the Institute were recognized with the award of a major research grant from the Arts and Humanities Research Council for the Institute's dogū project, which will deliver two exhibitions and associated programmes over the coming two years about prehistoric ceramic figures from Japan and the Balkans. This success, the first time a major British government research grant has been made for Japanese archaeology, grew out of careful and extensive network formation, and is premised on a cross-cultural exploration of prehistoric material which also relates to contemporary concerns. The exhibitions, to be held at the British Museum and

the Sainsbury Centre for Visual Arts, will be the culmination of several cutting-edge collaborative projects that will attempt to convince the viewer that an engagement with art and archaeology opens up a fuller understanding of modern lifeways. These types of exhibition have yet to be attempted in either Japan or Europe and will help to facilitate a paradigm shift in the way that early art and archaeology is received and its resonance with the contemporary acknowledged.

Third, our long-term project with the Museum of Asian Art in Corfu has finally come to fruition. We conducted a survey of the Museum’s Japanese collections in July 2008, jointly sponsored with the Idemitsu Art Foundation and organized under the supervision of the Director of the Museum, Despina Zernioti. As a result, what Professor Kobayashi Tadashi states to be the find of two decades was made - an original Sharaku painting (nikuhitsu-ga). The discovery made the front page of the Yomiuri newspaper and there was widespread press coverage in Japan on radio, TV and print. The Edo-Tokyo Museum, a Tokyo Prefectural museum with two million visitors last year, will hold an exhibition on Sharaku and Other Hidden Japanese Masterworks from the

Land of NAUSICAA in July and August 2009, to celebrate the 110th anniversary of Greek-Japanese relations. The exhibition has been made possible through the efforts of the Yomiuri Shimbun, working closely with Despina Zernioti, the Greek Ministry of Culture and the Greek Embassy in Japan. The exhibition will be sponsored by the Edo-Tokyo Museum and the Yomiuri newspaper. The entire Sainsbury Institute team participated in this project and I feel that it has the potential to challenge previously held ideas on the geographical range of Japonisme in Europe, the quality of Japanese collections in Europe, and trans-European cooperation in Japanese artistic studies. The survey examined all of the prints, and many of the paintings and ceramics in the collection of the Museum of Asian Art in Corfu, and the Museum will now be able to publish parts of its collection. The results have enriched the Museum, Corfu and the Japanese artistic community at large and, with the exhibition, will enhance the Japanese general public’s knowledge of Greece and its engagement with Japan.

Finally, the Robert and Lisa Sainsbury Fellowships have gone from success to success. The publications of the former fellows listed...
in this report demonstrate the opportunities, training and international exposure that they received during their Fellowships. The Sainsbury Fellowships embody the meaning and the future of the Institute: the active and sustained engagement of young gifted scholars in cross-culturally targeted projects. We are indebted to SOAS and to John T. Carpenter, the Head of our London Office, for supporting and nurturing the SOAS-based Fellows.

Nicole Coolidge Rousmaniere
Director

Professor Kobayashi Tadashi (Gakushuin University) and Nicole Coolidge Rousmaniere led a survey examining the Japanese collections of the Museum of Asian Art in Corfu in July 2008. The survey team included: Arakawa Masa’aki (Gakushuin University), Arakawa Mamiko (Nezu Art Museum), Asano Shūgō (The Museum Yamatobunka), Idemitsu Sachiko (Idemitsu Museum of Art), Professor Kawai Masatomo (Keio University), Kobayashi Yasuko, Naitō Masato (Keio University), Professor Robert D. Mowry (Arthur M. Sackler Museum, Harvard), Professor Tsuji Nobuo (Miho Museum), Despina Zernioti (Museum of Asian Art in Corfu).

Right: The front page of the Yomiuri newspaper on 4 August 2008 featured the discovery of a fan painting by Sharaku in the collection of the Museum of Asian Art in Corfu.
MESSAGE FROM THE DIRECTOR AND PRINCIPAL OF SOAS

In the two and a half years since I took up the post of Director of SOAS, one of my priorities has been to learn more about areas of the world in which the School specializes, and to find ways to promote and facilitate its mission of teaching the languages and cultures of Africa and Asia. Japan, of course, is among the countries that have received special attention from the School in the post-war era, and we now employ over 25 specialists in Japanese studies, including language instruction at all levels. The School prides itself on its reputation in the area of Japanese art and humanities, which is why the connection with the Sainsbury Institute, with its emphasis on the visual and material culture of the Japanese archipelago, is so important to us as we develop research networks and strategies for the future.

Furthermore, as Japan and the UK in 2008 celebrated 150 years of official diplomatic relations, we are reminded of how important it is for effective communication between the UK and Japan on a political and economic level to be complemented by an understanding of Japanese language, literature, art and culture – all areas in which SOAS has a strong commitment in both research and teaching.

As part of my responsibilities as Director of SOAS, I have had the opportunity to travel to the areas of the world in which we specialize, to meet with heads of foreign universities and find ways to enhance our collaboration in research and teaching. So far, I have made three visits to Japan. The first, in April 2007, allowed me to visit Tokyo, Kyoto, and Fukuoka in Kyushu. In October 2007, I visited Tokyo, attended the annual meeting of the SOAS Alumni Association and attended the celebrations for the 125th anniversary of Waseda University, where the Prime Minister, a Waseda alumnus, gave an interesting address. On my most recent trip, in November 2008, I again had the pleasure of meeting the SOAS Alumni Association, including its president and an honorary fellow of SOAS, His Imperial Highness Prince Takahito Mikasa, who turns 94 this year, and is still an energetic supporter of the School. I was also honoured to attend the 150th anniversary ceremony of the founding of Keio University, presided over by His Imperial Majesty, Emperor Akihito.

One of the more pleasurable duties I have as Director of SOAS is to serve on the Management Board of the Sainsbury Institute. Last year I helped to negotiate the renewal of the SOAS-SISJAC agreement, which provides annual funding for the SOAS library, office space and IT support, and various collaborative research projects related to Japanese art. Over the past nine years, the London Office of the Sainsbury Institute, at present headed by John T. Carpenter, has regularly hosted international senior and junior scholars, who play a full part in the research life of SOAS as part of the Faculty of Arts and Humanities and the Japan Research Centre.

Since 2001 when the Sainsbury Institute commenced its annual fellowship programme, 24 visiting scholars from North America and Japan have been based in the Handa Study Room on the fourth floor of the Brunei Gallery Building, supported with generous funding from the Japanese businessman and philanthropist Handa Haruhisa, also an Honorary Fellow of SOAS. As this annual report shows, the steady stream of research outputs of the Sainsbury and Handa fellows to date have been most impressive, and SOAS takes pride in its role in nurturing a new generation of specialists in the history of Japanese visual culture.

On behalf of my colleagues at SOAS I would...
like to express our gratitude to the Sainsbury Institute for its generous support of the SOAS Library and Japanese art studies programmes as we approach the tenth anniversary of our co-operation, and in particular to Lord Sainsbury of Turville for his continued support of the Robert and Lisa Sainsbury Fellowship programme.

Professor Paul Webley
Director and Principal, School of Oriental and African Studies, University of London
Member of the Management Board, Sainsbury Institute for the Study of Japanese Arts and Cultures
November 2008
Research networks are at the heart of the Institute’s mission and research strategy. In addition to affiliations with the University of East Anglia (UEA), the School of Oriental and African Studies, University of London (SOAS), and the British Museum, there are collaborative research agreements with Ritsumeikan University, Kyushu University, Research Institute for Humanity and Nature, Niigata Prefectural Museum of History, the Fitzwilliam Museum, International Centre for Albanian Archaeology and the Centre Européen d’Études Japonaises d’Alsace. The Institute’s activities draw on this international network, bringing together scholars from around the world to explore research themes in Japanese arts and cultures in regional, European and global contexts.

Research projects address key elements of the Institute’s research strategy, which aims to contribute to the formulation of new directions in Japanese art and cultures. Projects relating to art and cultural resources are led by the Director, Nicole Coolidge Rousmaniere; archaeology and cultural heritage projects are led by the Assistant Director, Simon Kaner. John Carpenter, Head of London Office and Reader in the History of Japanese Art at SOAS, directs the Japanese Literature in Art Colloquy.

UNIVERSITY OF EAST ANGLIA

The Sainsbury Institute is closely affiliated with UEA. While the Institute is an independently registered charity, with a permanent home in the Cathedral Close in Norwich, the University’s Vice-Chancellor acts as Chair of the Institute’s Management Board and Institute staff are employed through the University.

UEA has long fostered an innovative approach to the history of art through the activities of its School of World Art Studies and Museology. It is the home of the Sainsbury Research Unit, a centre for the study of the arts of Africa, the Pacific region and the Americas.

Sir Robert and Lady Sainsbury built up a superb collection of art over 60 years, including many fine Japanese works from the Jōmon to contemporary periods. They donated their entire collection to UEA and Sir Norman Foster, now Lord Foster, designed the Sainsbury Centre for Visual Arts (SCVA) to house it. The exquisite Sainsbury collections, while encompassing diverse items from distinct and separate cultures, can be seen to have a distinctly unified and integrated presence due to the vision of the collectors, and this vision continues to inspire and inform the Institute’s activities. The Institute’s research strategy places renewed emphasis on the development of synergies among the Sainsbury benefactions at UEA. Our research initiatives provide for that and also offer unparalleled opportunities to enlarge the graduate base and international standing of related programmes at UEA. The Institute also provides colleagues at UEA with appropriate library resources, space for lectures, specialists to work with specific projects and lectures, specialist teaching, postgraduate supervision in Japanese arts and opportunities for student internships.
Since its formation in 1916, the School of Oriental and African Studies has built an enviable reputation around the globe for the calibre and quality of its courses, teaching and research. It is part of the University of London and centrally located in Bloomsbury, next to the British Museum. SOAS continues to enhance its position as the world’s leading centre for the study of a highly diverse range of subjects concerned with Asia, Africa and the Middle East. Some 25 Japanese specialists at SOAS offer a wide range of courses at undergraduate and postgraduate levels, including several specifically related to Japanese visual culture, film and media studies. The School has Europe’s most comprehensive library on Japanese subjects and is designated the National Library for Asian and African studies.

As the largest centre for Japanese studies in the UK, SOAS is an invaluable partner for the Sainsbury Institute. The relationship is formalized by the membership of the Director and Principal of SOAS of the Institute’s Management Board.

The London office of the Institute operates under the auspices of the Faculty of Arts and Humanities, and works in close cooperation with staff in the Department of Art and Archaeology. The Institute also collaborates with the School’s Japan Research Centre, which serves as a national and international centre for Japanese studies, and which maintains links with Japanese scholars, Japanese universities and the Japanese community in London. The Institute maintains its London offices in the Brunei Gallery, where the Department of Art and Archaeology is based. John T. Carpenter, Reader in the History of Japanese Art at SOAS, has served as the Head of the London Office for the past nine years. The Institute entered into a new institutional agreement with SOAS for 2008-2011. It covers library support, use of SOAS office space and facilities by Sainsbury Institute research fellows and staff, the role of the Head of the Institute’s London Office at SOAS, and collaborative research projects.

The London office provides study space for Robert and Lisa Sainsbury Fellows in the Handa Study Room on the fourth floor of the Brunei Gallery building, and regularly hosts visiting scholars on a temporary basis in B401 on the same floor.
The British Museum was founded in 1753 to promote universal understanding through the arts, natural history and science in a public museum. Housed in one of Britain’s architectural landmarks, the collection spans two million years of human history.

The Sainsbury Institute has a formal collaborative agreement with the Japanese Section, Department of Asia, at the British Museum to co-operate to further research, publications and public presentations relating to Japanese arts and cultures in the UK. The Institute’s Director has been closely involved with many British Museum projects, including curating two major exhibitions (Kazari: Decoration and Display in Japan 17th-19th Centuries in 2003 and Crafting Beauty: Celebrating 50 Years of the Japan Traditional Arts Crafts Exhibition in 2007) and editing the associated catalogues. The Director was seconded to the Museum for six months in 2006 to work on the new permanent exhibition in the Mitsubishi Corporation Japanese Galleries, a project in which the Assistant Director was also involved. The Institute is currently collaborating with the Museum on an exhibition of important prehistoric ceramic figures (dogū) from the Japanese archipelago in 2009. The exhibition will be curated by Timothy Clark, Head of the Japanese Section at the British Museum, with Simon Kaner as guest curator. There will be an accompanying catalogue, edited by Simon Kaner, and an international symposium. The Institute’s Librarian, Hirano Akira, acts as Honorary Librarian to the Japanese Section of the Museum.
Uchida Hiromi, Mitsubishi Corporation Projects Manager, leading a study day at the British Museum.

**BRITISH MUSEUM OUTREACH AND CLUB TAISHIKAN**

Uchida Hiromi has been seconded to the Japanese Section of the British Museum since April 2004. As the Mitsubishi Corporation Projects Manager she manages the Japanese Section’s public programmes and provides support to Tim Clark in the development, management and co-ordination of special exhibitions and other projects.

Hiromi arrived at the Museum at a difficult time, when the Japanese Galleries were temporarily closed, and she has played a leading role in their regeneration. The major public exhibitions and displays launched during this period have been: *Cutting Edge: Japanese Swords in the British Museum*; *Kabuki Heroes on the Osaka Stage, 1780-1830*; *Samurai to Manga: Japan from Prehistory to the Present* (the major refurbishment and re-launch of permanent displays in the Mitsubishi Corporation Japanese Galleries in October 2006); *Crafting Beauty in Modern Japan: Ikebana – Living Flowers of Japan*; and *Reflecting on Modern Japan: Photobooks from the Postwar Period*. In addition, Hiromi has been at the centre of organizing landmark workshops and symposia, such as *Displaying Korea and Japan*; *Craft in 20th-Century Japan and the UK*, and *Craft Heritage in Modern Japan*. She has helped to organize and host visits by a ninth-generation maker of automata, Mr Tamaya; all of the illustrious speakers for the annual Sainsbury Institute Toshiba Lectures in Japanese Arts held at the British Museum; leading Kabuki actor Nakamura Gajirō III, and four visits by Living National Treasure craft artists. Each month she supervises the demonstrations of ‘The Way of Tea’ by the Urasenke Foundation in the Japanese Galleries. She regularly leads workshops for UK schoolchildren using the Museum’s collections, as part of the Embassy of Japan’s ‘Club Taishikan’ programme.

Hiromi’s work at the British Museum was initially supported by the Gatsby Charitable Foundation and the Sainsbury Institute. Between August 2005 and September 2008 her work was sponsored by members of the Japanese Chamber of Commerce and Industry in the UK – and the British Museum join us in thanking them for their generosity. We are delighted to report that this generosity has now borne further fruit, and the British Museum will continue in future to support Hiromi’s role in the Japanese Section as Mitsubishi Corporation Projects Manager.
Japanese art and culture provide an ideal discursive space where new ideas and core issues can be developed. The dynamism and productivity that characterize Japanese art and its study, and the increased interfacing with global trends in art provide fertile ground for innovative new approaches to the understanding of art in a global context. The Institute is undertaking targeted explorations in Japanese art history that uncover what is happening in terms of broad human cultural evolution and aspirations. The Sainsbury Institute is uniquely positioned to contribute to these emerging debates through its networks and projects.

Since December 2006 as Visiting Professor in Cultural Resource Studies at Tokyo University the Director has been exploring these new approaches through teaching and research. As part of her duties at Tokyo University, she has been teaching courses in Japanese on ‘Ceramics and Japanese Culture: an international approach’ and ‘Displaying Japanese Culture: an international perspective’. She also taught three graduate-level classes, one in the Art History Department on rethinking the history of Japanese art by critically examining a recent textbook by Tsuji Nobuo. The two other courses are for the Cultural Resource Studies Department on the ‘History of Collecting Japanese Art in Europe and Japan’ and on ‘Re-reading Japanese Historiography through Ceramic Studies’. While in Japan the Director has given papers in a series of lectures and conferences at universities and museums, including Osaka University, Ochanomizu University, The Osaka National Museum of Ethnology, Tokyo National Museum of Modern Art, Tokyo University, and Musashino Art University. She has led research trips for graduate students of Tokyo University to Kyushu, Kyoto and Kanazawa as well as to Norwich, Cambridge and London. She has also been involved in a joint series of presentations in Osaka, Tokyo and Paris from November to December 2007 regarding the meaning of cultural resource studies and what is its significance today.

The Director has continued to direct the Sainsbury Institute’s art and cultural resource projects during her secondment. The best example of an encounter with Japanese art facilitated by the Institute in this period was the project around the exhibition Crafting Beauty in Modern Japan. The success of the combination of displaying works by contemporary artists working in traditional media with academic research is a clear testament to the power of art as a creative expression and conduit for understanding Japanese culture.

DEMONSTRATIONS BY LIVING NATIONAL TREASURES
A series of demonstrations by Japanese master craft artists to show their highly prized techniques was held as part of the Crafting Beauty in Modern Japan exhibition programme. The Sainsbury Institute, working with the Sainsbury Centre for Visual Arts, invited two lacquer artists to give demonstrations in Norwich, where the audiences were able to see close up the methods by which these beautiful craft objects are made. One of the featured guests was Ōnishi Isao, an urushi artist and designated ‘Living National Treasure’. Mr Ōnishi provided a rare opportunity over the course of two days for the attendees to witness his acclaimed ‘hoop built core’ (magewa) and ‘urushi coating’ (kyû shitsu) techniques. Murose Kazumi, another highly respected urushi artist known for his ‘sprinkled picture decoration’ (maki-e) gave a demonstration at the Sainsbury Centre on 15 October 2007. He was subsequently designated...
a ‘Living National Treasure’ in 2008. The Institute also had the privilege of welcoming President Yasujima Hisashi and his group from the Japan Art Crafts Association and MOMAT to the Institute’s Norwich headquarters on 20 July.

Above: Nicole Coolidge Rousmaniere led Cultural Resources Studies graduate seminar trips, including one to an archaeological site on University of Tokyo campus with Professor Kinoshita Naoyuki (second from left).

Left: Ōnishi Isao, an urushi artist and designated ‘Living National Treasure’ giving a demonstration at the British Museum as part of the Crafting Beauty in Modern Japan exhibition programme.
RESEARCH PROJECTS: ART AND CULTURAL RESOURCES

CRAFT HERITAGE IN MODERN JAPAN SYMPOSIUM

An international symposium, ‘Craft Heritage in Modern Japan: Perspectives on the Living National Treasures’ was held at the British Museum to complement the exhibition. The symposium, which was jointly organized by Timothy Clark of the British Museum and the Institute’s Director, provided the opportunity to examine ‘traditional crafts’ (dentō kōgei) in an international context.

Japan has a rich heritage of craft skills, many of which developed during the Edo period (1600-1868) when regional samurai lords sponsored local industries. Modern craft artists have further developed these traditional skills.

In this context, tradition is seen as something dynamic that can embrace both continuity with the past and change in the present and for the future. The symposium invited speakers including practising craft artists and historians of craft to address a wide range of topics that included the practice, transmission and sustaining of crafts, and also crafts in a world perspective. The symposium was preceded by a public lecture from the ceramic artist Tokuda Yasokichi III. Symposium speakers included Christine Guth (Royal College of Art and Victoria and Albert Museum), Murose Kazumi (lacquer artist), Tanya Harrod (Royal College of Art), Kaneko Kenji (MOMAT), Edmund de Waal (ceramic artist and author), Moriguchi Kunihiko (textile artist), Jane Harris (Textile Futures Research Group), Glenn Adamson (Victoria and Albert Museum), Inaga Shigemi (International Research Center for Japanese Studies), Simon Fraser (Central Saint Martin’s College of Art and Design), Professor Kawai Masatomo (formerly of Keio University) and Nicole Coolidge Rousmaniere (Sainsbury Institute).

The symposium was dedicated to the memory of Eri Sayoko (1945-2007).

The Institute has continued to develop its links with the Centre Européen d’Etudes Japonaises d’Alsace (CEEJA). In November 2006 the Director participated in the first of a series of Sessions D’Echanges Intellectuels. The Institute, with two affiliated research students, Princess Akiko of Mikasa and Maezaki Shinya, curated the exhibition Alsace et Japon: Une Longue Histoire which featured Meiji art in Alsace collections for the anniversary of CEEJA in October 2006.

Tiered picnic box with design of poppies, late 1600s. Wood, lacquer, shell-inlay. h: 38.0 cm., w: 27.3 cm., d: 27.3 cm. Bequeathed by Oscar Raphael, British Museum.
The exhibition *Crafting Beauty in Modern Japan* was held between 19 July and 21 October 2007 at the British Museum. It was co-curated by Director Nicole Coolidge Rousmaniere and Timothy Clark and organized with the Crafts Gallery, Tokyo National Museum of Modern Art.

Above: Ornamental box in a flowering design, c. 1957. Kuroda Tatsuaki (1904-82). Red lacquer on wood. Over 43,000 visitors viewed the objects from *Crafting Beauty in Modern Japan* in the Hotung Gallery inside the Great Court, one of the prime temporary exhibition spaces of the British Museum.
An engagement with the past and with archaeology opens up a fuller understanding of modern life. Archaeology and cultural heritage studies are flourishing around the world and there is increasing awareness of the global significance of Japanese archaeology. The Sainsbury Institute’s major dogū project should result in greater understanding of the role of the past in contemporary Japan and elsewhere, enhanced international research networks, and new ways of engaging with the past. Through this and other projects, the Institute is creating a distinctive approach to our study of and engagement with the past, using the richness of Japanese archaeology to inspire innovative research collaborations that will make an impact far beyond the Japanese archipelago.

**DOGŪ**

Dogū are ceramic figures in the shapes of humans and animals made during the Jōmon period of Japanese prehistory (16,000-2,500 years ago). They are mysterious and evocative objects, and offer insights into the origins of spirituality and belief in the Japanese archipelago, as well as some clues as to prehistoric fashion. Dogū continue to be encountered in modern Japan: inspiring manga artists, featuring in computer games, appearing as mascots in banking adverts and being invoked for road safety. Since 2006, the Sainsbury Institute has been working to bring dogū and their European counterparts to the UK. In contemporary southeastern Europe, prehistoric figures take on an important role in the cultivation of local and national identities. This project will come to fruition in 2009 with an exhibition at the British Museum featuring Japanese dogū that have been designated Important Cultural Properties and National Treasures. The second exhibition, at the Sainsbury Centre for Visual Arts, will present dogū in a comparative context, alongside a selection of prehistoric ceramic figures from the Balkans. The project explores dogū as striking artworks as well as important archaeological evidence, and has created an extensive research network generating increased global interest in Japanese archaeology and cultural heritage. The significance of this project was recognized by the award of a major research grant by the Arts and Humanities Research Council.

In the lead-up to the exhibitions, a research workshop was held in December 2006 at which Japanese specialists and their European colleagues presented the latest research on dogū. This has been followed by research visits to Japan and the Balkans. The project is directed Simon Kaner and the co-investigator is Professor Douglass Bailey (San Francisco State University). The British Museum exhibition is being organized in conjunction with the Japanese government Agency for Cultural Affairs.
Top left: Assistant Director Simon Kaner and Timothy Clark (British Museum) and Doi Takashi (Agency for Cultural Affairs) at Togari-ishi Site Museum, securing loans of important dogū.

Left: Professor Kobayashi Tatsuo (Kokugakuin University) and Professor Douglass Bailey (San Francisco State University) during the workshop on dogū held at the Sainsbury Institute in December 2006. The workshop initiated a major collaborative project that will bring these prehistoric Japanese figures and their European counterparts together for an exhibition at the Sainsbury Centre for Visual Arts in summer 2010. It will be preceded by a British Museum exhibition in autumn 2009 featuring Japanese dogū that have been designated National Treasures and Important Cultural Properties.

Above: Dogū clay figures, Middle Jōmon, excavated from Nakappa site (above left), Nagano Prefecture, h. 37.0 cm., Chino City Education Commission (Important Cultural Property), and from Tanabatake site (above right), Nagano Prefecture, h. 27.0 cm., Chino City Education Commission (National Treasure).
EXCAVATIONS ALONG THE SHINANO RIVER
Some of the dogū will come from the catchment of the Shinano River, where Simon Kaner has been directing the Shinano River Project, investigating the development of early settlement and the environmental history along the longest river drainage in the archipelago. The project is focused on a research excavation of the Middle Jōmon site at Sanka in Nagaoka city, Niigata Prefecture, being undertaken by Miyao Tōru of the Niigata Prefectural Museum of History. Funded by the British Academy, the Shinano River Project is casting new light on the cultures which produced the remarkable Jōmon Flame-style pottery. Many of the other figures will come from northern Japan, in particular Aomori Prefecture, home to the ‘goggle-eyed’ dogū from the end of the Jōmon period, for which the Sainsbury Centre collections are famous. The Institute is associated with a major project funded by the Luce Foundation, entitled ‘Understanding Lifeways: Cultural diversity in prehistoric Japan’, involving excavations in Aomori Prefecture directed by Professor Junko Habu (University of California, Berkeley) at Sannai Maruyama, the largest Jōmon settlement yet discovered. Samples from Professor Habu’s excavations are being analysed by members of the Shinano River Project team. As part of this collaboration, Simon Kaner took part in a public symposium on ‘The Ancient Jōmon and the Pacific Rim’ at Berkeley in March 2008.

MEDIEVAL ARCHAEOLOGY
In May 2008, Simon Kaner accompanied Brian Ayers, a specialist on medieval urban archaeology and then County Archaeologist for Norfolk, on a study tour of Japanese medieval archaeological sites. The visit followed on from the successful conference on ‘The Archaeology of Medieval Towns in Japan and Beyond’ organized by the Sainsbury Institute in Norwich in 2004, and will result in the publication of a new book, Envisioning Medieval Towns in Japan and Europe. Following a meeting with Ono Masatoshi, Deputy Director of the National Museum of Japanese History, visits were made to a number of major medieval locations, including: Kamakura, to see ongoing excavations at the capital of much of the medieval period; the Hiroshima prefectural Museum of History in Fukuyama, to view the remains of the trading town on the Inland Sea at Kusado Sengen; Kyoto; Ichijōdani, medieval seat of the powerful Asakura Clan in Fukui Prefecture; multi-period excavations at Tokyo University; Tosa Minato on the Tsugaru Peninsula in Aomori, location of the port established during the Heian period to serve the capital of the northern Fujiwara; Hakodate and Sendai. Brian Ayers’ trip was supported by the London Office of the Japan Foundation. The Institute continues to be affiliated with the NEOMAP Project at the Research Institute for Humanity and Nature (RIHN) in Kyoto. Simon Kaner is a Core Member of the project. The Director-General of RIHN, Tachimoto Narifumi, visited the Institute in February 2008 with NEOMAP Project Leader Uchiyama Junzō, and Kati Lindstrom, who is working with the Assistant Director on landscape archaeology. Carlos Zeballos, NEOMAP Project Member, spent one month at the Institute in the autumn of 2008 to investigate landscape archaeology applications in UK.

Professor Richard Pearson, formerly of the University of British Columbia, has been Senior Research Adviser at the Sainsbury Institute since 2007. Working with the Simon Kaner on the dogū project and the medieval towns project, Professor Pearson gave the 2007 Toshiba Lectures
in Japanese Arts. Other archaeological visitors to the Institute included Professor Harunari Hideji, of the National Museum of Japanese History, Fumiko Ikawa-Smith, Professor Emeritus at McGill University in Montreal and currently President of the Society for East Asian Archaeology, Doi Takashi and Negita Yasuo of the Japanese government Agency for Cultural Affairs.

Above: Dogū clay figure, Late Jōmon, excavated from Chobonaino site (above left), Hokkaido, h. 41.5 cm., Hakodate City Education Commission (National Treasure), and from Kazahari Site I (above right), Aomori Prefecture, h. 19.8 cm., Hachinohe City (National Treasure).

Far left: Dogū clay figure, early Neolithic period, excavated from Podgorie I, Kishnik site, Albania, h. 5.1 cm., Institute of Archaeology Museum.

Left: Professor Tachimoto Narifumi (Director-General of the Research Institute for Humanity and Nature), Professor Uchiyama Junzō (Project Leader of the NEOMAP project at RIHN) and Kati Lindstrom (RIHN) visited Norwich in February 2008 to sign a Memorandum of Understanding with the Sainsbury Institute. The NEOMAP project researches Neolithization and modernization in terms of landscape history in East Asia.
The Japanese Literature in Art Colloquy (JLAC) series was inaugurated in 2002 under the aegis of the London Office of the Sainsbury Institute as one of the Institute’s central research and publication programmes. It is intended to serve as a catalyst or a facilitating organ for the exchange of ideas related to the study of Japanese cultural history. It specifically aims to nurture cooperation between scholars based in the UK and their counterparts abroad. Each of the projects normally involves one or more scholars with a close affiliation to the Institute, whether members of staff, Sainsbury and Handa Fellows (past and present), or Japanese specialists at SOAS and the British Museum. JLAC projects are designed to promote an interdisciplinary study of Japanese visual culture.

The colloquy series supports research and publications that take new approaches to text-image relationships in Japanese art, focusing especially on the interaction of literary or performing arts with calligraphy, painting and prints. The colloquies, usually once or twice a year, are not restricted to any specific type of forum and are flexible in their organization – ranging from full-fledged symposia to smaller workshops. The research results of the colloquies are published in various forms: proceedings volumes, collaborative publications on specialized topics, exhibition-related publications, or on-line image databases stored on the Institute’s server. Many of the JLAC projects complement or support other individual research projects of participants.

Previous publications in the JLAC series include, *Hokusai and His Age: Ukiyo-e Painting, Printmaking and Book Illustration in Late Edo Japan*, edited by John T. Carpenter (Amsterdam: Hotei Publishing, 2005), which collects 15 essays by a distinguished roster of specialists in Japanese art to present a wide range of current scholarship on the Edo artist Hokusai Katsushika (1760-1849) and his immediate artistic and literary circles.

The next volume in the JLAC series was *Imperial Calligraphy of Premodern Japan: Scribal Conventions for Poems and Letters from the Palace* by John T. Carpenter, with contributions by Professor Kawashima Masao, Professor Genjō Masayoshi, Matsumoto Ikuyo and Kaneko Takaaki. In 2006, the Art Research Center (ARC) at Ritsumeikan University, Kyoto, and the Sainsbury Institute co-published this volume, which explores calligraphy by emperors and empresses regnant of premodern Japan as part of a research project on Japanese calligraphy and court culture. John T. Carpenter was the primary author and editor of the volume. This publication was the result of weekly research seminars conducted at ARC during Dr Carpenter’s extended visits to Kyoto in 2003 and 2004. Along with his introductory essay, ‘Handwriting Empowered by History: The Aura of Calligraphy by Japanese Emperors’, which surveys the entire history of premodern *shinkan* (imperial calligraphy), the volume includes a fully illustrated catalogue of some 30 examples of *shinkan* of the 13th to 19th centuries from the collection of the Fujii Eikan Bunko, which was recently bequeathed to Ritsumeikan University. All texts, including compositions in *chirashigaki* (scattered writing) format have been fully deciphered, and many *waka* composed at palace gatherings have been translated into English. This project has been carried out with primary funding from the 21st Century COE (Center of Excellence) programme at the Art Research Center. A digital archive of the collection was also created by Kaneko Takaaki.


Right: Publications in the JLAC series include Imperial Calligraphy of Premodern Japan and Hokusai and His Age.

Below: John T. Carpenter giving a lecture to celebrate the 1000th anniversary of The Tale of Genji at the Georgio Cini Foundation, Venice.
scholars worldwide. Since Ritsumeikan is located in the historical city of Kyoto, one of its priorities naturally continues to be a study of ancient and medieval Japanese culture, a speciality of professor Kawashima Masao, one of the directors of the new Coe programme. Yet, in keeping with the spirit of international cooperation established in the previous Coe programme, under the supervision of professor Akama Ryō, the Art Research Center also continues its work to establish digital archives and databases of ukiyo-e prints in Western collections. In the summer of 2007, Kaneko Takaaki and Matsuba Ryōko, PhD students at Ritsumeikan, were based at SOAS while doing research and photography at the British Museum and other European collections.

GLOBAL COE PROGRAMME AT THE ART RESEARCH CENTER, RITSUMEIKAN UNIVERSITY
The Art Research Center at Ritsumeikan University, Kyoto in late spring 2007 received news that it had received one of the highly competitive research grants by Japan’s Ministry of Education, Culture, Sports, Science and Technology (MEXT) to establish a Global COE (Center of Excellence) programme. The Art Research Center, which has cooperative research agreements with both the Sainsbury Institute and the Department of Art and Archaeology, SOAS, plans to create a new a ‘Digital Humanities Center for Japanese Art and Culture’. In connection with this project, Dr John T. Carpenter will serve as an international adviser, and has been concurrently appointed as Adjunct Professor at Ritsumeikan University, initially for a five-year term.

This project expands on one of the Art Research Center’s earlier COE projects to create digital archives and assemble databases of Japanese cultural artefacts, particularly focusing on woodblock prints, painting and calligraphy. It taps into new developments in the discipline of ‘Digital Humanities’ in the USA and Europe, to transmit knowledge of Japanese culture to scholars worldwide. Since Ritsumeikan is located in the historical city of Kyoto, one of its priorities naturally continues to be a study of ancient and medieval Japanese culture, a speciality of Professor Kawashima Masao, one of the directors of the new COE programme. Yet, in keeping with the spirit of international cooperation established in the previous COE programme, under the supervision of Professor Akama Ryō, the Art Research Center also continues its work to establish digital archives and databases of ukiyo-e prints in Western collections. In the summer of 2007, Kaneko Takaaki and Matsuba Ryōko, PhD students at Ritsumeikan, were based at SOAS while doing research and photography at the British Museum and other European collections.

RESERCH PROJECTS: JAPANESE LITERATURE IN ART COLLOQUIY SERIES

illuminates and describes some 300 surimono (privately published deluxe Japanese prints) belonging to the Museum of Design Zurich, which were recently placed on long-term loan to the Museum Rietberg Zurich. Originally bequeathed to the Museum of Design by the Swiss collector Marino Lusy (1880-1954), the collection includes many rare and previously unpublished prints. Edited by John T. Carpenter, with contributions from 11 Edo art and literary specialists, this groundbreaking scholarly publication investigates surimono as a hybrid genre combining literature and art. Introductory essays treat issues such as text–image interaction and iconography, poetry and intertextuality, as well as the operation of Kabuki fan clubs and poetry circles in the late 18th and early 19th centuries. Other essays document Lusy’s accomplishments as a talented artist who was inspired by East Asian art, and as an astute collector who acquired prints from Parisian auction houses and dealers in the early 20th century. Each print in the Lusy Collection is described in detail, including translations of all accompanying poems.
Left: View of the surimono exhibition gallery at the Museum Rietberg Zurich (exhibition architect: Martin Sollberger).


Above left: Professor Akama Ryō, Ritsumeikan University, Kyoto.

Above right: Art Research Center, Ritsumeikan University, Kyoto.
Lectures and Symposia

Lectures, symposia, workshops and conferences are an integral part of the Sainsbury Institute’s mission to carry out and facilitate innovative research. Usually drawing on the strengths of the Institute’s research networks, these occasions provide opportunities to develop academic knowledge and understanding and to disseminate the results of research projects to a variety of audiences.

Highlights of the 2006-08 programme included the Toshiba Lectures in Japanese Art, and workshops on Buddhist art, the Mingei movement and international concepts of design. The Institute is committed to supporting the publication of the proceedings of these events and recent examples include The Frog in the Well by Professor Donald Keene (based on his 2003 Toshiba Lectures) and Female Revolt in Male Cultural Imagination in Contemporary Japan by Sharon Kinsella (based on her 2006 Chino Kaori Lecture).

Mingei Programme

Professor Fujita Haruhiko’s lecture, entitled ‘Japanese Crafts for the 21st Century: From the Past Looking to the Future’ was the first of a series of events about the Mingei movement organized by the Embassy of Japan in conjunction with the British Museum, the TrAIN Research Centre, University of the Arts London and the Sainsbury Institute in September 2006. The aim was to reinvigorate debate about Bernard Leach and the concept of craft in the 21st century. The events were generously supported by ANA and the Daiwa Anglo-Japanese Foundation.

Professor Fujita, Professor of Aesthetics at Osaka University, surveyed the history of the relationship between the Arts and Crafts movement and Japan, the formation and development of the Mingei movement in the context of rapid industrialization and modernization, and new liaisons in this field between Japan, the UK and elsewhere. He discussed the role of key figures in the Mingei movement, Bernard Leach and Yanagi Muneyoshi, along with Hamada Shōji and ‘Farmers’ Artist’ Yamamoto Kanae.

There followed the opening of an exhibition entitled Bernard Leach, St Ives and Japan in the foyer of the Japanese Embassy and a one-day workshop, held at the Stevenson Lecture Theatre at the British Museum, on ‘Mingei: Craft in 20th-century Japan and the UK’. Suzuki Sadahiro, from Ochanomizu University, Tokyo, and co-organizer of the workshop, gave the first paper ‘An Attempt at a “Counter-Industrial Revolution”: Bernard Leach’s Interpretation of the Mingei Movement’, which set out many of the themes to be taken up in the course of the day. Other participants included: Toshio Watanabe (TrAIN Research Centre, University of the Arts London); Rupert Faulkner (Victoria and Albert Museum); Glenn Adamson (Victoria and Albert Museum); Angus Lockyer (Department of History, SOAS); Kikuchi Yuko (TrAIN, University of the Arts London); Takenaka Hitoshi (Kobe City University of Foreign Studies); Beth McKillop (Victoria and Albert Museum); Hamada Takuji (Japan Society for the Promotion of Japanese Studies Research Fellow at Kobe University and grandson of Hamada Shōji); and Mimura Kyōko (Director of International Relations at the Japan Folk Crafts Museum in Tokyo).
THE CHINO KAORI MEMORIAL ‘NEW VISIONS’ LECTURE SERIES

The Sainsbury Institute hosted the Fourth Chino Kaori Memorial ‘New Visions’ Lecture on 20 October 2006 at the Brunei Gallery Lecture Theatre at SOAS. Our invited speaker was Dr Sharon Kinsella, who spoke on the ‘Feminine Revolt in Male Cultural Imagination in Contemporary Japan’, introducing images drawn from manga, anime and recent Japanese films. Dr Kinsella is currently based in the University of Manchester. She has been affiliated with the University of Oxford, from where she received her PhD, and has taught at MIT and Yale University. She is the author of Adult Manga: Culture and Power in Contemporary Japanese Society, published in 1999, which has been widely hailed as a pioneering work in the field of contemporary Japanese cultural studies.

The sponsors of the annual lecture series include the Center for the Study of Women, Buddhism, and Culture (Kyoto), the Institute for Medieval Japanese Studies (Tokyo), the Research Institute for Gender and Culture (Tokyo), and SOAS, University of London. The ‘New Visions’ Lecture Series takes place on a yearly basis, alternately in Japan, Europe, and the USA. The lectures commemorate the groundbreaking contribution the late Professor Chino Kaori of Gakushuin University made to the field of Japanese art studies from a feminist perspective. Each lecture is published bilingually in Japanese and English. Previous speakers include Wakakuwa Midori (Professor Emerita of Chiba University) and Professor Linda Nochlin (Institute of Fine Arts, New York University).

John T. Carpenter gave a tribute to Professor Chino and the lecture series created in her memory; Professor Paul Webley, Director of SOAS, introduced the speaker. Professor Joy Hendry of Oxford Brookes University was commentator and led a lively discussion after the talk. The lecture was extremely well attended, with over 200 colleagues and students present.

A revised and expanded version of Dr Kinsella’s Chino Kaori Lecture, which has been published in a bilingual edition as the fourth volume in the Chino Lecture Series, is based on topics investigated in her forthcoming book, Girls and Male Imagination: Fantasies of Rejuvenation in Contemporary Japan.
**LECTURES AND SYMPOSIA**

**SEEING AND NOT SEEING WORKSHOP**
This international workshop, with events scheduled over four days on 17-20 May 2007, examined how pre-modern Japanese culture conceptualized, described, and represented entities which ordinarily could not, or should not, be seen, described, and represented. It also considered how acts of viewing such entities were themselves negotiated and represented. Organized by Monika Dix (Sainsbury Fellow 2006-07), and Robert Khan (Research Associate, SOAS), the focus of activities was a one-day public conference of 11 presentations by invited speakers from Europe, North America and Japan. A half-day workshop session on Heian and Kamakura era textual materials was held at SOAS. Further half-day study sessions provided opportunities to view materials held at the British Museum, the British Library and the Sainsbury Centre for Visual Arts. Many participants also made a visit to the Institute headquarters in Norwich and the SCVA. Professor Joshua S. Mostow (University of British Columbia) gave the keynote address and participants included: Professor Ishikawa Tōru (Keio University); Ivo Smits (Leiden University); Professor Doris G. Bargen (University of Massachusetts Amherst); Robert O. Khan (SOAS); R. Keller Kimbrough (University of Colorado at Boulder); Monika Dix (Sainsbury Institute); Professor Komine Kazuaki (Rikkyo University); Professor Susan Napier (Tufts University); Professor Andrew Gerstle (SOAS); Professor Timon Screech (SOAS); Professor Patrick Caddeau (Princeton University); John T. Carpenter (SOAS); Lucia Dolce (SOAS), and Professor Peter Kornicki (University of Cambridge).

Preparations are currently under way for the publication of the workshop papers with Brill. The workshop was co-sponsored by the Sainsbury Institute and the Department of Art and Archaeology at SOAS, with the support of the Great Britain Sasakawa Foundation.

**WORLD ART: WAYS FORWARD CONFERENCE**
The Sainsbury Institute joined the other Sainsbury benefactions, the School of World Art Studies and Museology at UEA and the Association of Art Historians in a two-day conference, organized by Professor John Onians, on art as a worldwide phenomenon. The Institute facilitated the presentation of a Japanese paper by Akiyama Akira (Tokyo University). The conference, held at UEA on 7-8 September 2007, brought together some of the leading voices in this emerging debate on art in a global context. The conference also marked Professor Onians’ retirement from UEA. He was instrumental in the development of the art history department and the creation of the School of World Art Studies and Museology and is now Professor Emeritus of World Art at the University.

Speakers included: Professor Craig Clunas (University of Oxford), David Carrier (Case Western Reserve University), Wilfried van Damme (Leiden University), Professor Whitney Davis (University of California, Berkeley), Professor Thomas DaCosta Kaufmann (Princeton University), Susanne Kuechler (University College London), Neil MacGregor (The British Museum), Professor John Mack (UEA), Professor John Onians (UEA), Professor Terry Smith (University of Pittsburgh), Professor David Summers (University of Virginia), Professor Nick Thomas (Cambridge University) and Kitty Zijlmans (Leiden University).
The ‘Words for Design’ international workshop brought together 17 scholars to Norwich to discuss the genealogy of ‘design’ and its equivalents around the world and to compare their historic and contemporary meanings and usages. The discussions brought to light significant geographical and/or chronological differences as well as interesting parallels between the concepts of ‘design’ in different cultures using comparable but different words. The two-day workshop was held at the Sainsbury Institute at 64 The Close and at the Education Studio in the Sainsbury Centre for Visual Arts on 8-9 July 2008.

The stimulating discussions and the wide range of papers presented by specialists from Japan, Mexico, the US, the UK and Europe helped propel the research forward in defining the understanding of ‘design’. The workshop was organized by Professor Fujita Haruhiko (Osaka University) and supported by Nicole Coolidge Rousmaniere (Sainsbury Institute). The Japan Society for the Promotion of Science Grants-in-Aid for Scientific Research sponsored the event in conjunction with the Sainsbury Institute and the Centre for the Study of Communication Design, Osaka University.

Speakers and discussants included: Professor Fujita (Osaka University); Ken Tadashi Oshima (University of Washington); Nicole Coolidge Rousmaniere (Sainsbury Institute); Oriol Pibernat (EINA Higher Design and Art School, Barcelona); Professor Oscar Salinas-Flores (Universidad Nacional Autonoma de Mexico); Helena Barbosa (Aveiro University, Portugal); Inoue Yuriko (Osaka University and Paris X-Nanterre); Anna Calvera (University of Barcelona); Ikegami Hidehiro (Keisen University); Viviana Narotzky (Royal College of Art); Javier Gimeno Martinez (Katholieke Universiteit Leuven); Miki Junko (Kyoto Institute of Technology); Glenn Adamson (Victoria and Albert Museum); Professor Jonathan Woodham (University of Brighton), and Professor Toshio Watanabe (University of the Arts London).
TO SHIBA LECTURE S 2007

The Sainsbury Institute was proud to present the fourth annual series of Toshiba Lectures in Japanese Art, on Okinawa/Ryūkyū: Kingdom of the Coral Isles, bringing this remarkable culture to UK audiences for the first time. The lectures were given by Professor Richard Pearson, Professor Emeritus at the University of British Columbia, who also acted as Senior Research Adviser at the Sainsbury Institute as he prepared and delivered his lectures. Professor Pearson has spent a distinguished career researching the history, art and archaeology of the Ryūkyūs, and is currently working on the medieval Ryūkyūan kingdom, the capital of which was recently designated a World Heritage Site. His lectures and the associated symposium provided an unprecedented introduction in the UK to the lavish material culture, art, history and archaeology of Okinawa, tracing the development and fall of the distinctive medieval Ryūkyūan kingdom, a major centre of regional trade from 1200 to 1600. The lectures were sponsored by the Toshiba International Foundation and the symposium was sponsored by the Daiwa Anglo-Japanese Foundation.

The lecture series was introduced by Timothy Clark, Head of the Japanese Section, Department of Asia, at the British Museum, and prefaced by a speech by Ogura Masahiro of Toshiba Europe. He impressed the large audience with his knowledge of Okinawan culture, in particular music, with an outstanding impromptu performance of the Okinawan scales.

The first lecture, ‘Life in the Ryūkyū Kingdom’ was given on 9 November at the British Museum. Professor Pearson introduced the geography and culture of the Ryūkyūs. The Ryūkyū island chain, comprising the modern Japanese prefecture of Okinawa, occupies a unique position in East Asia, linking Japan and China. Legend has it that the First Emperor of China, Qin Shihuang Di, sent a group of children across the China Sea to find the ‘Islands of Immortality’. Some say that these islands are the Ryūkyū Islands and suggest a connection between the legendary status of these ‘Islands of Immortality’ and the fact that Okinawans have the world’s longest life span.

The second lecture, ‘Traders of the East China Sea: the Rise of Kingdoms in Okinawa’ was held at SOAS on 14 November, and was introduced by John T. Carpenter and Paul Webley. In this equally well-attended lecture, hosted in association with the Japan Research Centre at SOAS, Professor Pearson introduced a series of important archaeological discoveries including the oldest human fossils found in Japan, dating around 30,000 years ago. He introduced the extraordinary shell culture of the Ryūkyūs, showing how shell had been an important traded commodity since prehistoric times. He also discussed the production of some of the world’s most spectacular ceramics, cobalt-decorated Yuan Dynasty blue and white.

The third lecture, ‘Okinawa, Islands of Castles’, took place on 15 November in Norwich. The lecture was introduced by Simon Kaner and Professor Bill Macmillan, Vice-Chancellor of the University of East Anglia and Chair of the Management Board of the Sainsbury Institute. A capacity audience of over 160 people attended the lecture, which was held in conjunction with the Sainsbury Institute’s Third Thursday lecture series. Professor Pearson presented a comprehensive introduction to the 200 medieval castles of Okinawa, with a particular emphasis on the first royal capital of the kingdom.

The lectures were complemented by a one-day symposium at SOAS on 17 November.
on the subject of ‘Kingdom of the Coral Seas: A symposium on the archaeology and cultures of the Ryūkyū islands’. The symposium comprised an introduction by Professor Pearson, followed by presentations by the invited speakers. It closed with a rousing performance of Okinawan music and dance by the SOAS-based group Sanshinkai, led by SOAS ethnomusicologist David Hughes.

Summaries of some of the presentations at the symposium appeared in *Current World Archaeology* (no. 29, June/July 2008), and the full proceedings are published by British Archaeological Reports, Oxford.

Top left: Professor Richard Pearson gave the 2007 Toshiba Lectures in Japanese Art, through which he presented the material culture, art and archaeology of Okinawa.

Top right: Ogura Masahiro (Vice President of Toshiba Europe) delivered the opening speech and gave an impromptu performance of the Okinawan scales.

Left: A symposium on the archaeology and culture of the Ryūkyū islands was held at SOAS. The proceedings have been published by British Archaeological Reports as *Okinawa; the Rise of an Island Kingdom – Archaeological and Cultural Perspectives*. 
FELLOWSHIPS

Visiting research fellows play an integral part in the research culture of the Sainsbury Institute and its partner institutions. While working on their own publication and research projects, they contribute to seminars and conferences in the UK and elsewhere in Europe. The Sainsbury Institute’s two principal fellowship programmes are designed to encourage scholars in the fields of Japanese art and archaeology to complete a substantive piece of research. Former fellows have subsequently achieved considerable success in their careers, as demonstrated by their publication records and the posts they go on to hold. They often return to the UK, to take part in Sainsbury Institute activities. Since 2001 over 26 Fellows have benefited from the Fellowship programmes, their subject specialisms ranging from prehistoric artifacts to contemporary art in every genre and medium of Japanese material and visual cultures.

The Robert and Lisa Sainsbury Fellowships, established in 2000 through generous funding from Lord Sainsbury of Turville, are designed to strengthen academic ties with Japanese studies programmes in the US and Canada. The Fellowships provide recipients with an opportunity to work in a scholarly environment conducive to completing a publication project. The Institute offers two Fellowships on an annual basis to scholars who have either received a PhD from a North American university, or who are currently employed by a North American academic institution or museum. The Fellowships are awarded for a maximum period of a year, and fellows are provided with office space at either the Norwich headquarters or the London office based in Brunei Gallery Building of SOAS. To date SOAS has hosted 16 Robert and Lisa Sainsbury Fellows, who have contributed to the Japan Research Centre weekly seminar series and given talks in the Department of Art and Archaeology seminar series. In Norwich, the fellows give World Art Seminars in the School of World Art Studies and Museology at UEA, as well as Third Thursday lectures at the Sainsbury Institute. The Handa Fellowships in Japanese Archaeology are for scholars from Japan working with institutions affiliated with the Institute. The Fellowships are funded through the International Jōmon Culture Conference, supported by Mr Handa Haruhisa, a Japanese philanthropist and businessman. The Fellows are usually based at the Institute’s headquarters in Norwich, and have unrestricted access to the collection of books, site reports and journals related to Japanese archaeology, unrivalled in Europe, housed at the Lisa Sainsbury Library. As well as undertaking their own original research while in the UK, Handa Archaeology Fellows past and present have worked with Institute staff on museum exhibition, conference and publishing projects sponsored by the Institute, and acted as ambassadors for Japanese archaeology in Europe.

ASSOCIATED SCHOLARS

The Institute also benefits from association with a number of scholars who work with the academic staff of the Institute, sometimes on specific projects and sometimes offering their own expertise.

Sherry Fowler is Associate Professor of Japanese Art History at the University of Kansas. She received her PhD from UCLA with a specialization in Japanese Buddhist sculpture. Her book *Muroji: Rearranging Art and History at a Japanese Buddhist Temple* (University of Hawai‘i Press, 2005) addresses the shifting identities of Buddhist images and the flexible nature of Buddhist temple history. She has published articles in journals such as *Archives of Asian Art*, *Oriental Art*, and *Orientations* and contributed to the exhibition catalogue *Kannon, Divine Compassion: Early Buddhist Art from Japan*, published by the Rietberg Museum in Zurich in 2007. She is currently working on a project that examines the development of the Six Kannon cult imagery in Japan. While in London, she also worked researching Japanese printed religious imagery, especially temple and shrine precinct prints from the 19th and early 20th centuries.
**FELLOWSHIPS**

**ROBERT AND LISA SAINSbury FELLOWS 2006-08**

**KAREN FRASER (2007-08)**

*PhD, Stanford University, 2006*

Karen Fraser is Lecturer in the Department of Art and Art History at Santa Clara University. She specializes in modern Japanese visual culture, and her current research focuses on early Japanese photography. She is particularly interested in domestic photography production and consumption; the relationship of photography to contemporary discourses shaping class, gender, regional, and national identity; and the uses of photography in international exchange. While at the Sainsbury Institute she worked on a book manuscript on one of Japan’s first photography studios entitled *The Tomishige Studio: A Regional Study of Commercial Photography in Meiji Japan*. Other research interests include Japanese prints and museum and exhibition history in both the West and in Japan.

**NAOKO GUNJI (2007-08)**

*PhD, University of Pittsburgh, 2007*

Naoko Gunji is Assistant Professor in Art History at Augustana College. Her doctoral dissertation examined the art, architecture, and rituals related to mortuary ceremonies for Emperor Antoku and the Taira Clan at the Buddhist temple Amidaji in Shimonoseki City, Yamaguchi Prefecture. During her fellowship tenure, she worked on a book project based upon her dissertation and two articles, ‘Evoking and Appeasing Spirits: Portraits of Emperor Antoku and the Taira and the Illustrated Story of Emperor Antoku in Ritual Context’ and ‘The Separation of Shintō and Buddhist Divinities at Akama Shrine: Changing Rituals on the Anniversary of Emperor Antoku’s Death’.

**HANDA FELLOW IN JAPANESE ARCHAEOLOGY 2006-07**

**ISHIKAWA TAKESHI**

*PhD candidate, Kyushu University, Fukuoka*

Ishikawa Takeshi is Research Assistant in the Graduate School of Social and Cultural Studies at Kyushu University, Fukuoka. He is a specialist in late and final Jōmon archaeology, with particular interest in the reconstruction of the symbolic system based on the analyses of pottery assemblage in western Japan, and in comparative studies of the Jōmon society and the hunter-gather society of the northwestern coastal region of Canada. Recent publications include ‘Reassessing the concept of the “Neolithic” in the Jōmon of Western Japan’. *Documenta Praehistorica* 34, pp. 1-7, 2007 (with Simon Kaner).
Evgeny Steiner has been affiliated with the Sainsbury Institute as a Senior Research Associate since autumn 2007. He began his professional career in the Pushkin Museum for Fine Arts, Moscow, and received his PhD from the Institute of Oriental Studies of the USSR Academy of Sciences for a dissertation on medieval Japanese shigajiku and renga. In 2002 he received a Higher Doctorate from the Institute for Cultural Research in Moscow, and in 2006 became a Principal Research Fellow there. While based at the London office of the Sainsbury Institute at SOAS during the 2007-08 academic year, he worked on a catalogue of the Japanese prints in the collection of the Pushkin Museum of Art (published in two volumes in 2008). His latest publication is a translation with commentary of Victory Over the Sun, a seminal Futurist text of 1913 (edited by P. Railing, 2008). The English version of his book Zen-Life: Ikkyū and Beyond is forthcoming. His latest research project concerns uncatalogued repositories of Japanese art in Europe.

The Lisa Sainsbury Library, located at the Norwich headquarters of the Institute, holds books, journals, exhibition catalogues, slides, prints, maps and other materials relating to all aspects of Japanese arts and cultures. Its basic-level collections include general introductory works and key reference materials in English and Japanese. Its study collections support advanced research by staff and students in Japanese applied arts and ceramics, archaeology, material culture and trade, cultural heritage and architecture, as well as East Asian cultural history, archaeology and art history. The Library also holds specific research materials required by staff and researchers affiliated to the Institute.

The collections rank among the best in Europe and they complement other existing collections in the UK. By means of an annual grant, the Sainsbury Institute supports the development of the library of the School of Oriental and African Studies, University of London (SOAS). The Japanese language art collections of University of East Anglia are held by the Lisa Sainsbury Library. The Institute’s Librarian is Honorary Librarian of the Japanese Section, Department of Asia at the British Museum. Alongside the Institute website with its online resources, the Library constitutes a major research facility for the study of Japanese arts and cultures. The Library catalogue is fully accessible online through the Institute’s website, as is the database of high-resolution images of the Cortazzi Collection of early Japanese maps, created in conjunction with the Art Research Center at Ritsumeikan University.

In the Annual Report for 2005-06 we noted both the impressive growth of the Lisa Sainsbury Library since its formal opening in 2003 and some later events, including the creation of a new Library Store and the receipt of many important donations of books and other materials. The core of the current collections derives from gifts and bequests. We are deeply indebted to all our individual and institutional donors. Sir Hugh Cortazzi has continued to add to the materials that he and Lady Cortazzi have donated or placed on long-term loan. Sir Hugh has helped the Library purchase some valuable books and maps, as well as facilitating the acquisition of a series of important early volumes on Japan and the journal *The New Far East*. With the cooperation of the Japan Society (London), Sir Hugh has also secured for the Library a complete set of the *Proceedings of the Japan Society*. Dr Carmen Blacker (Fellow Emeritus, Clare College Cambridge) has indicated her intention to leave her books to the Lisa Sainsbury Library. The archaeology collections of the Library have benefited greatly from the regular arrival of books from the National Diet Library. In addition to these, Professor Okita Masaaki (Tenri University) and Professor Kobayashi Tatsuo (Kokugakuin University) plan to donate their personal libraries to the Institute on retirement from their academic posts. We have also received many significant volumes from Professor Kanayama Yoshiaki of Hosei University. Among the other gifts of note over the last two years are those from Professor Geoffrey Bownas (audiotapes of his interviews with Mishima Yukio and some fragments of Buddhist scriptures thought to date from the 9th-10th centuries).

In 2008 a number of works from the Lisa Sainsbury Library were lent for exhibition at the Embassy of Japan marking the beginning of JAPAN-UK 150. The exhibition, entitled *Britain and the ‘re-opening’ of Japan: The Treaty of Yedo 1858 and the Elgin Mission*, was curated by Angus Lockyer, Lecturer in the History of Japan at SOAS.

In the period covered by this report the
Institute Librarian, Hirano Akira, was selected to attend a Japan Foundation sponsored Training Programme for Information Specialists for Japanese Studies (November-December 2006), the Tenri Antiquarian Materials Workshops for Overseas Japanese Studies Librarians (June 2007 and June 2008) and attended the annual meetings of the European Association of Japanese Resource Specialists (EAJRS) in Rome and Lisbon (September 2007 and 2008). In recognition of the significance of the Lisa Sainsbury Library, the EAJRS will be holding its 20th meeting in 2009 in Norwich. About 80 members of the Association are expected to attend, and the Chair, Professor Willy van de Walle (Catholic University of Leuven), will give the September 2009 Third Thursday lecture.

The Library attracts a growing number of important visitors from Japan, Europe and America. In March 2008 a delegation from the National Research Institute for Cultural Properties, Tokyo, was in the UK for a short visit to some major museum and university art libraries. The Lisa Sainsbury Library was the only library they visited outside London. They were especially interested in the Yanagisawa Collection, now fully catalogued and installed in the Institute’s Library Store, as this donation originated from the National Research Institute for Cultural Properties, Tokyo where Professor Yanagisawa Taka, the renowned specialist in Buddhist art, was based.

Top: Hirano Akira, Librarian of the Lisa Sainsbury Library and Professor Kawai Masatomo (Keio University and Senior Academic Adviser of the Sainsbury Institute).
Above: The Lisa Sainsbury Library is often used as a venue for symposia as well as individual study.
**LIBRARY DONORS**

**INDIVIDUAL DONORS**
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**INSTITUTIONAL DONORS**
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Japan Information and Cultural Centre, Embassy of Japan
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Japanese Section, British Museum
Kashihara-shi Kyoiku Linkai
Kyoto National Museum
Kyushu Ceramic Museum
Kyushu University The 21st Century COE Program
Maison de la Culture de Japon à Paris
Musée National des Arts Asiatiques, Guimet
Museo degli Usi e Costumi della Gente Trentina
Museum für Ostasiatische Kunst
Museum of the Imperial Collections, Sannomaru Shozokan
National Art Centre, Tokyo
National Diet Library
National Museum of Cracow
National Museum of Modern Art, Tokyo
National Research Institute for Cultural Properties, Tokyo
Sen-Oku Hakuko Kan
South West Film and Television Archive
Tawaramoto-cho Kyoiku Linkai
Tenri Central Library
Tokyo University of the Arts
University of Sheffield
Yomiuri Shimbun
PUBLICATIONS: STAFF

NICOLE COOLIDGE ROUSMANIERE
Director


‘Daiei Hakubutsukan no naka no nihon Gyararii no shin jōsetsuten to Hōton Gyararii no tokubetsuten wo tōshite’ (Exhibiting Japan at the British Museum: through the new permanent Japanese Galleries and the special exhibition to be held at the Hotung Gallery), pp. 54-60, Tankō, Kyoto: Tankōsha, April 2007.

SIMON KANER
Assistant Director


JOHN T. CARPENTER
Head of London Office of the Sainsbury Institute, and Reader in the History of Japanese Art, Department of Art and Archaeology, SOAS


‘By Brush or Block Printing: Transmitting Cultural Heritage in Premodern Japan’, Orientations (Special SOAS issue), vol. 38, no. 7 (Oct. 2007).

‘The Origins of the East Asian Rare Book and Manuscript Collections at SOAS’, ibid.


JOHN T. CARPENTER
Head of London Office of the Sainsbury Institute, and Reader in the History of Japanese Art, Department of Art and Archaeology, SOAS


‘By Brush or Block Printing: Transmitting Cultural Heritage in Premodern Japan’, Orientations (Special SOAS issue), vol. 38, no. 7 (Oct. 2007).

‘The Origins of the East Asian Rare Book and Manuscript Collections at SOAS’, ibid.


The following list does not attempt to be comprehensive, but includes publications that fellows or associates themselves have indicated were in some way indebted to their tenure at the Sainsbury Institute, either through fellowship support or subvention of collaborative research projects. The Sainsbury and Handa Fellows are based in the Department of Art and Archaeology, SOAS.

CYNTHEA BOGEL
Associate Professor of Japanese Art and Architecture, University of Washington, Seattle; Sainsbury Fellow 2001


TIMOTHY CLARK
Head of the Japanese Section, Department of Asia, British Museum; Sainsbury Fellow 2003-04


SIR HUGH CORTAZZI
Senior Adviser, Sainsbury Institute

Mikiko Hirayama
Assistant Professor of Art History,
University of Cincinnati; Sainsbury Fellow 2001-02


PUBLICATIONS: FELLOWS AND ASSOCIATED SCHOLARS

IDEMITSU SACHIKO
Curator, Idemitsu Museum of Arts; Handa Fellow 2004-06


‘A Reconsideration of the Theme of the “Pine Trees and Waves” and “Summer Clouds over Mt. Fuji” Screens by Ike no Taiga: Broadening the Definition of Shinkeizu’, Kokka 1354, August 2008.


ISHIKAWA TAKESHI
Research Assistant in the Graduate School of Social and Cultural Studies at Kyushu University, Fukuoka; Handa Japanese Archaeology Fellow 2006-07


(Donald Keene) ‘Reassessing the concept of the “Neolithic” in the Jōmon of Western Japan’, Documenta Praehistorica 34, pp. 1-7.

‘An examination of the social stratification of hunting and gathering societies: re-examination of ethnographic model of the northwestern coastal region of Canada’ [in Japanese], in Archaeologies of Kyushu and East Asia: For the 50th Anniversary of the Archaeological Division, Kyushu University, 2008, pp. 733-52.

DONALD KEENE
Professor of Japanese Literature Emeritus, Columbia University; Presenter of the Toshiba Lectures in Japanese Art, 2003

MORISHITA MASAIAKI
Visiting Research Fellow, National Research Institute for Cultural Properties, Tokyo; Project Manager, Ritsumeikan Asia Pacific University; Research Associate, Sainsbury Institute, 2006-07; Handa Fellow 2005-06


MAEDA TAMAKI
Sessional Lecturer, Department of Art History, Visual Art, and Theory, University of British Columbia; Sainsbury Fellow 2004-05


SHANE McCausland
Curator of East Asian Studies, Chester Beatty Library, Dublin; Sainsbury Fellow 2003-04


R. KELLER KIMBROUGH
Assistant Professor of Pre-modern Japanese Literature, University of Colorado at Boulder; Sainsbury Fellow 2002-03


PUBLICATIONS: FELLOWS AND ASSOCIATED SCHOLARS

MUTŌ JUNKO
Lecturer in Japanese Literature, Gakushuin and Tamagawa Universities; Handa Fellow 2001-02


NAKAMURA OKI
Project Researcher at the Research Institute for Humanity and Nature, Japan; Handa Japanese Archaeology Fellow 2003-04


KEN TADASHI OSHIMA
Assistant Professor of Architecture, University of Washington in Seattle; Sainsbury Fellow 2004-05; Handa Fellow 2003-04


RICHARD PEARSON
Professor Emeritus, University of British Columbia; Senior Research Adviser, Sainsbury Institute 2006-07; Presenter of the Toshiba Lectures in Japanese Art, 2007

MORGAN PITLELKA
Luce Associate Professor of Asian Studies, Occidental College, Los Angeles; Sainsbury Fellow 2001


JOHN ROSENFIELD
Emeritus Professor, Harvard University: Presenter of the Toshiba Lectures in Japanese Art, 2004


TIMON SCREECH
Professor of History of Japanese Art, SOAS, University of London; Senior Associate of Sainsbury Institute 1999-2004


PUBLICATIONS: FELLOWS AND ASSOCIATED SCHOLARS

SHIRAHARA YUKIKO
Chief Curator, Nezu Institute of Fine Arts, Tokyo; Handa Fellow 2001

Japan Envisions the West: 16th-19th Century Japanese Art from Kobe City Museum (co-organizer with Kobe University) 9th JAWS (The Japan Art History Workshop), Seattle Art Museum, December 2007; proceedings published in May 2008.


J. KEITH VINCENT
Assistant Professor of Japanese and Comparative Literature, Boston University; Sainsbury Fellow 2001-02


ALICIA VOLK
Assistant Professor of Japanese Art History, University of Maryland, College Park; Sainsbury Fellow 2005-06; Research Associate, Sainsbury Institute 2006-07


GENNIFER WEISENFELD
Associate Professor of Art History, Duke University; Sainsbury Fellow 2005-06


YAMAMOTO NORIYUKI
Lecturer in the Department of Archaeology, Kokugakuin University, Tokyo; Handa Japanese Archaeology Fellow, 2002-03


‘Chūki shotō saizensmon keiretsu no seiritsu to tenkai: seinan-Kantō chiiki to Tōhoku chihō chūbu ni okeru saisen no jimon-ka ni miru hen (Originality and sequence of Thin-lined style in Goryōgadai type: regional variability in the technology of thin-lined motifs)’. Kōkogaku (Archeology) 5, 2006, pp. 91-114.

YANO AKIKO
Handa Fellow 2002-03


‘Kanō Motonobu hitsu “shiki kachōzu byōbu” Hakutsuru bijutsukan zō (Kano Motonobu, Screen of Birds and Flowers in the Four Seasons [Hakutsuru Fine Art Museum])’, Kokka, no. 1340, June 2007.

Every third Thursday of the month, the Sainsbury Institute hosts a lecture on a topic related to the art and culture of Japan. Speakers are all specialists in their field and the talks are intended to be accessible to those with no prior knowledge of Japanese history. Audience numbers grew in 2006-08. Due to the refurbishment of 64 The Close in 2007 we used a series of alternative venues, each of which has higher capacity than the Institute itself, and we now face the issue of seat demand outstripping supply. The lectures have been sponsored by the Great Britain Sasakawa Foundation since 2002, and its grants have been matched since 2003 by the Robert and Lisa Sainsbury Charitable Trust. This generous funding has allowed the Institute to continue to bring speakers of the highest calibre to Norwich, where a loyal local audience enthusiastically listens to a wide range of lectures. A particular high point of the recent lectures was one given by Ambassador Yoshiji Nogami, who spoke on 150 years of Anglo-Japanese relations, setting the scene for the year-long festival celebrating the 150th anniversary of the signing of the Treaty of Amity and Commerce between the UK and Japan in 1858.

**AUGUST 06**

*The Empty Museum: Contemporary Art Galleries in Japan*
Morishita Masaaki
Handa Fellow (2005-06), Sainsbury Institute

**SEPTEMBER 06**

*Japan’s Poetry, Sounds and Sights: The Japanese Aesthetic*
Professor Geoffrey Bownas CBE
Professor Emeritus of Japanese Studies, University of Sheffield

**OCTOBER 06**

*The New Japanese Galleries at the British Museum*
Nicole Coolidge Rousmaniere
Director, Sainsbury Institute
Timothy Clark
Head of Japanese Section, Department of Asia, British Museum

**NOVEMBER 06**

*Travels of the Six Kannon: Sculptures of the Kyoto Daihōonji*
Sherry Fowler
Robert and Lisa Sainsbury Fellow (2006-07), Sainsbury Institute

**DECEMBER 06**

*Complex Hunter-Gatherers of Prehistoric Japan: The Case Study of Sannai Maruyama*
Professor Junko Habu
Assistant Professor of Anthropology, University of California, Berkeley

**JANUARY 07**

*Edo Period Archaeology*
Simon Kaner
Assistant Director, Sainsbury Institute

*Travellers in Edo Japan*
Monika Dix
Robert and Lisa Sainsbury Fellow (2006-07), Sainsbury Institute
Third Thursday lectures are normally held at the Sainsbury Institute’s headquarters in Norwich, but on occasion a larger venue is needed, such as the 14th-century Blackfriars Hall.
THIRD THURSDAY LECTURES

OCTOBER 07
Creating Crafting Beauty in Modern Japan
Nicole Coolidge Rousmaniere
Director, Sainsbury Institute

NOVEMBER 07
Okinawa, Islands of Castles
Professor Richard Pearson
Senior Research Adviser,
Sainsbury Institute

DECEMBER 07
Japan-UK Relations: Past, Present and Future
His Excellency Yoshiji Nogami
Ambassador of Japan

JANUARY 08
Neil Gordon Munro and the 100th Anniversary of his ‘Prehistoric Japan’
Simon Kaner
Assistant Director, Sainsbury Institute

FEBRUARY 08
‘Portable’ Lords: Politics and Pageantry on Tokugawa Japan’s Highways
Professor Constantine Vaporis
Associate Professor of History,
University of Maryland, Baltimore

MARCH 08
No Do: Contemporary Studio Jewellery Practice in Japan
Simon Fraser
School of Fashion and Textile Design, Central St Martins College of Art and Design, University of the Arts, London

APRIL 08
Beyond Diplomacy: Anglo-Japanese Affinities over a Long Nineteenth Century
Angus Lockyer
Lecturer in the History of Japan, SOAS and Visiting Associate Professor, The National Museum of Ethnology, Osaka

(From left) Simon Kaner (Assistant Director), Dame Elizabeth Esteve-Coll (Sainsbury Institute Management Board member and Trustee), His Excellency Ambassador Yoshiji Nogami and Professor Bill Macmillan (Vice-Chancellor, University of East Anglia). Ambassador Nogami gave the Third Thursday lecture in December 2007 on ‘Japan-UK Relations: Past, Present and Future’.

(54x124)
MAY 08
The Cargo of the New Year’s Gift: Paintings and Prints for Asian Kings and Rulers, 1614
Professor Timon Screech
Professor in the History of Art, SOAS, University of London

JUNE 08
‘Every Picture Tells a Story’: A History of the Japanese Photo Book
Karen Fraser
Robert and Lisa Sainsbury Fellow (2007-08), Sainsbury Institute

JULY 08
Lost and Found (Almost): Japanese Prints in Russian Collections
Evgeny Steiner
Senior Research Associate (2007-08), Sainsbury Institute

Elm Hill is close to the Sainsbury Institute headquarters in Norwich. It was largely rebuilt following a fire in 1507 and many buildings date back to the Tudor period.
CALENDAR OF EVENTS

September 2006

Mingei
A series of events about the Mingei movement was organized with the support of ANA and the Daiwa Anglo-Japanese Foundation.

8 September 2006

Japanese Crafts for the 21st Century: From the Past Looking to the Future
Lecturer: Professor Fujita Haruhiko
(Osaka University)
Lecture held at the Embassy of Japan, London and organized by the Embassy in conjunction with the Sainsbury Institute.

9 September 2006

Craft in 20th-Century Japan and the UK
Participants: Suzuki Sadahiro (Ochanomizu University), Professor Toshio Watanabe, Rupert Faulkner (Victoria and Albert Museum); Glenn Adamson (Victoria and Albert Museum); Angus Lockyer (SoAS); Kikuchi Yuko (TRAIN, University of the Arts London); Takenaka Hitoshi (Kobe City University of Foreign Studies); Beth McIlknap (Victoria and Albert Museum); Hamada Takuji (Kobe University and grandson of Hamada Shōji); and Mimura Kyōko (Japan Folk Crafts Museum in Tokyo).

A workshop organized by the Embassy of Japan in conjunction with the British Museum, the TRAIN Research Centre, University of the Arts London and the Sainsbury Institute. Held at the British Museum.

11 September–6 October 2006

Bernard Leach, St Ives and Japan
Exhibition on Bernard Leach and his relationship with Japan; organized by the Embassy of Japan and the Sainsbury Institute; held in the Embassy of Japan, London.

11–25 November 2006

Alsace et Japon: Une longue histoire
Exhibition curated by Princess Akiko of Mikasa and Maezaki Shinya on behalf of the Sainsbury Institute and CEEIA in Colmar, Alsace.

20 October 2006

Feminine Revolt in Male Cultural Imagination in Contemporary Japan
Lecturer: Sharon Kinsella
The fourth Chino Kaori Memorial ‘New Visions’ Lecture, held at SOAS. The lecture has been published in a bilingual edition as the fourth volume in the Chino Lecture Series.

17-20 May 2007

Seeing and Not Seeing: Visualizing the Invisible in Pre-modern Japanese Culture
Participants: Professor Joshua Mostow (University of British Columbia), Professor Andrew Gerstle (SOAS), Professor Timon Screech (SOAS), Ivo Smits (Leiden University), Robert O. Khan (SOAS), Professor Susan Napier (Tufts University), Professor Ishikawa Tōru (Keio University), Professor Komine Kazuaki (Rikkyo University), Professor Doris Bargen (University of Massachusetts Amherst), R. Keller Kimbrough (University of Colorado at Boulder), Monika Dix (Sainsbury Institute), Professor Patrick Caddeau (Princeton University), John T. Carpenter (SOAS), Alan Cummings (SOAS), Lucia Dolce (SOAS) and Professor Peter Kornicki (University of Cambridge).

A conference and workshop organized by Monika Dix (Robert and Lisa Sainsbury Fellow 2006-07) and Robert Khan (SOAS). Sessions held at SOAS, the British Museum, the British Library and the Sainsbury Institute.

19 July - 21 October 2007

Crafting Beauty in Modern Japan: Celebrating Fifty Years of the Exhibition of Japanese Traditional Art Crafts
Curators: Timothy Clark (British Museum) and Nicole Coolidge Rousmaniere (Sainsbury Institute). The accompanying catalogue was edited by Nicole Coolidge Rousmaniere and published by the British Museum Press.


Activities relating to ‘Crafting Beauty in Modern Japan’

20 July 2007

Visit by the Japan Art Crafts Association
A group of 30 members of the Association, including the President Yasuji Hisashi, visited the Sainsbury Institute as part of a Mitsukoshi tour facilitated by the Institute.
20 September 2007

**Grayson Perry:**

**Craft in the Information Age**

A ‘conversation’ with Nicole Coolidge Rousmaniere held in the British Museum.

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**World Art in Focus:**

**Contemporary Japanese Lacquer**

A series of demonstrations by Japanese master craft artists to show their techniques was organized by the Sainsbury Centre for Visual Arts, working with the Sainsbury Institute.

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Önishi Isao and Murose Kazumi gave demonstrations at SCVA on 11 September and 17 October 2007. Kazuko Morohashi, the Institute’s Research and Publications Officer, acted as interpreter.

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19-20 October 2007

**Craft Heritage in Modern Japan:**

**Perspectives on the ‘Living National Treasures’**

**Participants:** Glenn Adamson (Victoria and Albert Museum), Simon Fraser (Central Saint Martins College of Art & Design), Christine Guth (Stanford University), Jane Harris (Central Saint Martins College of Art & Design), Inaga Shigemi (International Research Center for Japanese Studies), Kaneko Kenji (The Museum of Modern Art, Tokyo), Moriguchi Kunihiko (textile artist), Murose Kazumi (lacquer artist), Nicole Coolidge Rousmaniere (Sainsbury Institute), Edmund de Waal (ceramic artist)

A symposium held at the British Museum and supported by the Sainsbury Institute.

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7-8 September 2007

**World Art: Ways Forward**

**Participants:** Akiyama Akira (Tokyo University), Yiqiang Cao (China National Academy of Art, Hangzhou), Professor Craig Clunas (University of Oxford), David Carrier (Case Western Reserve University), Wilfried van Damme (Leiden University), Professor Whitney Davis (University of California, Berkeley), Professor Thomas DaCosta Kaufmann (Princeton University), Susanne Kuechler (University College London), Neil MacGregor (The British Museum), Professor John Mack (UEA), Professor John Onians (UEA), Professor Terry Smith (University of Pittsburgh), Professor David Summers (University of Virginia), Professor Nick Thomas (Cambridge University), Kitty Zijlmans (Leiden University).

Conference organized by Professor Onians (UEA) and supported by UEA Alumni, the Henry Moore Foundation, the Sainsbury Centre for Visual Arts, the Sainsbury Institute and the Sainsbury Research Unit.

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9, 14 and 15 November 2007

**Toshiba Lectures in Japanese Art**

**Ryūkyū: Kingdom of the Coral Isles**

**Lecturer:** Richard Pearson, Professor Emeritus at the University of British Columbia and Senior Research Adviser at the Sainsbury Institute gave three lectures sponsored by the Toshiba International Foundation.

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9 November

**Life in the Ryūkyū Kingdom**

British Museum

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14 November

**Traders in the East China Sea:**

**The Rise of Kingdoms in Okinawa**

SOAS

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15 November

**Okinawa, Islands of Castles**

Norwich
17 November 2007
Kingdom of the Coral Isles: A Symposium on the Archaeology and Culture of the Ryūkyū islands (Okinawa)
Participants: Asato Shijun (Okinawa Prefecture Archaeology Center), Asato Susumu (Okinawa Prefectural University of the Arts), Kamei Meitoku (Senshu University), Kinoshita Naoko (University of Kumamoto), Arne Rokkum (University of Oslo), Shinzato Akito (Board of Education, Isen Township, Tokunoshima), Takamiya Hiroto, (Sapporo University), Uezato Takashi (Institute for the Study of Okinawan Culture, Hosei University).
A workshop linked to the Toshiba Lectures in Japanese Art sponsored by the Daiwa Anglo-Japanese Foundation and held at SOAS.

8-9 July 2008
Words for Design
Participants: Professor Fujita Haruhiko (Osaka University), Takayasu Keisuke (Ehime University), Ibrahim Ozdemir Sonner (Middle East Technical University), Professor John Mack (UEA), Oriol Pibernat (EINA Higher Design and Art School, Barcelona), Oscar Salinas-Flores (National University of Mexico), Helena Barbosa (University of Porto), Inoue Yuriko (Osaka University and Paris X-Nanterre).
Discussants included: Nicole Coolidge Rousmaniere (Sainsbury Institute), John Mitchell (UEA), Anna Calvera (University of Barcelona), Uchida Tsumunobu (Osaka University), Ikemagi Hidehiro (Keisen University), Viviana Narozky (Royal College of Art), Javier Gimeno Martínez, (Katholieke Universiteit Leuven), Miki Junko (Kyoto Institute of Technology), Glenn Adamson (Victoria and Albert Museum), Ken Oshima (University of Washington), Professor Toshio Watanabe (University of the Arts, London) and Professor Jonathan Woodham (University of Brighton).
The fourth in a series of five international workshops supported by the Japan Society for the Promotion of Science Grants-in-Aid for Scientific Research. Sessions held at the Sainsbury Institute and the Sainsbury Centre for Visual Art.

22-30 July 2008
Workshop at the Greek National Museum of Asian Art on its collection of Ukiyo-e paintings, prints and ceramics, and its Chinese ceramics
Participants: Professor Kobayashi Tadashi (Gakushuin University), Professor Kawai Masatomo (Keio University), Professor Tsuji Nobuo (Miho Museum), Asano Shūgō (Yamato Bunkakan Museum), Naitō Masato (Keio University), Arakawa Masaaki (Gakushuin University), Idemitsu Sachiko (Idemitsu Museum), Nicole Coolidge Rousmaniere (Sainsbury Institute), Despina Zernioti (Museum of Asian Art, Corfu) and Professor Robert D. Mowry (Harvard University Art Museums).
The workshop was supported by the Idemitsu Arts Foundation, the Michael Marks Charitable Trust and the Sainsbury Institute, and held at the Museum of Asian Art, Corfu.

29 January 2007
University of Tokyo Center for Philosophy, University of Tokyo, Komaba campus
Japan Galleries: Displaying Japan at the British Museum

Selected Lectures and Conferences attended by Institute staff

NICOLE COOLIDGE ROUSMANIERE
Director

11 November 2006
Study Day, Victoria and Albert Museum
Civilisation and Enlightenment: The Arts of Meiji Japan
The Victorian Search for the Ceramic Art of Japan: Re-examining the legacies of Augustus Wollaston Franks at the British Museum and James Lord Bowes of Liverpool

11 November 2006
Centre Européen d’Etudes Japonaises d’Alsace Seminar, sponsored by The Japan Foundation, Alsace
Issues in intellectual exchange between Japan and Europe

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<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>4 March 2007</td>
<td>Osaka University, Graduate School of Letters; International Forum: ‘Arts, Crafts, and Society’; The 5th International Design History Forum, Osaka International Convention Center, Grand Cube Osaka</td>
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<tr>
<td>10 March 2007</td>
<td>University of Tokyo, Cultural Resource Department Conference, Displaying Nippon at the British Museum</td>
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<tr>
<td>16 May 2007</td>
<td>Edo Archaeology Research Group, 110th Meeting, Edo Tokyo Museum, Recent Developments in English Medieval and Post-Medieval Archaeology</td>
</tr>
<tr>
<td>2 June 2007</td>
<td>Toshiba International Foundation International Course 2007, Josai International University, Togane Campus Niho Tōjiki no Miryoku to Kaigai e no Eikyō</td>
</tr>
<tr>
<td>8 July 2007</td>
<td>Center for Comparative Japanese Studies, Ochanomizu University Women and Leadership Programme Ninth International Japanese Studies Symposium, Exploration and Dialogue on Japanese Studies II (Nihon gaku kenkyu no taia to shinka II), Ochanomizu University, Center for Comparative Japanese Studies The History of the Japanese Ceramics Collection at the British Museum (Daiei hakubutsukan shozot Nihon no tōki korekushon no rekishi)</td>
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<tr>
<td>20 September 2007</td>
<td>Crafting Beauty in Modern Japan exhibition-related event, BP Lecture Theatre, British Museum Grayson Perry: Craft in the Information Age Conversation with Nicole Coolidge Rousmaniere, Exhibition Guest Curator</td>
</tr>
<tr>
<td>6 November 2007</td>
<td>Percival David Foundation of Chinese Art Colloquy on Art &amp; Archaeology No. 24, SOAS lecture theatre Dining on China in Japan: Shifting taste for Chinese Ceramics in 15th-17th Century Japan</td>
</tr>
<tr>
<td>7 November 2007</td>
<td>Embassy of Japan in the UK Lecture, London In Celebration of 1000 Years of Genji with Professor Richard Bowring and Yoshioka Sachio</td>
</tr>
<tr>
<td>30 November 2007</td>
<td>Cultural Resources Studies Public Lecture Series, University of Tokyo Shimin shakai sai: Bunka no yūkōsei wo saguru (Regeneration of Civil Society: Examining the Validity of Culture) Lecture by Katō Taneo Chaired by Nicole Coolidge Rousmaniere</td>
</tr>
<tr>
<td>26 January 2008</td>
<td>Tōyō Tōji Gakkai Symposium, National Museum of Modern Art, Tokyo Bijutsu wa Āto dewa naku Kurafuto wa Kōgei dewa nai (Bijutsu is Not Art, Craft is Not Kōgei)</td>
</tr>
</tbody>
</table>

Bijutsu is not Art, Kōgei is not Craft
SELECTED LECTURES AND CONFERENCES ATTENDED BY INSTITUTE STAFF

23 February 2008
Kyushu Sangyo University, 21st COE Program: International Symposium Adoption of the Kakiemon-style Porcelain in 17th- and 18th-century England
**Rethinking Kakiemon Style Wares (youshiki) in the UK from the 18th Century to the Present Focusing on Issues of Design, Reputation and Interpretation**

31 March 2008
International Symposium: Dentō Geijutsu – Hikaku Dezain-ron (Traditional Art – Comparative Design Studies), Taipei National University of the Arts
**Nihon Sōshoku Geijutsu-ron (Japanese Decorative Art Theories)**

24 May 2008
International Christian University 75th Open Lecture, Hachiro Yuasa Memorial Museum, International Christian University
**Tōjiki no Yō to Bi (Form and Beauty of Japanese Ceramics)**

23 June 2008
**The Challenges of Using Japanese Images in North America: North American Scholars’ Experiences in Obtaining Permissions to Use Japanese Images – Perspectives From History, Art and Anthropology**

22 March 2006
**The View from Archaeology**

24 March 2006
British Association for Japanese Studies Conference: Current considerations in the early archaeology of the Japanese state, University of East Anglia
**Revisiting the Kofun: From Gowland to ‘Virtual Tombs’**

22 October 2006
World Cultural Forum, Ise, Itsukinomiya Hall for Historical Experience, Ise
**The Place of Mythologies of the Moon in an Archaeology of Religion**

22 November 2006
Europe Japan Research Centre Seminar, Oxford Brookes University
**William Gowland and the Early Investigation of the Mounded Tombs of the Japanese Archipelago**

16 December 2006
Cult in Context Conference, Cambridge University
**The Archaeology of Cult in Jōmon Japan**

18 January 2007
Sainsbury Institute Third Thursday Lecture, Norwich
**Edo Period Archaeology**

May 2007
Edo Iseki Kenkyukai (Research Group for Edo Archaeology), Edō Tokyo Museum
**Igirisu no chūsei kindai kōkogaku no genjō (Recent Developments in Medieval and Post-Medieval Archaeology in England)**

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**SIMON KANER**
Assistant Director

22 March 2006

24 March 2006
**British Association for Japanese Studies Conference: Current considerations in the early archaeology of the Japanese state, University of East Anglia**

22 October 2006
**World Cultural Forum, Ise, Itsukinomiya Hall for Historical Experience, Ise**

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SUPPORTERS

Agency for Cultural Affairs, Tokyo
All Nippon Airways Co. Ltd
Art Research Center, Ritsumeikan University
Arts and Humanities Research Council
Asahi Shimbun
Atomi Gakuen University
Bank of Tokyo-Mitsubishi UFJ Ltd
Professor Gina Barnes
British Academy
Brian Ayers
British Museum
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Sir Hugh and Lady Cortazzi
Daival Anglo-Japanese Foundation
Daival Securities SMBC Europe Ltd
Dean and Chapter, Norwich Cathedral
Embassy of Japan
Dame Elizabeth Esteve-Coll
Rupert Faulkner
Fitzwilliam Museum
Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution
Furukawa Electric Europe Ltd
Gatsby Charitable Foundation
Albert Gordon
Great Britain Sasakawa Foundation
Guimet Museum
Handa Haruhisa
Hanwa Co. Ltd London Branch
Hitachi Europe Ltd
Honda Motor Europe Ltd
Hitachi Zosen Europe Ltd
Idemitsu Arts Foundation
IHI Europe Ltd
International Centre for Albanian Archaeology
ITOHU Europe Plc
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Japan Foundation
Japan Foundation Endowment Committee
Ellen Josefowitz
JVC (UK) Ltd
Professor Kobayashi Tadashi
Professor Kobayashi Tatsuo
Kajima Arts Foundation
Kajima Europe
Kanematsu Europe Plc
Professor Kawai Masatomo
Kawasaki Heavy Industries (UK) Ltd
Kyoto National Museum
Kyushu University
Maekawa Kaname
Marubeni Europe Plc
MEC UK Limited
Meiji Yasuda Europe Ltd
Metropolitan Center for Far Eastern Art Studies
Michael Marks Charitable Trust
Mitsubishi Corporation
Mitsubishi Electric Europe BV
Mitsubishi Heavy Industries Europe Ltd
Mitsubishi UFJ Trust & Banking Corporation
Mitsui Babcock Energy Ltd
Mitsui Co Europe Plc
Mitsui Zosen Europe Ltd
Mizuho Corporate Bank Ltd
Museum of Asian Art, Corfu
Museum Rietberg Zurich
Nara National Museum
National Diet Library
National Research Institute for Cultural Properties, Nara
National Research Institute for Cultural Properties, Tokyo
New Color Printing
NHK
Niigata Prefectural Museum of History
Nikkei Europe Ltd
Nippon Express (UK) Ltd
Nippon Foundation
Nomura International Plc
Norinchukin Bank London Branch
Norfolk and Norwich Archaeological Society
NTT Europe Ltd
NYK Line (Europe) Ltd
Otsuka Pharmaceutical Europe Ltd
Printing Museum, Tokyo
Research Institute for Humanity and Nature
Robert and Lisa Sainsbury Charitable Trust
School of Oriental and African Studies, University of London
Professor Timon Screech
Sojitz Europe Plc
Sotheby’s
Sumitomo Corporation Europe Ltd
Sumitomo Trust & Banking Co. Ltd
Tawaramoto-cho Kyoiku linkai
Tokio Marine Europe Insurance Ltd
Tokyo Electric Power Co Inc
Toppan Printing Co (UK) Ltd
Toshiba International Foundation
Toyota (GB) Plc
Transnational Art, Identity and Nation (TRAIN) Research Centre, University of the Arts London
UNI</p>
MANAGEMENT BOARD MEMBERS
AND PARTICIPATING OBSERVERS

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Michael Barrett OBE
Alan Bookbinder *
Dame Elizabeth Esteve-Coll DBE
Chris Foy *
Graham Greene CBE
Professor Kawai Masatomo
Professor Kobayashi Tadashi
Sir Tim Lankester KCB
Michael Pattison CBE *
Nicole Coolidge Rousmaniere (ex officio)
Professor Paul Webley

* Left during 2006-08
° Joined during 2006-08

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Nicole Coolidge Rousmaniere
DIRECTOR

Simon Kaner
ASSISTANT DIRECTOR

Ulrich Heinze
SASAKAWA LECTURER IN JAPANESE CONTEMPORARY
VISUAL MEDIA *

John T. Carpenter
HEAD OF LONDON OFFICE *

Hirano Akira
LIBRARIAN

Uchida Hiromi
PROJECTS MANAGER SECONDED TO THE BRITISH MUSEUM

Kazuko Morohashi
RESEARCH AND PUBLICATIONS OFFICER

Cassy Spearing
INSTITUTE ADMINISTRATOR *

Sue Womack
INSTITUTE ACCOUNTANT *

Nishioka Keiko
OFFICE CO-ORDINATOR

* Part-time post
° Joined in September 2008
The Sainsbury Institute for the Study of Japanese Arts and Cultures was founded in 1999 through the generosity of Sir Robert Sainsbury and Lady Lisa Sainsbury. It is an independent charity affiliated to the University of East Anglia (UEA) in association with the School of Oriental and African Studies (SOAS), University of London.

The funding of the Institute is governed by a Trust Deed that provides for the appointment of Trustees and a Management Board. The Trustees have the responsibility for investing the original Trust Fund and applying the income to support the costs of running the Institute in accordance with the provision of the Trust Deed. The Management Board acts as the governing body of the Institute, agreeing the nature of its activities and approving its budget and staffing.

In addition to the income from the Trust Fund, the Institute receives financial support from Sainsbury family trusts, notably the Gatsby Charitable Foundation. In the first five years of the Institute’s existence this support took two main forms. First, payments relating to the provision of the Institute’s premises in Norwich including rent, rates and major maintenance costs. Second, grants awarded in response to specific proposals from the Institute, of which the most significant related to the development of the Lisa Sainsbury Library and the creation of Sainsbury Research Fellowships.

Following an external academic review conducted in 2003-04 the Institute prepared a detailed plan for its second five years, which was approved by the Management Board in 2005. It set out key objectives for the Institute and its funding. For its part the Gatsby Charitable Foundation agreed to consolidate its various grants into a five-year funding package to stand alongside the income from the original Trust Fund. The Foundation also continues its financial support for the Institute’s premises in Norwich. The years covered by this report, 2006-07 and 2007-08, are the second and third years of the five-year funding package.

The Institute raises funds from other sources to support workshops, publications, lectures, fellowships and other projects. It also receives non-financial donations, notably library materials and other support in kind.

During 2007-08 the Institute developed a renewed mission statement and research objectives. As it delivers its new objectives and moves through its second decade, the Institute will complement its endowment income and funds from the Gatsby Charitable Foundation by progressively increasing the number and value of public and private sector grants.

This summary of the Sainsbury Institute finances is an extract from the financial statements for the year ended 31 July 2007 (as approved by the Institute’s Management Board at its meeting on 18 October 2007) and for the year ended 31 July 2008 (as approved by the Management Board at its meeting on 16 October 2008).

### NOTE 1

The restricted sums carried forward comprise external grants received in one year but designated for spend in later years. These mostly relate to Research Fellowships and sponsored research projects and publications. **NOTE 2** The Institute has to manage its finances over the five-year period 2005-06 to 2009-10. Some of its core funding depends on the performance of the Sainsbury Institute Endowment and most of the rest takes the form of cash-limited grants. In the first years of the funding and planning period the Institute made conservative estimates of income. Actual performance exceeded those estimates and this, together with the retiming of some project expenditure, accounts for the surplus as at 31 July 2007. Some of the surplus has been drawn down to fund some re-timed projects in 2007-08 and the drawdown will continue in 2008-09 and 2009-10. Over the five-year period as a whole the Institute expects income and expenditure to balance after making provision for a small number of specific commitments after 31 July 2010.

### Table: Statement of Financial Activities

<table>
<thead>
<tr>
<th></th>
<th>2007-08 £</th>
<th>2006-07 £</th>
<th>2005-06 £</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sainsbury Institute endowment income</td>
<td>214,058</td>
<td>220,563</td>
<td>190,377</td>
</tr>
<tr>
<td>Annual grant from the Gatsby Charitable Foundation</td>
<td>302,351</td>
<td>255,501</td>
<td>240,045</td>
</tr>
<tr>
<td>Grants for rent, rates etc. from Gatsby Charitable Foundation</td>
<td>70,478</td>
<td>70,316</td>
<td>69,394</td>
</tr>
<tr>
<td>Grants from Research Fellowships</td>
<td>53,718</td>
<td>119,662</td>
<td>98,750</td>
</tr>
<tr>
<td>Other grants</td>
<td>71,805</td>
<td>63,872</td>
<td>168,430</td>
</tr>
<tr>
<td>Other income</td>
<td>39,252</td>
<td>43,101</td>
<td>16,303</td>
</tr>
<tr>
<td>Grant for new Library store from Gatsby Charitable Foundation</td>
<td>148,801</td>
<td>28,199</td>
<td>55,144</td>
</tr>
<tr>
<td>Grants for additional expenditure and building repairs from Gatsby Charitable Foundation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total income</strong></td>
<td>900,463</td>
<td>801,214</td>
<td>838,443</td>
</tr>
<tr>
<td><strong>Expenditure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research workshops, projects, publications, lectures etc.</td>
<td>212,746</td>
<td>121,983</td>
<td>122,667</td>
</tr>
<tr>
<td>Research Fellowships</td>
<td>47,068</td>
<td>75,975</td>
<td>85,510</td>
</tr>
<tr>
<td>Norwich premises inc. Lisa Sainsbury library rent, rates etc.</td>
<td>70,431</td>
<td>70,316</td>
<td>69,394</td>
</tr>
<tr>
<td>Staff costs</td>
<td>344,920</td>
<td>296,750</td>
<td>262,987</td>
</tr>
<tr>
<td>Library and other operating expenditure</td>
<td>109,277</td>
<td>116,632</td>
<td>102,705</td>
</tr>
<tr>
<td>Set up costs for new Library store</td>
<td>155,496</td>
<td>2,199</td>
<td>55,704</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td>939,938</td>
<td>683,855</td>
<td>698,967</td>
</tr>
<tr>
<td><strong>Operating surplus/(deficit)</strong></td>
<td>-39,475</td>
<td>117,359</td>
<td>139,476</td>
</tr>
<tr>
<td><strong>Funds brought forward</strong></td>
<td>291,715</td>
<td>174,356</td>
<td>34,880</td>
</tr>
<tr>
<td><strong>Funds carried forward</strong></td>
<td>252,240</td>
<td>291,715</td>
<td>174,356</td>
</tr>
<tr>
<td>of which restricted (note 1)</td>
<td>72,550</td>
<td>106,751</td>
<td>102,393</td>
</tr>
<tr>
<td>of which unrestricted (note 2)</td>
<td>181,657</td>
<td>184,964</td>
<td>71,963</td>
</tr>
</tbody>
</table>

**NOTE 1** The restricted sums carried forward comprise external grants received in one year but designated for spend in later years. These mostly relate to Research Fellowships and sponsored research projects and publications. **NOTE 2** The Institute has to manage its finances over the five-year period 2005-06 to 2009-10. Some of its core funding depends on the performance of the Sainsbury Institute Endowment and most of the rest takes the form of cash-limited grants. In the first years of the funding and planning period the Institute made conservative estimates of income. Actual performance exceeded those estimates and this, together with the retiming of some project expenditure, accounts for the surplus as at 31 July 2007. Some of the surplus has been drawn down to fund some re-timed projects in 2007-08 and the drawdown will continue in 2008-09 and 2009-10. Over the five-year period as a whole the Institute expects income and expenditure to balance after making provision for a small number of specific commitments after 31 July 2010.
セインズベリー日本藝術研究所は一九九九年、ロバート・セインズベリー卿とリサ夫人の多額の寄付金により、イースト・アングリア大学の提携機関、またロンドン大学東洋アフリカ研究学院の関係機関の独立系非営利団体として発足しました。

研究所の運営財源は、理事と理事会の指名権を持つ信託によって管理されています。信託基金からの収入以外に、研究所はセインズベリー家の基金の一つであるギャツビー財団より財政援助を受けています。設立頭年の五年間、ギャツビー財団の援助は主に次の二つの事業に充てられていました。一つはノリッジ本部の設備管理費、もう一つは研究所の特定事業、中でも重要なものとしてリサ・セインズベリー図書館の拡充とセインズベリー・フェローシップ制度の設立への補助金です。

二〇〇三年～四年の研究活動報告書の発行後、研究所は第二次五箇年計画を立案し、二〇〇五年に理事会に承認されました。事業計画では、研究所ならびに運営資金についての主な目標を設定しています。これを受け、ギャツビー財団はセインズベリー研究所に対して信託基金の運用への補助金を五年間の財政支援としてまとめ、ギャツビー財団からの財政援助を継続しています。この報告書の対象年度二〇〇六～八年はギャツビー財団からの財政支援の二～三年目にお当たります。二〇〇七～八年にかけて、研究所は使命と研究目標を改正しました。研究所はこれらの新しい目標を達成し、次の十年間へ移行しながら、今後は信託基金の運用益を通じてギャツビー財団からの財政援助を補完する新たな財政支援の規模を大幅に増加させる努力をしています。
リサ・セインズベリー図書館

二〇〇六年には、ケンブリッジ大学のカーマン・ブラッカー博士の宅に所蔵されている蔵書の目録を作成しました。二〇〇七年には、ジェフリー・ボーナス教授から三島由紀夫に関連したオーディオ・テープなどの寄贈を受けました。

司書の平野明は、二〇〇六年末に国立国会図書館で開催された日本研究情報専門家研修の研修生に選ばれ、三週間にわたる研修を修めました。また、二〇〇七年からは天理大学で開催される天理古典籍ワークショップの研修生にも選ばれ、二〇〇九年まで三年にわたって、年一週間の研修を受けることになりました。

二〇〇八年には、セインズベリー研究所ノリッジ本部の改装工事に伴って、コータッツィ卿ご夫妻から寄託されている古地図を収蔵するための専用の地図架を書庫に設置しました。また、同年七月には、大英博物館から日本美術の保存・修復に携わる職員がノリッジを訪れ、研究所に寄託されている古地図コレクションの保存状況を調査しました。

二〇〇六年九月より、リサ・セインズベリー図書館の司書平野明は、研究所と大英博物館との提携の一環として、大英博物館アジア部日本セクションの図書資料整理作業のため、月に一度、同博物館に出向いています。二〇〇七年度には、メトロポリタン東洋美術研究所より図書館資料購入のための補助金を受けました。この場をお借りして、寛大なご支援に感謝申し上げます。図書館への寄贈者は英文の報告書をご参照下さい。

セインズベリー研究所はSOAS図書館の蔵書拡充のため毎年一定額の援助を行っています。協力機関や支援者の方々については英文の報告書をご参照下さい。

Top: Rayna Dennison (UEA) giving a Third Thursday lecture.
Bottom: (From left) Sir Hugh Cortazzi, Saba Shōichi (former Chairman of Toshiba Corporation), Lady Cortazzi and Dame Elizabeth Estève-Coll. Mr Saba visited the Sainsbury Institute in June 2008. Sir Hugh and Lady Cortazzi’s collection of maps of Japan are on long-term loan with the Lisa Sainsbury Library.
客員研究員は、セインズベリー研究所また提携機関の研究活動に不可欠の存在となっている。研究員は自身の研究の出版や研究課題に取り組む一方、イギリス国内またヨーロッパにおいてセミナーや学術会議で発表を行っている。セインズベリー研究所が主催する二つの奨学研究員のプログラムは、日本美術また考古学の分野の研究者が自身の研究課題に対して一定の成果を挙げられるよう手助けすることを目的としている。

二〇〇〇年よりディビッド・セインズベリー卿の惜しみない援助により発足したロバート&リサ・セインズベリー・フェローシップは、研究所とアメリカ・カナダの学術的交流の強化を目的としています。フェローシップは、北米の大学の博士号取得者、または北米の大学もしくは美術館・博物館の学者を対象としており、毎年二名に授与されます。

ハンダ日本考古学フェローシップは、研究所の日本の提携機関に所属する考古学者を対象とし、国際経歴を通じた研究者を対象としており、毎年二名に授与されます。

過去の奨学研究員および出版実績、また研究所及び提携機関の研究者の出版物については英文の報告書をご参照下さい。

フェローシップ

Top: Sherry Fowler (Robert and Lisa Sainsbury Fellow 2006-07) giving a Third Thursday lecture.
公開講義とシンポジウム
公開講義、シンポジウム、研究発表会・勉強会、学術会議は、セインズベリー日本藝術研究所が、独創的な研究の推進を図る上で不可欠と考える最も重要な事業の一つです。研究所の強みである研究ネットワークを活かして行われるこれらの事業活動は、幅広い層の一般参加者に対して専門知識の理解や習得の機会を与える一方、研究者に対しては研究プロジェクトの成果を発表する場を提供します。二〇〇六〜八年的主な関連事業として、東芝日本文化レクチャー、仏教美術、民芸運動そして意匠の国際的概念についての研究発表会などが実施されました。

研究所はこれらの事業の成果を出版物として発表することに務めています。その一例としてはドナルド・キーン教授の『The Frog in the Well』の出版や第四回千野香織追悼講演会の発表原稿の出版などがあります。

ノリッジで開催している第三木曜レクチャー・シリーズは、毎月各分野の専門家を招き日本美術・文化関連の講義を行うものです。レクチャー・シリーズは一〇〇〇年以降グレイトブリテン・サカワ財団の助成により運営されており、二〇〇三年より同額の補助金がロバート&リサ・セインズベリー財団からも支給されています。第三木曜レクチャー・シリーズのプログラムについては、英文の報告書をご参照下さい。
Above: Campus of Ritsumeikan University, Kyoto.
Right: John T. Carpenter giving the opening speech at the *surimono* exhibition at Museum Rietberg Zurich.
「描かれた日本文学」コロキウム（Japanese Literature in Art Colloquy 略称JLAC）は、セインズベリー日本藝術研究所ロンドン研究室の主導の下に、当研究所の研究および出版プログラムの中核の一つとして、二〇〇二年に発足しました。JLACの目的は、日本文化史研究における情報交換の仲介または推進役として、英国内外の研究者同士の共同研究を促進することにあります。各プロジェクトには、通常、セインズベリー日本藝術研究所研究員、セインズベリー・フェローおよびハンダ・フェロー、SOASや大英博物館の日本学の専門家など、研究所と係わりの深い研究者が参加し、日本の視覚文化の分野を越えた研究の促進を図っています。

JLACは、日本美術における文字と絵の関係について新解釈を提案する研究や出版を支援するもので、特に文学、舞台芸術と書、絵画および版画との関係に焦点を当てています。通常、年に一、二回ほど、本格的なシンポジウムから小規模なワークショップまで、自由な形式で勉強会が開かれています。この勉強会の研究成果は、議事録、専門テーマにおける共同出版、展覧会関連の出版、研究所のサーバーに保存されているオンライン画像データベースなど様々な形で発表されています。

立命館大学アート・リサーチ・センター

立命館大学は、二〇〇七年春に文部科学省の補助金を獲得し、グローバルCOEプログラムを設立しました。立命館大学アート・リサーチ・センター（ARC）はセインズベリー日本藝術研究所、またSOAS大学美術・考古学部と協力関係にあり、共同で「日本文化デジタル・ヒューマニティーズ拠点」の設立を計画しています。このプロジェクトでは、ジョン・T・カーペンターが国際アドバイザーを務めつつ、同時に当初五年間の契約で立命館大学客員助教授に就任しました。このプロジェクトは、ARCが以前行ったCOEプロジェクトの一つである日本の文化財、版画、絵画、書を中心としたデジタル・アーカイブおよび総合データベースの構築を発展させたものです。デジタル技術を利用して、世界の研究者がより広範なデジタル・データを利用できるようにすることを目指しています。
リチャード・ピアソン教授

二〇〇七年より、リチャード・ピアソン教授(ブリティッシュ・コロンビア大学名誉教授)がセインズベリー研究所の学術顧問に就任しています。ピアソン教授は副所長とともに土偶プロジェクトや中世都市プロジェクトで活動しており、二〇〇七年東芝日本美術レクチャー・シリーズで講演を行いました。

Top right: Assistant Director Simon Kaner undertaking research for the Dogū project at the Sannai Maruyama site….

Above: The Dogū Workshop held in Norwich in December 2006 brought together archaeologists from Japan, Albania, Macedonia, Kosovo and the UK.
二〇〇六年より、セインズベリー研究所はイギリス国内に日本とヨーロッパの土偶を集結させるプロジェクトを進めてきました。プロジェクトは二〇〇九年に大英博物館で行われる日本の国宝・重要文化財級の土偶を集めた展覧会に結実します。翌二〇一〇年、セインズベリー視覚芸術センターで行われる展覧会では、土偶をバルカン半島で出土した先史時代の土偶人形とともに陳列する予定です。プロジェクトでは、土偶を重要文化財として文化遺産に対して世界レベルの関心が集まっています。当研究プロジェクトの重要性は、芸術・人文科学研究会議から多額の研究助成金が支給されている事実からも裏付けられています。原始美術に対する理解を深めるための本格的な研究報告書の作成も予定されています。

信濃川流域の発掘調査

副所長のサイモン・ケイナーが監督・指揮している信濃川プロジェクトでは、日本最長の信濃川沿いの先史時代の集落の形成や歴史的景観を調査しており、とくに新潟県長岡市の山下（さんか）遺跡に注目して、現地で発掘調査を行っています。信濃川プロジェクトは、英国学士院からの助成を受けており、縄文時代の最高峰ともいえる火炎土器を生み出した縄文文化の研究に新たな光を投げかけています。

中世考古学

二〇〇八年五月、副所長のサイモン・ケイナーは、当時ノーフォーク県庁所属の考古学者で、中世の都市考古学の専門家ブライアン・エアーズ氏とともに日本中世の遺跡の視察旅行に参加しました。視察旅行は二〇〇四年に研究所が主催した「中世都市考古学」の研究発表会を受けており、その内容は「Envisioning Medieval Towns in Japan and Europe (日本とヨーロッパの中世都市をイメージする)」と題した研究書に掲載される予定です。副所長のサイモン・ケイナーは景観考古学プロジェクトの中心メンバーを務めています。総合地球環境学研究所では、京都を拠点とする総合地球環境学研究所（RIHN）のNEOMAPプロジェクトに、副所長のサイモン・ケイナーは景観考古学プロジェクトの中心メンバーとして引き続き参加しています。
所長のルーマニエールは大英博物館で二〇〇七年七月から十月まで開催された『Crafting Beauty in Modern Japan: Celebrating Fifty Years of the Japan Traditional Art Crafts Exhibition』のゲスト・キュレーター、ならびに図録の編集を務めました。この企画展は、過去五十年に亘って毎年開かれている日本伝統工芸展に出品された作品の中から、選りすぐりの百十二名の工芸家の作品を展示したもので、彼らのほとんどが重要な工芸技術を保持する「人間国宝」に認定されています。わざの美展は東京国立近代美術館、京都近代美術館、日本伝統工芸会、そして国際交流基金との共催、文化庁協賛、朝日新聞協力で開催されました。

人間国宝による実演

右記の「わざの美展」の関連行事として、伝統工芸の大家がその技を披露する実演が行われました。セインズベリー研究所は、セインズベリー視覚美術センターにおいて実演を行い、地元の観客に工芸作品が出来上がるまでの工程を披露しました。

「現代日本の工芸遺産」シンポジウム

展覧会に関連して国際シンポジウム「Crafting Heritage in Modern Japan: Perspectives on the Living National Treasures」が大英博物館で行われました。大英博物館のティモシー・クラーク氏とセインズベリー研究所所長ニコル・ルーマニエールにより共同で開催されたこのシンポジウムでは、伝統工芸の考え方について国際的な視点からの討議が行われました。

アルザス日本学欧州研究所

セインズベリー研究所は、引き続きアルザス日本学欧州研究所の主催で「現代日本の工芸遺産」に関するシンポジウムの一部として開催される予定です。このシンポジウムでは、伝統工芸の考え方について国際的な視点からの討議が行われました。

わざの美展

Kimono ‘Melody’ (senritsu), 1968, Matsubara Yoshichi (b. 1937), indigo stencil dyeing on silk, h. 160.0 cm., w. 132.0 cm., National Museum of Modern Art, Tokyo.
研究所所長のニコル・ルーマニエールは、二〇〇六年十二月より東京大学大学院文化資源学研究専攻の客員教授として同大学・大学院で研究・指導を行いながら、新しい研究手法を開拓しています。東京大学では「陶磁器と日本文化ー国際的アプローチ」、「日本を展示するー国際的視点から」などの講義を担当しており、いずれも日本語で授業を行なっています。また、大学院でも三つのクラスを受け持っており、担当の学生を連れて九州、京都、金沢、そしてイギリスのノリッジ、ケンブリッジ、ロンドンなどへの研究調査旅行を実施しました。

美術と文化資源学

nicole Coolidge Rousmaniere and turner prize winner Grayson perry discuss 'Craft in the Information Age' as part of the British Museum's Crafting Beauty in Modern Japan exhibition programme.

Bottom: university of tokyo Cultural Resources Studies graduate students in the British Museum study room.
セインズベリー研究所は、大英博物館アジア部日本セクションと、イギリス国内での日本美術・文化に関する研究、出版、そして公開行事などの事業を共同で行う、正式な協力関係を結んでいます。両機関はさらに土偶プロジェクトを共同で進めており、その集大成となる土偶の展覧会が二〇〇九年に大英博物館で開催される予定です。

研究所の図書館司書である平野明は、日本セクションで新着図書資料の整理作業を手伝っています。

Left: Timothy Clark, Head of the Japanese Section at the British Museum.

Above: Uchida Hiromi, Mitsubishi Corporation Projects Manager, regularly leads workshops for UK schoolchildren using the British Museum’s collections.
二〇〇一年から毎年、セインズベリー研究所はフェローシップ制度を発足させてま
います。これまでに北米と日本から招いた二十四名の研究者が、ブルネイ・ギャラリ
四階のハンダ研究室を拠点として研究活動を行ってきました。ハンダ研究室は、SOASの名誉フェローである半田晴久氏の寄付を受けて設立された施設です。この報告書からも分かるように、過去のセインズベリー・フェローや、「ハンダ・フェロー」のその後の着実な研究実績は目覚しいものがあり、SOASが日本の視覚文化史の分野で活躍する若手研究者の育成の一端を担えることを誇りに思っています。

提携十周年を迎えるに当たって、SOASの職員を代表して、SOAS図書館、セインズベリー日本芸術研究所理事、ロンドン大学東洋アフリカ研究所所長ポール・ウェブリーが、日本芸術研究プログラムへの惜しみない支援に対して、セインズベリー研究所長のロバート＆リサ・セインズベリーフェローシップに対する継続的なご支援に深く感謝申し上げます。
SOAS学長からのあいさつ

SOAS学長に就任してからこの二年半の間、私は大学が専門とする地域の知識を深めることを第一の課題として取り組みながら、大学の使命であるアジアとアフリカの言語・文化教育の普及・促進の道を模索してきました。日本はSOASが戦後最も重要視してきた国の一つであり、現在あらゆるレベルに対応できる日本語教育を含め、日本学の専門家二十五名が在籍しています。当大学は日本美術・人文科学分野での評判を大いに誇りにしており、日本の視覚美術およびマテリアル・カルチャーを研究するセインズベリー日本芸術研究所との提携は、SOASにとって将来に向けた研究ネットワークの構築に大変重要な役割を担っています。

また、日本と英国が外交関係を結んでから百十周年を迎える今、政治・経済レベルでの日英間の実るコミュニケーションの実現には、当大学が研究、教育する日本の言語・文学・美術そして文化への理解が手助けとなると実感しています。

SOAS学長の任務の一つとして、私は大学が専門とする地域を訪問し、現地の大学の学長らと懇談し、共同研究・教育の連携を図ってきました。これまでに私は日本を三度訪問しました。一回目の二〇〇七年四月の訪問では東京、京都、福岡、九州を、二回目の二〇〇七年十月の訪問に出席したほか、早稲田大学創立百二十五周年記念式典に参列し、早稲田大学卒業生の当時の首相福岡康夫氏の図書事業が親筆で署名されたなど、九十四歳になられた三笠宮崇仁親王殿下にお会いすることができました。また、光栄にも天皇陛下が主催者としてお務めになられた慶應義塾大学創立百五十周年記念式典にも参列する機会を得ました。

私がSOAS学長として行う任務の中でも楽しみと言えるものの一つが、セイアーカー研究所の理事会に参加するという仕事です。昨年私は理事会の理事会の出席を希望し、日本芸術・文学研究所との提携の更新に寄与しました。新しい提携内容では、SOAS図書館の日本芸術・文学研究所との協力において、日本芸術・文学研究所の研究スタッフとの連携を図り、研究活動に大いに貢献していることが明らかになりました。新たな提携内容では、SOAS図書館の日本芸術・文学研究所とSOASの研究スタッフとの協力において、日本芸術・文学研究所の研究スタッフとの連携を図り、研究活動に大いに貢献していることが明らかになりました。

教授Paul Webley, Director of SOAS.
研究ネットワークとプロジェクト

研究ネットワークは、セインズベリー研究所の研究戦略の中核を成すものです。研究所の提携機関であるイースト・アングリア大学、ロンドン大学東洋アフリカ研究所、新潟県立歴史博物館、フィッツウィリアム博物館、国際アルバニア考古学研究所、九州大学、総合地球環境学研究センターや立命館大学、九州大学、総合地球環境学研究センターや立命館大学、九州大学、総合地球環境学研究センター、アルザス日本学欧州研究所とも提携関係を結んでいます。

イースト・アングリア大学

セインズベリー日本藝術研究所は、非営利独立団体であると同時に、イースト・アングリア大学(UEA)と密接な提携関係にあります。UEAの学長には、当研究所の理事長を務めて頂いております。UEAは長年にわたり、世界美術史・博物館学部において先進的なアプローチを推進しています。ロバート・セインズベリー卿とリサ夫人が六十年間に亘って蒐集してきた多くの日本美術のコレクションは、UEAに寄贈されて大学敷地内にあるセインズベリー日本藝術研究学院内において一般公開されています。研究所ではUEAに対し、講義会場の提供、特定のプロジェクトや講義などへの必要な人材の派遣などといった協力をしています。

ロンドン大学東洋アフリカ研究学院

一九一六年の創立以来、ロンドン大学東洋アフリカ研究学院は、世界有数の日本研究機関としての地位を確立しています。現在二十名を超える日本美術史・博物館学研究者が在籍する同学院は、セインズベリー日本藝術研究所にとって、計り知れない価値を有していると言えます。SOAS学長をセインズベリー卿とリサ夫人が六十年間に亘って務めてきたパートナーであると言えます。SOASの日本美術史・博物館学研究学院内において、常勤研究者が在籍する同学院は、セインズベリー日本藝術研究所の理論として迎えることにより、研究所とSOASの間には、正統な提携が結ばれています。両者の機構提携は、二〇〇八年から二〇二〇年におい

Brunei Gallery Building, SOAS, University of London
観会が実現に漕ぎ着けたのは、読売新聞社とアデル・ゼルニオッティ氏、ギリシア文化省、在日ギリシャ大使館の協力のおかげに他なりません。今回のギリシャの調査には多くの研究所職員が参加してきました。この調査結果は、ヨーロッパにおけるジャポニズムの発見が予定されています。この発見は、日本美術界を広く活気づけているが、展覧会の開催によって、日本の一般の人々もまた、ギリシャやギリシャでの日本美術の受容について知識を深めることになると信じています。

最後は、ロバート・リサ・セインズベリー・フェローシップについてです。この報告書で紹介されている旧フェローたちの出版実績は、彼らがフェロー時代に獲得し、培ったものを示しているといえます。セインズベリー・フェローシップは、優秀な若手研究者に対し、異文化を対象とするプロジェクトに従事する機会を与えています。これにより、研究所の存在意義とその将来的展望を象徴しています。このセインズベリー・フェローシップの報告書は、SOASの存在意義とその将来的展望を象徴しています。
研究所の声からの一例

研究所の成果
研究所にとって、この二年間は充実した実りの多い年でした。以下に、二〇〇七～八年の間に達成された四つの成果を紹介したいと思います。それらは研究所が描く将来的展望を見事に象徴するものです。

最大の朗報の一つは、現代日本視覚メディア担当のササカワ研究員ウルリッヒ・ハインツェの採用です。この人事は、グレイトブリテン・ササカワ財団ならびに日本財団の助成を受け、UEAの映像・テレビ学部との教職提携により実現しました。ハインツェの研究手法は、研究所がまさにこれから力を入れようとしている比較文化的アプローチを取り、人類学また文化研究などの要素も含んでいます。さらには、自然科学、歴史、文化人類学また文化研究などの要素も含んでいます。それにより、現代日本視覚メディアを対象にした研究が実現することを期待しています。

二番目のニュースは、研究所が主催する土偶のプロジェクトに対し、英国の芸術・人文科学研究会議から多額の研究助成金が支給され、研究所の学術的信頼が公的に認められたことです。土偶プロジェクトは、先史時代の日本とバルカン半島の人形の展覧会を主軸として、向こう二年間にわたって行われる研究プロジェクトです。日本の考古学に対する国際的な認識を深めることで現代の生活をもっと良く理解することができるという見通しです。UEAとセインズベリー研究所との橋渡しとなるこの新しい役職を重要視しており、将来につながることを期待しています。

三番目のニュースは、研究所が主催する土偶のプロジェクトに対し、英国の芸術・人文科学研究会議から多額の研究助成金が支給され、研究所の学術的信頼が公的に認められたことです。土偶プロジェクトは、先史時代の日本とバルカン半島の人形の展覧会を主軸として、向こう二年間にわたって行われる研究プロジェクトです。日本の考古学に対する国際的な認識を深めることで現代の生活をもっと良く理解することができるという見通しです。UEAとセインズベリー研究所との橋渡しとなるこの新しい役職を重要視しており、将来につながることを期待しています。

四番目のニュースは、研究所が主催する土偶のプロジェクトに対し、英国の芸術・人文科学研究会議から多額の研究助成金が支給され、研究所の学術的信頼が公的に認められたことです。土偶プロジェクトは、先史時代の日本とバルカン半島の人形の展覧会を主軸として、向こう二年間にわたって行われる研究プロジェクトです。日本の考古学に対する国際的な認識を深めることで現代の生活をもっと良く理解することができるという見通しです。UEAとセインズベリー研究所との橋渡しとなるこの新しい役職を重要視しており、将来につながることを期待しています。
所長からのごあいさつ

セインズベリー日本藝術研究所は、設立から九年目を迎えました。今日まで無事に発展することができたのは、ロバート・セインズベリー卿とリサ夫人のご支援とともに、ギャツビー財団と現在はディビッド・セインズベリー卿のご支援のおかげです。このわずかな期間の間に、私たちの研究所が日本美術・文化の理解を強く促進する活動的な組織に成長したことは、所長として大変な誇りです。東京大学、ストラスブルク大学といった国際的な学術研究機関ののみならず、日本を拠点とする日本大使館や国際交流基金、また大和ハウス日本美術財団やグレイトブリテン・サカワ財団、さらに文化庁、外務省、東芝国際交流財団、鹿島美術財団といった日本の公的・私的関係諸機関にまで伝わっております。最近では、日本、ヨーロッパ、アメリカから来た研究者たちが、初対面にも関わらず、すでに研究所について知っていることも度々です。

ただ、評価を築くことも大切ですが、既存の枠組みを変え、進むべき方向を示唆し、進むべき進むべきことを示唆することこそが、研究所の社会的使命の最も大切な部分だと思います。次世代の文化・芸術・美術・教育・科学・技術の未来を構築するために、研究の必要性と重要性を強調しているませんか。イースト・アングリア大学の大学綱領では、学際的アプローチ、そして創造性に重点が置かれるとともに、国際レベルでの進歩の精神や共同研究の必要性が強調されています。セインズベリー日本藝術研究所もまた、研究活動・プログラムの紹介を通じて、広く影響を与え続ける存在でありたいと思います。そのためにには、文化・芸術・美術・文化遺産にかかわる重要な課題について十分な認識をもち、新しい領域を開拓することが大切であると考えております。昨年一年間をかけて、研究会は基本方針の改訂と研究計画の拡大、提携機関や人々の協力を得て、今や研究所は成熟の段階へと発展しようとしています。研究所がこれまでイースト・アングリア大学(UEA)、SOAS、大英博物館、ギャツビー財団、そして理事会のメンバーから受けた恩恵は計り知れません。これら提携機関や人々の協力を得て、今や研究所は成熟の段階へと発展しようとしています。
二〇〇八年、セインズベリー研究所はさらに他学部とも教職提携を結び、現代日本の視覚メディア関係の講義を担当するウルリヒ・ハインツェ博士を新たに採用しました。この提携はグレイトブリテン・ササカワ財団の助成により実現した。研究所に所属する研究者の数はわずかですが、ハインツェの採用は研究所の研究・教育部門を強化し、また将来展望へのモデルとなります。

さらに、研究所主催の研究会、学術会議、講演会などに対して外部助成団体からのご支援に感謝申し上げます。セインズベリー日本藝術研究所理事長

ビル・マクミラン

イースト・アングリア大学学長

セインズベリー日本藝術研究所理事長

Top left and top right: Management Board members Michael Barrett and Chris Foy, and Ambassador Fujii Hiroaki, at a reception coinciding with Professor Macmillan’s visit to Japan in March 2007.

Above: Director Nicole Coolidge Rousmaniere, Professor Bill Macmillan (Chair of the Management Board and Vice-Chancellor of UEA), Professor Fujita Haruhiko (Osaka University), Sue Macmillan and Kitamura Hitomi (National Museum of Modern Art, Tokyo) at the reception.
この報告書では、二〇〇六年から二〇〇八年までの研究所の活動をご紹介いたします。この二年間、所長のニコル・クーリジ・ルーマニエールは東京大学に客員教授として出向・勤務する傍ら、引き続き意欲的に研究所所長としての任務を遂行してまいりました。理事会は所長の東京大学への出向を全面的に支持してきました。その一方で、所長出向による業務負担の増加にもかかわらず、研究所職員がこの報告書で紹介されている数々の事業を無事に完遂させていただきました。理事会として敬意を表します。

私は二〇〇七年三月に、日本側の支援者や助成機関とのさらなる関係強化を図るため、研究所を代表し日本を訪問しました。所長および副所長サイモン・ケイナー、クリス・フォイが一部同行しました。訪問の締めくくりとして、六本木の国際文化会館において学術また外交関係の賓客を招いて晩餐会を催しました。この訪問では、日本側の支援者や助成機関との関係を再確認するとともに、従来の友好関係の強化に加え新たな協力関係を築くことができました。この二回の訪問では、日本での研究所の評判および活動に対する高い評価を確認することができました。

二〇〇八年、研究所はロンドン大学東洋アフリカ研究所（SOAS）との提携関係を更新しました。これにより、旧来通りのSOAS図書館への助成、セインズベリー・フェローのSOAS施設の利用、研究所ロンドン研究室長の任務が再確認され、また共同研究プロジェクトの実施などが新しく盛り込まれました。この契約更新により、SOAS学長の研究所理事としての役割がより一層重要視されるようになりました。このため、研究所ロンドン研究室長ジェフ・T・カーペンター博士をはじめとするロンドン研究室の研究者、教員などは重要な役割を果たしておりました。この機関の役割を果たすために、研究所の活動を支える主要な役割を担うことが求められています。

セインズベリー日本芸術研究所は、セインズベリー姉妹機関のセインズベリー・アフリカ・アメリカ研究部（Sainsbury Research Unit for the Art of Africa, Oceania and the Americas）とセインズベリー・視覚美術センター（Sainsbury Centre for Visual Arts, 略称SCVA）との提携関係を更新しました。この提携関係により、研究所研究機関の役割がより一層重要視されるようになりました。このため、研究所の活動を支える主要な役割を果たすことが求められています。この機関の役割を果たすために、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められています。このため、研究所の活動を支える主要な役割を果たすことが求められている。
研究所の使命と研究目的

セインズベリー日本美術研究所は、ロバート・セインズベリー卿とリサ夫人のご支援により、一九九九年、日本美術及び日本文化に関する知識の普及と理解の促進を趣旨として設立されました。設立十周年を迎えるにあたり、研究所はその基本方針を改訂することにしました。後援者であるセインズベリー卿ご夫妻の研究所設立趣旨を基本にしながら、研究領域の拡大を新たな目標として掲げます。

セインズベリー日本美術研究所は、古今の日本の芸術・文化を、地域的な、ヨーロッパ的な、グローバルな文脈の中に位置づけることにより、新たな意味と解釈を見つける独創的な研究を自ら積極的に行うとともに、研究に従事する研究者たちや他の研究機関を仲介することを使命とします。

セインズベリー日本美術研究所は、提携機関および助成団体と協同して、以下のような研究目的を遂行します。

・研究所が行う研究の質、内容、そして信頼性に対する外部の評価、認識を向上させる

研究所は、イースト・アングリア大学、ロンドン大学東洋アフリカ研究学院、大英博物館などとの緊密な提携関係を維持します。また、既存のフェローシップ制度、公開講座シリーズ、国際学会、ホームベースによる情報発信などの事業を継続しています。さらに、リサ・セインズベリー図書館を連携して行います。そして、研究所がヨーロッパの研究者に重要な研究資源として活用されることを目的に、研究所は、独自の研究機能を発揮し続けます。
セインズベリー日本藝術研究所
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