

NEAC Distinguished Speakers Bureau 2019–2022

JAPAN SPEAKERS

JAN BARDSLEY

April 1, 2016–April 30, 2018 and August 1, 2019–March 31, 2020

Dept. of Asian Studies
301 New West Building, CB 3267
University of North Carolina
Chapel Hill, NC 27599-3267
Tel: (919) 962-1534 (voicemail)
bardsley@email.unc.edu (best way to contact)

JAN BARDSLEY, Professor of Asian Studies in the Department of Asian Studies at the University of North Carolina at Chapel Hill, specializes in Japanese Humanities and Women's Studies. A Tar Heel since 1994, she received her PhD in 1989 (East Asian Languages and Cultures, UCLA) and her BA in 1973 (Dramatic Art, UC Davis).

She is the author of *Women and Democracy in Cold War Japan* (Bloomsbury Academic, 2014) and *The Bluestockings of Japan: New Women Fiction and Essays from Seitō, 1911-1916* (University of Michigan, Center for Japanese Studies, 2007), which was awarded the 2011 Hiratsuka Raichō Prize by Japan Women's University. With Laura Miller, she has co-edited two books, *Manners and Mischief: Gender, Power, and Etiquette in Japan* (University of California Press, 2011) and *Bad Girls of Japan* (Palgrave, 2005). Bardsley was an editor of the *U.S.-Japan Women's Journal* and former chair of the Northeast Asia Council (2007-08). She is co-producer/director with Joanne Hershfield of the documentary, *Women in Japan: Memories of the Past, Dreams for the Future* (2002). Bardsley has received several teaching awards at UNC-Chapel Hill including the Tanner Award for Excellence in Undergraduate Teaching and the Sitterson Award for Excellence in Teaching First-Year Seminars. Bardsley is currently working on two book projects: a cultural history of beauty contests in Japan and a study of representations of maiko (apprentice geisha) in Japanese popular culture in the new millennium.

These user-friendly presentations are often given to community audiences as well as groups of students and faculty. I encourage interaction with the audience, prompting attendees' responses to images as diverse as satirical comics, etiquette-guide illustrations, and fashion photos as we create new interpretations of gender construction in Japan. It is ideal to have the facility to project images and video clips from my PC laptop. I can provide images to use in publicity fliers.

Presentations offered by Professor Bardsley:

(1) *Millennial Maiko: The Geisha Apprentice in Japanese Popular Culture*

Images of *maiko* (teenage apprentice geisha) greet tourists at numerous sites in Kyoto, embodying the ancient Japanese capital in its cutest, most welcoming form. Despite the fact that only about seventy-five young women work as apprentices today, representations of maiko abound in the city. Perky maiko grace maps, menus, and city posters, and morph into post-it notes, hand towels, and candy wrappers. Even Sanrio's Kitty-Chan does a turn as a maiko. Avid fans of maiko, girls and women of all ages travel from within Japan and abroad to photo studios in Kyoto where for a fee, they can be temporarily costumed as maiko themselves. Unlike the revered artifacts and heroes of Kyoto's past, the maiko inspire playful satire

as seen in Kyoto International Manga Museum’s exhibit *100 Maiko*, each one created by a different manga artist. Exploring Kyoto through this lens, we ask: How does the maiko as Cool Japan and Kyoto *kawaii* (cute) frame “old Japan” itself as an inviting consumable? Why has the teenage maiko displaced the geisha as Kyoto fantasy femme? And what do we learn of the meanings attached to girlhood today in Japan as we contrast this good-girl maiko image to a host of other popular representations of the girl in millennial Japan?

(2) *Democracy’s Poster Girls: Beauty Queens and Fashion Models in Cold War Japan*

American-style beauty contests complete with young women in tiaras, sashes, and swimsuits became big business in Japan in the 1950s. Pageants were held for all kinds of reasons – to attract local tourism, promote products, and, most interestingly, to do diplomatic work. Contests to crown Miss Black Ships, Miss World, and Miss Universe were also hailed as displays of women’s rights. My presentation focuses on the controversial rise and fall of Miss Japan 1953 Itō Kinuko and Miss Universe 1959 Kojima Akiko, two of Japan’s early runway fashion models and beauty queens. Celebrated as emblems of the new self-confidence of young Japanese in the wake of postwar reforms, the pair inspired envy for their tall, healthy frames and glamorous professions. Soon after their victories in the Miss Universe Contest, however, critics attacked both queens as pawns in Japan-U.S. diplomatic and commercial alliances and as women imbued with a kind of ego and greed new to Japan. By following the highlights of the pair’s pageant experiences, we see how much the beauty queen’s iconic uniforms—her ball gown, native costume, and of course, her swimsuit—shaped her as a cultural figure and a cautionary tale about the allure and dangers of Americanization in 1950s Japan. In conclusion, catching up with the times, we find that beauty contests are again popular in Japan. What notions of success do millennial queens embody? How do accusations of egoism and non-Japaneseness continue to plague them? How does the beauty queen compare to other models of women of achievement in Japan today?

(3) *Fashioning Mr. Japan: Masculinity on the Pageant Runway*

Beauty pageants of all kinds are big business in Asia. While the majority of competitions focus on women and some on transgendered beauty, men’s contests such as the Mr. International Contest and Mr. World are also making a mark. “Fashioning Mr. Japan: Masculinity on the Pageant Runway” explores how the Miss Universe Japan Corporation promotes male beauty through its recently launched contest for men. I analyze this performance of masculinity from diverse perspectives. I look at Mr. Japan as a response to anxieties in Japan over the precarity of work in the flexible economy, men’s growing disinterest in marriage, and the rise of the so-called gentle “grass-eating” (*sōshokukei*) generation of millennial men who have abandoned the work-oriented lives of their “carnivorous” fathers. I also compare today’s Mr. Japan Contest to one run in 1910 by the *Mainichi* newspaper that sought to find Japanese men who could represent the nation domestically and abroad as modern and strong. Widening the lens, I consider whether Mr. Japan and winners of other Asian men’s contests signal a new kind of Asian cool, and how these Asian contests compare to men’s contests in the U.S. How do beauty and masculinity intersect in contemporary life today? What does this mean for young men entering the marketplace, politics, and the arena of romance?

ALEXIS DUDDEN

April 1, 2019 – March 31, 2022

Professor of History

University of Connecticut

Wood Hall, 241 Glenbrook Road, Unit 4103

Storrs, CT 06269

e-mail: alexis.dudden@uconn.edu

Alexis Dudden currently has the following number of speaking engagement opportunities remaining in her term on the NEAC DSB:

- 3 engagements between April 1, 2019-March 31, 2020
- 3 engagements between April 1, 2020-March 31, 2021
- 3 engagements between April 1, 2021-March 31 2022

ALEXIS DUDDEN is professor of history at the University of Connecticut. She publishes regularly about Japan and Northeast Asia, and her books include *Troubled Apologies among Japan, Korea, and the United States* (Columbia, 2008) and *Japan's Colonization of Korea* (Hawaii, 2005). She is currently completing a book about Japan's territorial contests with regional neighbors tentatively called, *The Opening and Closing of Japan, 1850-2020*, and is an advisory council member of Harvard University's Reischauer Institute for Japanese Studies' Research Project on Constitutional Revision.

Presentations Offered by Professor Dudden:

(1) *Above and Below the Waterline: The East China Sea in Japan's Modern History*

This talk examines the modern oceanic history of the East China Sea through various legal structures that have attempted to govern it between 1850 and the present. At once the progressive attempts to control the East China Sea through international legal regimes bring into relief competing notions of sovereignty as well as the radical transformation of the ocean itself in law. The paper's discussion pivots on three discrete but intersecting examples: the *Robert Bowne* mutiny (1852), the American invasion of Okinawa (1945), and the contemporary island dispute among Japan, China, and Taiwan. Noticeably, political attempts to control this area's modern history have brought its countless histories onto a collision course with current law in ways that ironically only underscore the inherent fluidity of the sea.

(2) *A Sea with No Name: The Troubled Waters of East Asia*

A decades-long naming dispute at the International Hydrographic Organization centers on the body of water that straddles 40 degrees north latitude and rests between 130 and 140 degrees east longitude. Oceanographers refer to this sea as one of the northern Pacific Ocean's "marginal seas," and depending where you stand along its spiky coastline, its deep blue hues are variously known as the "Sea of Japan," "Korea's East Sea," or simply the "East Sea." My talk will not advocate one name over another, but will instead examine various moments in this sea's history to underscore areas of regional encounter that inform the troubled present.

(3) *Korea and a Divided Japan*

The reality and idea of Korea — South and North — have increasingly become a necessary foil to Japanese debates over the meaning of Japan. With Japanese society profoundly divided over the course of its future, debates concerning the nation's legal redefinition of its military are at the center of the conversation, and security concerns over North Korea's behavior and future weigh heavily in the mix. Additional rifts over questions about the emperor's role and the reach of the state, for example, also often reference Korea — at least the idea of Korea and Koreans — in their discussion. This talk addresses present realities, real histories, and the use of Korea in Japan today.

SABINE FRÜHSTÜCK

April 1, 2018 – March 31, 2021

Professor, Department of East Asian Languages & Cultural Studies

University of California at Santa Barbara

fruhstuck@eastasian.ucsb.edu

<http://www.eastasian.ucsb.edu/people/faculty/sabine-fruhstuck>

Phone: (408) 455-3216

2660 Montrose Place

Santa Barbara, CA 93105

Sabine Frühstück is a professor of modern Japanese Cultural Studies at the University of California at Santa Barbara. She is mostly interested in the study of modern and contemporary Japanese culture and its relationships to the rest of the world. Frühstück has published widely on the ageing of society, gender and sexuality, the military, war and violence, and childhood and play in modern and contemporary Japan. Her research has engaged several intellectual fields. *Playing War: Children and the Paradoxes of Modern Militarism in Japan* (2017) is a cultural history of the naturalized connections between childhood and militarism. It analyzes the rules and regularities of war play, from the hills and along the rivers of 19th century rural Japan to the killing fields of 21st century cyberspace. The ethnography, *Uneasy Warriors: Gender, Memory and Popular Culture in the Japanese Army* (2007) employs gender, memory and popular culture as technologies of engagement with a number of debates that centrally involve the ambivalent status and condition of Japan's contemporary military. *Colonizing Sex: Sexology and Social Control in Modern Japan* (2003) is a sociohistorical study of the creation, formation, and application of a "science of sex" from the late 19th through the mid-20th century. Frühstück is currently writing a modern history of gender and sexuality in Japan for Cambridge University Press. She is the chief editor of the book series *New Interventions in Japanese Studies* (University of California Press), and a member of the editorial boards of several book series and journals. She has served on ACLS, AAS North East Asia Council, the American Advisory Committee for Japanese Studies of the Japan Foundation, among others. At the University of California, she is currently directing the East Asia Center.

(1) *A Global History of Sexuality and Sexual Violence during World War II*

On 7 September 1940, sixteen-year-old Joan Wyndham noted in her diary, "The bombs are lovely, I think it is all thrilling. Nevertheless, as the opposite of death is life, I think I shall get seduced by Rupert tomorrow. Rowena has promised to go to a chemist with me and ask for Volpar Gels, just in case the French thingummy isn't foolproof." Joan was one of many for whom the war was a time of excitement, romantic freedom, and sexual transgression. For a privileged few, the constant threat of death fueled apocalyptic hedonism, romance between unlikely partners, and artistic and literary inspiration. Similarly, wartime writings of infantrymen spoke of a "hunger born of the hovering presence of death and the wild desire not to die unsatisfied, with a body still fierce and full and unused." Yet, from all we know today, World War II also constituted an unprecedented, vast web of sexual incitement, suppression, and violence, much of which was organized and systematic and most of which victimized women rather than men. Violence and sex have been relentlessly linked in wartime in manifold and sometimes contradictory ways. In this talk, I trace the linkage by focusing on two major sites of World War II, Japan's clash with the rest of Asia and Germany's aggression toward most of Europe. This double focus on two of the primary aggressors of the war allows me to describe the historical, ideological, and cultural aspects of sex and sexuality in two regions that, for a short while, connected politically but remained culturally dramatically different.

(2) “Real Men Die Wrapped in Horsehide:” and Other Tales of Modern Masculinity

This talk considers the history of modern masculinities, spanning the early processes of nation-state formation and empire building, through defeat and democratization. About 150 years ago, scientists, reformers, and government officials understood sexuality as the natural source of human life, social renewal, and national strength. They made sexuality a principal target in their efforts to know, manage, and control national populations. They perceived healthy (male) bodies to be the very basis of the nation’s military potency. Hence, conscripts and soldiers were of principal concern to the accountants of sexuality within the Japanese defense elite, the public health bureaucracy, and academe alike.

Military physical exams revealed which male bodies were fit—and unfit—for that new kind of service to the nation-state: modern war. Despite a great deal of ambivalence about the will to go to war, young men took pride in their eligibility for military service. Out of the same concern for maintaining soldiers’ health and fighting capacity, military health administrators routinely investigated conscripts’ patterns of STD infection, while public health officials regulated prostitution. From 1940 onward, a modern health and defense regime became articulated as the Greater East Asia Co-Prosperty Sphere. Rhetorically and administratively, this regime saw its imperialist capabilities as intimately tied to its population’s resistance to Western colonization.

(3) *Playing War: Children and the Paradoxes of Modern Militarism in Japan*

This talk examines how children and childhood have been used as technologies to validate, moralize, humanize, and naturalize war and, later, with similar vigor, to sentimentalize peace. Throughout the twentieth century and into the twenty-first, the ever-changing conceptions of modern and “postmodern,” “old and new wars,” insist on and exploit a specific, static, and bifurcated notion of the child: one that deems that the child, though the embodiment of vulnerability and innocence, nonetheless possesses an inherent will to war, and that this seemingly contradictory creature constitutes the very nature of the human. It is in this sense that, at its core, modern militarism—a juggernaut unto itself—is infantile. In examining the intersection of children and childhood and war and the military in Japan, I both identify the insidious factors perpetuating this alliance and rethink the very foundations and underlying structures of modern militarism.

(4) “... and my heart screams”: *Children and the War of Emotions*

Perhaps more than during any other time, children became political actors and were exploited as such during Japan’s modern wars. Drawing from my new book, *Playing War: Children and the Paradoxes of Modern Militarism in Japan*, I examine the “use value” of children—as well as the necessity and inevitability of such use—in the ideological reproduction of modern war. She asks how a large body of pictures and narratives that tie soldiers to children have reproduced a multi-sensory emotional register that has been attributed to children: the assumption that children were politically innocent, morally pure, and endowed with authentic feelings; and the expectation that adults would respond to the sight of children with a specific, predictable set of emotions. She argues that this “emotional capital” has been primarily employed through the unapologetic insinuation of sentiments as sympathy, empathy, friendship, familiarity, and gratitude. In so doing, the child’s vulnerability, innocence, and malleability—all considered innate characteristics—were enlisted in order to offer a sense of redemption to soldiers and a form of appeasement to children and the home front population.

CHRISTOPHER L. HILL

April 1, 2018 – March 31, 2021

Assistant Professor of Japanese Literature
Department of Asian Languages and Cultures, University of Michigan
202 South Thayer St., Rm. 5125
Ann Arbor, MI 48104
E-mail: hillcl@umich.edu
Tel. (734) 647-2094 (no voice mail)

Christopher Hill currently has the following number of speaking engagement opportunities remaining in his term on the NEAC DSB:

3 engagements between April 1, 2019 and March 31, 2020

3 engagements between April 1, 2020 and March 31, 2021

Christopher Hill is Assistant Professor of Asian Languages and Cultures at the University of Michigan, where he teaches Japanese literature and cultural history. His courses at Michigan range from modern fiction to experimental arts and social and political controversies in contemporary Japan. He has written on the literature of the Meiji period (1868-1912), the history of nationalism, and writers' responses to the loss of Japan's empire in 1945. He also is active in comparative literature and transnational intellectual history. His publications include *National History and the World of Nations: Capital, State, and the Rhetoric of History in Japan, France, and the United States* (Duke University Press, 2008), "Conceptual Universalization in the Transnational Nineteenth Century" (*Global Intellectual History*, ed. Samuel Moyn and Andrew Sartori, Columbia University Press, 2013), "Nana in the World: Novel, Gender, and Transnational Form" (*Modern Language Quarterly*, 2011), and "Crossed Geographies: Endō and Fanon in Lyon" (*Representations*, 2014). He received a B.A. in English from Stanford in 1986 and a Ph.D. in Comparative Literature from Columbia in 1999.

Lectures:

Note: These lectures do not assume that the audience has read the novels and stories, but for classroom use page lengths are listed below.

(1) "Remembering Japan's Modernization: Natsume Sôseki's *Kokoro*"

Twentieth-century Japan's most important writer, Natsume Sôseki, measured his age from the Meiji Restoration of 1868. Born just one year before the "birth" of modern Japan, he identified deeply with the Meiji era's accomplishments and the disorientation he thought it caused those who lived through it. Sôseki's masterpiece *Kokoro*, written in 1914 just after the Meiji Emperor's death, is the story of one man's journey and a lesson to the younger generation about what he thinks Japan gained and lost. One of Japan's most beloved novels, *Kokoro* has much to teach anyone living in a time of great changes.

Kokoro is 250 pp. long, and is easily divided into sections of around 125 pp. each.

(2) "Japan in a Mirror: Kawabata Yasunari's *Snow Country*"

"The train came out of the long tunnel into the snow country": The first line of Kawabata Yasunari's novel is one of the most famous beginnings in modern Japanese fiction. About a rich idler, a hot-springs resort, and the woman he meets there, *Snow Country* is a meditation on the cycles of nature and the nature of human purpose. The novel's protagonist seeks a life apart and ends up pulled relentlessly into worldly affairs. *Snow Country* was one of three novels that Nobel Committee cited in awarding Kawabata the Nobel Prize for Literature in 1968. This lecture leads the audience through the novel's themes, its rich symbolism, and its subtle narrative style.

Snow Country is 130 pp. long and has two parts of 65 pp. each.

(3) “The Frayed Web: Takahashi Takako’s *Lonely Woman*”

A collection of five linked stories, each about a different female protagonist, *Lonely Woman* is one of the masterpieces of the renaissance of feminist fiction in Japan in the 1970s. Takahashi uses the women’s lives—which cross in ways none realize—to explore problems of social identity, motherhood, and the anonymity of individualism. Takahashi’s themes are rooted in the experience of women in postwar Japan yet universal, while the stories reflect on women’s self-expression and the project of modern literature itself. *Lonely Woman*, then, lets us explore the complex relationship between writer and society in modern Japan.

Lonely Woman is 146 pp. long; the stories are 30 pp., 32 pp., 38 pp., 28 pp., and 28 pp. long.

PATRICIA L. MACLACHLAN

April 1, 2018 – March 31, 2021

Department of Government
University of Texas at Austin
158 W. 21st Street STOP A1800
Austin, TX 78712-1704
Tel: (512) 232-1724 (voicemail)
E-Mail: pmaclachlan@austin.utexas.edu (preferred contact)

Patricia L. Maclachlan is Professor of Government and Asian Studies and the Mitsubishi Professor of Japanese Studies at the University of Texas at Austin. Her publications include *Consumer Politics in Postwar Japan: The Institutional Boundaries of Citizen Activism* (Columbia University Press, 2002), *The Ambivalent Consumer: Questioning Consumption in East Asia and the West* (Cornell University Press, 2006), which she co-edited with Sheldon Garon, and *The People’s Post Office: The History and Politics of the Japanese Postal System, 1871-2010* (Harvard University East Asia Center, 2011), which she researched as an Abe Fellow. She is now immersed in Japanese agricultural politics and is co-authoring (with Kay Shimizu) a forthcoming book from Cornell University Press on the dynamics of institutional change within the country’s powerful agricultural cooperative system.

Maclachlan received her B.A. (Honors) in political science from the University of British Columbia (1986) and her M.A. and PhD in comparative politics from Columbia University (1996). Her undergraduate teaching includes courses on Japanese foreign and domestic politics and the political economies and international relations of East Asia, and she is a recipient of UT’s Silver Spurs teaching award. She has lived for more than six years in Japan, including two in northern Hokkaido.

(1) *The Japanese Post Office at the Crossroads of Reform*

In 2005, Prime Minister Koizumi Jun’ichirō passed controversial legislation to privatize the postal services. While many hailed the plan as a long-overdue step on the road to political and financial reform, others fought hard to prevent the loss of traditional institutions and the conservative values they represented. What explains the intense political resistance to postal privatization? And why did Koizumi prevail? The answers to these and related questions illuminate not only long-term changes in the Japanese political economy, but also why the Japanese post office is far more than just a place to mail a letter.

(2) *Globalization, Population Decline, and the Future of Japanese Agriculture*

Over the past generation, Japan’s notoriously closed, economically inefficient agricultural sector has been slowly evolving into a more market-oriented industry. Drawing on evidence from recent fieldwork, Maclachlan attributes the decline of small-scale, traditional farm households (*nōka*) and the gradual rise

of larger, more competitive farms to mounting economic and demographic pressures and the government's abandonment of redistributive agricultural policies. Along the way, she examines the implications of Japan's changing agricultural landscape for rural values, politics, and the security of the national food supply.

(3) *Prime Ministerial Leadership in Contemporary Japan: The Case of Agricultural Reform*

From declining farm household incomes and an urgent shortage of farm successors to the steady expansion of abandoned farmland, Japanese agriculture is in deep crisis. After much dithering by past governments, Prime Minister Abe Shinzō appears determined to do something about it. Shortly after returning to power in 2012, Abe targeted agricultural reform as a signature goal under the structural reform—or “third arrow”—component of “Abenomics,” and openly attacked vested interests in the sector that had long been considered taboo. What do Abe's successes (and failures) on the road to agricultural reform tell us about Japanese electoral politics, the policymaking process, and most notably, the capacity of prime ministers to exercise proactive leadership?

LAURA MILLER

April 1, 2019 – March 31, 2022

Ei'ichi Shibusawa-Seigo Arai Endowed Professor of Japanese Studies and Professor of History
519 Clark Hall

University of Missouri-St. Louis

One University Blvd. St. Louis, MO 63121-4400

Tel: (314) 516-7246

email: millerlau@umsl.edu (preferred contact)

LAURA MILLER is an internationally prominent scholar of Japan Studies, cultural history, and linguistic anthropology. She has been active as a leader in many professional organizations, including her elected roles as the President of the Midwest Conference on Asian Affairs (2018 to 2019), Northeast Asia Council, Association for Asian Studies (2007 to 2010), and President of the Society for East Asian Anthropology, American Anthropological Association (2003 to 2005). She has published more than seventy articles and book chapters on Japanese culture and language. Her article, “Those naughty teenage girls: Japanese Kogals, slang, and media assessments,” published in 2004 in the *Journal of Linguistic Anthropology*, has been one of the most frequently accessed articles in the American Anthropological Association's AnthroSource portal history. Her books include *Diva Nation: Female Icons from Japanese Cultural History* (University of California Press, 2018, co-edited with Rebecca Copeland), *Modern Girls on the Go: Gender, Mobility, and Labor in Japan* (Stanford University Press, 2013, co-edited with Alisa Freedman and Christine Yano), *Manners and Mischief: Gender, Power, and Etiquette in Japan* (University of California Press, 2011, co-edited with Jan Bardsley), *Beauty Up: Exploring Contemporary Japanese Body Aesthetics* (University of California Press, 2006), and *Bad Girls of Japan* (Palgrave Macmillan, 2005, co-edited with Jan Bardsley). Miller received B.A. degrees in Asian Studies and Anthropology from the University of California, Santa Barbara in 1977, an M.A. degree in Anthropology from UCLA in 1983, and a Ph.D. in Anthropology from UCLA in 1988.

Presentations offered by Professor Miller:

(1) *Beyond Cute: The Serious Work of Kawaii in Contemporary Japan*

From the adorable Kumamon mascot to the hard rock band Baby Metal, the world adores Japan's unique aesthetic of *kawaii* (cute). When most people think about *kawaii*, they imagine the fluffy, frilly, and frivolous. Yet the cute aesthetic has spread beyond expected domains into politics, conduct literature,

history textbooks, and elsewhere. Japanese cute can also extend beyond the saccharine, encompassing the weird or disturbing. The *kawaii* aesthetic serves legitimate and important social and cultural functions. It is a clever way to do the work of informing us, admonishing us, and convincing us. It provides an outlet for creativity and humor. From signs cautioning riders to watch the closing of doors on trains, to posters in medical clinics, cute pleasantly reprimands, warns, and guides. This presentation will take us beyond the expected forms of *kawaii* to a spectrum of cute and grotesque cute (*guro kawaii*) found in school textbooks, public service posters, and religious artifacts, emphasizing the critical role of this aesthetic in contemporary society.

(2) Historically Hot: Reimagining Beauty from Japan's Past

Who was considered to be a beautiful man or a gorgeous woman in Japan's ancient period? What did an attractive Edo samurai or courtesan look like? When contemporary popular culture producers set out to create manga, anime, film and TV series set in historical eras, they often find that the beauty standards of long ago are quite different from contemporary reader and viewer standards. Rather than try to represent historically accurate appearance, artists and writers meld some aspects of historic fashion with recent ideals for body and facial types. This presentation will feature several reimagined historical figures who are represented by actors, cosplayers, or drawn characters who reflect today's beauty ideology rather than those of the periods they are portraying. Although some efforts are made to depict the costumes and hairstyles of the period, the desire to cater to current beauty norms dominates these productions.

(3) Reinventing Himiko: Japan's Ancient Queen Rules the Twenty-First Century

The first named person in Japanese history is Himiko, a third century ruler described only briefly by Chinese historians. In contemporary culture Himiko is cast in many roles: an elder priestess, an adorable shrine attendant, a vain dictator, or a lascivious sorceress. Himiko is also commodified and objectified in local communities as a touchstone for local commerce and community character. She is a rich resource for regional groups in need of a city mascot, beauty contest theme, or touristic motif. She is often found in advertising that links her to healthy native cuisine and food items. Himiko has also been adopted by feminists and New Age spiritualists, where she denotes ethnic spirituality and female rulership. This talk explores these many reinventions of Himiko in order to track how her varied iconography encodes assumptions about gender, power, and supernatural expertise.

SATOKO SHIMAZAKI

May 1, 2019 – June 30, 2019

University of Southern California
East Asian Languages and Cultures
3501 Trousdale Parkway, THH 372
Los Angeles, CA 90089-0357
213-740-3709
satoko.shimazaki@usc.edu

July 1, 2019 – March 31, 2022

University of California, Los Angeles
Asian Languages and Cultures
290 Royce Hall, Box 951540
Los Angeles, CA 90095-1540
310-206-8235
Email: TBD

Satoko Shimazaki currently has the following number of speaking engagement opportunities remaining in her term on the NEAC DSB:

- 3 engagements between May 1, 2019-March 31, 2020
- 3 engagements between May 1, 2020-March 31, 2021
- 3 engagements between May 1, 2021-March 31 2022

SATOKO SHIMAZAKI is Associate Professor of Japanese Literature and Theater at the University of California, Los Angeles. Her research focuses on early modern Japanese theater and popular literature; the modern history of kabuki; gender representation on the kabuki stage; and the interaction of performance, print, and text. She is the author of *Edo Kabuki in Transition: From the Worlds of the Samurai to the Vengeful Female Ghost* (Columbia University Press, 2016), which was awarded the John Whitney Hall Book Prize and honorable mention for the Barnard Hewitt Award for Outstanding Research in Theater History. She also has a joint appointment as associate professor at Waseda University in Tokyo.

Presentations Offered by Professor Shimazaki:

(1) *Going to the Theater in Early Modern Japan: Kabuki on Stage and in Print*

The all-male kabuki theater, whose origins can be traced back more than four hundred years, remains to this day Japan's most popular form of theater. A unique performance genre that developed in conjunction with lavish ukiyo-e prints and other products of early modern Japan's booming print culture, kabuki has left a profound mark on Japan's cultural memory, creating urban heroes, legendary figures, iconic courtesans, and horrifying female ghosts. This lecture will give a user-friendly introduction to the early modern experience of theatergoing, and to the aesthetics of kabuki both on stage and in print. Particular attention will be given to the iconic ghost play *Ghost Stories at Yotsuya* (*Tōkaidō Yotsuya kaidan*, 1825), which first thrilled audiences in the early nineteenth century and remains one of the most popular kabuki plays of all time.

(2) *Stage Body, Stage Gender: Kabuki Actors and Print Identity in Early Modern Japan*

This talk explores the star system that emerged in the context of early modern kabuki theater, focusing in particular on kabuki female-role actors, or *onnagata*. I propose a revision of established critical discourse about these actors, in which their acting and identities have been framed as an almost perfect instantiation of the performativity of gender. Focusing both on the kabuki theatre itself and on its discursive figuration

in lavishly illustrated woodblock media, I suggest that the theater manipulated the viewer into regarding actors in ways that generated new bodily knowledge, and often rendered the actors' real-life gender and sex irrelevant. Commercial printing created, for instance, "afterimages" of female-role actors that circulated posthumously in their absence, and formed bodies that could only be understood in the context of a historical genealogy of other female-role actors. As part of this process, kabuki theater and the print culture that grew up around it generated distinct "stage genders" that played an important role in shaping and embodying ideas of body, sex and sexuality, and desire in early modern Japan.

(3) *Making Voices, Creating Silence: Woodblock Print as Auditory Technology*

In early nineteenth century Japan, before the advent of recorded sound and images, music and famous lines from the stage circulated widely in woodblock print. While Edo kabuki playscripts were often kept in house, what we might call "practice books" including famous lines, often with pictures of the faces of the actors who spoke them and notations about their vocal styles, were marketed for reading and amateur imitation. Toward the end of the early modern period, performance—ranging from kabuki theater to popular songs and street shows—played an instrumental role in organizing the visual and auditory properties of early modern prose fiction, especially popular genres of illustrated fiction. In this talk, I examine soundscapes relating to the kabuki theater and other performative genres that were called up through both the text and the pictures in popular illustrated fiction, showing how they contributed to the construction of a sort of virtual experience of the theater, and how they demanded an auditory register for textual consumption. This talk is an attempt to bring print culture into communication with modern technologies of sound recording.

JULIA ADENEY THOMAS

April 1, 2017 – March 31, 2020

Associate Professor, Department of History

University of Notre Dame

5719 S. Kenwood Ave. 5S

Chicago, IL USA 60637

thomasjna@aol.com

Tel: 773-684-4546

JULIA ADENEY THOMAS, associate professor of history at the University of Notre Dame is an intellectual and political historian of modern Japan, trained at Princeton, Oxford, and the University of Chicago. She grew up in the coal country of southwest Virginia where almost half of the mountains have now suffered from mountain-top removal. Because of her love of these mountains, she has a sharp interest in combining intellectual and environmental history. Her questions about how we grapple with the natural world have led to research on the ecological efflorescence in the Korean Demilitarized Zone, a comparison of Maruyama Masao's ideas about nature and politics with those of Horkheimer and Adorno, a manifesto on the future of environmental history for Munich's Rachel Carson Centre, and *Reconfiguring Modernity: Concepts of Nature in Japanese Political Ideology* which received the 2002 John K. Fairbank prize from the American Historical Association. With Ian Miller and Brett Walker, she published *Japan at Nature's Edge: The Environmental Context of a Global Power* and organized a roundtable on Amitav Ghosh's *The Great Derangement: Climate Change and the Unthinkable* for the *Journal of Asian Studies*. Her interest in photography has led her to think about war memory in Japanese museums, about photographs of street urchins in the postwar period, and the relationship between the so-called realism of photography and reactionary political ideas. Her *American Historical Review* essay on "Wartime Images and the Case of Japan" won the Berkshire conference best article award. She has held fellowships from the Mellon Foundation, the NEH, ACLS, SSRC, Harvard's Radcliffe Institute for

Advanced Study, Princeton's IAS, and the Japan Foundation among others and is the author of more than 30 articles and book chapters. She has two projects currently underway, one on climate change called *The Historian's Task in the Anthropocene*, and the other, an edited collection titled *Visualizing Fascism*, on the rise of the global right.

Possible Lectures on Climate and History:

(1) “*Finding Ecologies of Hope in Japan: The Historians’ Task in the Age of the Anthropocene*”

Historians explore the past in order to understand not only our present but also our future trajectory. However, climate scientists today are now telling us that the conditions on our planet are changing so quickly and unpredictably that the past has no bearing on the future. If our challenges are unprecedented, is history reduced to mere antiquarianism? What are historians to do? This presentation explores this predicament and proposes a new form of critical history as we move from modernity's promise of freedom and development to the more modest goal of sustainability with decency. I will consider ways that an alternative history might be found by examining the economic, social, and political practices of early modern Japan.

(2) *The “Human” in History and Biology: Questions of Scale, Questions of Value*

What does it mean to be human in the Age of the Anthropocene? Some theorists have argued that if humanity has become a geological agent shaping earth systems, “human history” and “natural history” should meld. I will examine this claim looking at different definitions of “the human” put forward by paleobiology, microbiology, and biochemistry and ask how each might shape histories concerned with the Anthropocene. Drawing on examples from Japan's experience with toxic waste at Minamata and the scientific studies unwittingly mirroring the political tensions between Korea, China, and Japan, I argue that if we are to accord with history's political function, we cannot rely on the sciences to provide answers to what it means to be human even as our aggregate power over the planet grows.

Possible Lectures on the Politics of Photography:

(3) “*Visualizing Fascism: Japan’s War without Pictures*”

Between 1937 and 1945, the government and the military used almost every imaginable means to mobilize the nation behind the conquest of Asia and the widening attacks on Allied powers. Most Japanese photographers were eager to join the fray. Technologically capable and aesthetically astute, they sought to inspire public support for imperialism, and yet, as I will show, photography was never used to galvanize the nation in the way one would have predicted. Instead of spectacular images of battlefield action, Japan's domestic magazines contained few dramatic images of fighting. The talk considers what this evidence reveals for the nature of Japan's wartime ideology in the context of global fascism.

(4) “*Nuclear Pain and Humanitarian Photography: Morizumi Takashi, the Gulf Wars, and Fukushima*”

This presentation explores the ethics of sight and how humanitarian efforts are both enabled *and* circumscribed by the shifting situations in which a photographer works. Photographer Morizumi Takashi gained fame through his searing book *Children of the Gulf War* (2002). His images depict Iraqi children harmed, as were Japanese children in 1945, by America's nuclear weapons. Like Japanese children in Hiroshima and Nagasaki, the Iraqi children suffered hideously, innocently, and irreparably, damaged not by an atomic bomb but by the “depleted” uranium tipped weapons used by Americans in the First Gulf War (August 2, 1990 – February, 28 1991). With this work, Morizumi leveraged Japan's status as the first victim of nuclear weapons to make a humanitarian plea against their use, but his ethical vision has gradually been compromised by Japan's changing political posture in the Second Gulf War (The Invasion of Iraq) and by the triple-disaster of 3.11 culminating in the Fukushima nuclear plant meltdown. This

lecture traces these changes through Morizumi's work, asking how photography might help us to understand suffering.

WILLIAM TSUTSUI

May 25, 2018 – March 31, 2021

President and Professor of History

Hendrix College

1600 Washington Ave

Conway, AR 72032

Tel.: (501) 450-1351

E-mail: tsutsui@hendrix.edu (preferred contact)

William Tsutsui currently has the following number of speaking engagement opportunities remaining in his term on the NEAC DSB:

No engagements between April 1, 2019 and March 31, 2020

2 engagements between April 1, 2020 and March 31, 2021

William (Bill) Tsutsui is President and Professor of History at Hendrix College in Conway, Arkansas. A specialist in the business, economic, and cultural history of twentieth-century Japan, he holds degrees from Harvard, Oxford, and Princeton universities. He previously served as Dean of Dedman College of Humanities and Sciences at Southern Methodist University and, prior to joining SMU, spent seventeen years at the University of Kansas, where he served as Acting Director of KU's Center for East Asian Studies, Chair of the Department of History, founding Executive Director of the Confucius Institute, and Associate Dean for International Studies in the College of Liberal Arts & Sciences.

An award-winning classroom teacher, Tsutsui is the author or editor of eight books, including *Banking Policy in Japan: American Efforts at Reform During the Occupation* (1988), *Manufacturing Ideology: Scientific Management in Twentieth-Century Japan* (1998), *Godzilla on My Mind: Fifty Years of the King of Monsters* (2004), and *A Companion to Japanese History* (2006). His short textbook, *Japanese Popular Culture and Globalization* (published in 2010 by the Association for Asian Studies), is widely used in high school and university classrooms. He has received Fulbright, ACLS, and Marshall fellowships, and was awarded the John Whitney Hall Prize of the Association for Asian Studies in 2000 and the William Rockhill Nelson Prize for Non-Fiction in 2005. His current research focuses on Japanese environmental history (especially the environmental consequences of World War II), the history of the Japanese fishing industry in the twentieth century, and the history of the phrase "Made in Japan."

Tsutsui has a longstanding commitment to international education, K-12 outreach, the public humanities, US-Japanese relations, and Asian-American issues. He is currently chair of the AAS Editorial Board, is active in the US-Japan Council, and serves on the NCAA Minority Opportunities and Interests Committee. He has written and administered institutional grants totaling over \$5 million from the Japan Foundation, the Freeman Foundation, the US Department of Education, and other funders. In 2015 Tsutsui received the inaugural Bridges to Friendship Award from the Japan America Society of Greater Austin.

Presentations offered by Professor Tsutsui:

(1) Godzilla and Postwar Japan

Since Godzilla's first appearance over sixty years ago in the classic *Gojira* (1954), the King of the Monsters has become a cinematic icon and a globally recognized symbol of Japan. But what can a giant, fire-breathing movie monster tell us about Japanese culture and Japan's national experience since World War II? What is it about an actor in a rubber lizard suit destroying miniature Japanese cities that has inspired love, loyalty, and laughter over generations of fans? This talk will explore the serious lessons to be learned from the 31 Godzilla films and the abiding worldwide popularity of the King of the Monsters, especially in the wake of the 2011 Fukushima nuclear disaster and the successful reboot of the series by Hollywood's Legendary Pictures. This presentation, accompanied by numerous images and film clips, is designed to be accessible to public as well as academic audiences and to appeal both to dedicated fans of Japanese monster movies and those with no previous exposure to Godzilla.

(2) Understanding the Global Appeal of Japanese Popular Culture

The rising international prominence of Japanese popular culture—from manga and anime to sushi, Hello Kitty, and Pokémon Go—is something that has been hard to ignore over the past quarter century. But why have global audiences responded so enthusiastically to Japanese entertainment products? What cultural, social, and economic factors have contributed to the riotous creativity of Japanese pop since World War II? And what does the future hold, especially in light of rising competition from Korean popular culture and a shrinking domestic market as Japan's population ages and contracts? This presentation will survey the diversity of Japan's pop culture forms, explore the historical evolution of Japanese pop, consider the reasons for its lasting appeal to American and other international consumers, and reflect on the challenges facing "Cool Japan" today. This presentation, accompanied by numerous images, is designed to be accessible to public as well as academic audiences and to appeal both to dedicated fans of Japanese popular culture and to those with little previous exposure to Japanese pop forms.

(3) Dreading and Dreaming Disaster: Japan's Apocalyptic Imagination from Hiroshima to Fukushima

In what one critic has described as the "doom-laden dreams" of Japanese popular culture, Japan's cities have regularly been toppled by earthquakes and cyclonic winds, swept by tidal waves and wildfires, victimized by volcanoes and alien invasions, leveled by parades of giant monsters and robots, and, needless to say, obliterated by virtually every imaginable form of nuclear explosion. Over most of the past 70 years, a period bracketed historically by the atomic attacks of 1945 and the nuclear crisis at Fukushima, Japan's media consumers could experience the fictionalized destruction of their nation on television or at a nearby movie theater, in exuberant comic books or through realistic video games, on a daily basis. How do we account for the fertile and abiding "apocalyptic imagination" of Japanese pop culture? Does it reflect a deep pessimism in a nation regularly hit with natural disasters, or should we see it more as a therapeutic, subversive, and even playful approach to the challenges and uncertainties of modern life? This presentation, accompanied by numerous images and film clips, is designed to be accessible to public as well as academic audiences and to appeal both to dedicated fans of Japanese popular culture and to those with little previous exposure to Japanese pop forms.

LOUISE YOUNG

April 1, 2017 – March 31, 2020

Professor of Japanese History
University of Wisconsin
Department of History
3211 Mosse Humanities Bldg
455 North Park Street
Madison, Wisconsin 53706
louiseyoung@wisc.edu

LOUISE YOUNG is Vilas Distinguished Professor of History at UW-Madison and a senior fellow at the Institute for Research in Humanities. As an historian of modern Japan, her successive major research projects have focused on the relationship between culture and empire, urban modernism between the wars, and most recently, the history of sociology and the idea of class. In several new essays Young has returned to the subject of empire, especially the post-empire and contemporary geo-politics in East Asia. Two are forthcoming in 2017: “Rethinking Empire in the Twentieth Century: Lessons from Imperial and Post-imperial Japan,” in *The Oxford Handbook of the Ends of Empire*, eds., Andrew Thompson and Martin Thomas (Oxford University Press) and “When Fascism Meets Empire in Japanese-occupied Manchuria,” in special issue on Axis Empires, *Journal of Global History*. She is the author of *Japan’s Total Empire: Manchuria and the Culture of Wartime Imperialism* (University of California Press, 1998), winner of the John K. Fairbank and Hiromi Arisawa awards; and *Beyond the Metropolis: Second Cities and Modern Life in Interwar Japan* (University of California Press, 2013). She is currently at work on a history of the idea of class: *Middle Class Myths in Modern Japan: A Cultural History of Social Power*. Young spent time as a visiting researcher at Tokyo University, Waseda University, and Kyoto University and conducted research at multiple local archives in Japan, with support from the Fulbright Foundation, Social Science Research Council, the National Endowment for Humanities, among other sources. With a B.A. from UW-Madison in Political Science (1981) and a Ph.D. from Columbia University in History (1993), Young held appointments at Georgetown University and New York University before joining the UW-Madison faculty in 2003.

Presentations:

(1) *Rethinking Empire in the Twentieth Century: Lessons from Imperial and Postimperial Japan*

Japan built a wartime empire in Asia in the 1930s, and after losing that empire in 1945 created trading imperium under the American cold war umbrella. What are the lessons that imperial Japan can teach us about the global moment of the twenties and thirties, when the rise of anti-colonial nationalism brought new pressures on longstanding imperial structures? After the cataclysm of World War Two shattered the foundations of colonial empires and divided the globe up into the first, second, and third worlds, what did this moment of rupture and the end of empire mean for Japan and Asia?

(2) *Beyond the Metropolis: Second Cities and Modern Life in Interwar Japan*

Why do we equate cities with modern life? In the Japanese case, national and regional development projects identified modernization with urbanization and the city with modern Japan, a process that intensified in the early decades of the twentieth century. Although the new age of the city accelerated growth of Tokyo and Osaka, much of the action took place outside the metropolitan centers in Japan’s provincial cities. Drawing on the examples of the four regional centers of Sapporo, Niigata, Kanazawa, and Okayama, this talk examines the twentieth century through the perspective of the provincial city. Telling the urban story from off center helps rethink the master-narratives of the twentieth century and why we assume cities=future.

(3) *Feudal Remnants and the Idea of Class in Modern Japan*

Class talk is a ubiquitous part of contemporary political debate in Japan, with harsh words for the pernicious impact of the “income gap society” and a sense of urgency to protect a vanishing “middle class.” The unraveling of the Japanese dream of middle class consumerism raises questions about what it means to be “middle class” and where this dream comes from in the first place. This seminar tracks the rise of ideas of class from the 1870s, when a series of legal reforms dismantled the feudal status system and provided the grounds for new languages of class to emerge; through to the 1920s, when political theorists hailed the “new middle class” as the vanguard of the movement for universal suffrage and the key to Japan’s future. In between these two points in time, as they mapped and re-mapped their social world, journalists, novelists, social activists, and scholars fought over which groups promised to usher in a new age and which composed vestiges of a corrupt and degenerate feudal order. I explore ways the discourse on semi-feudalism and the feudal remnant helped infuse the idea of “middle class” with an ideology of progress, plenty, and democratization: in short the “Japanese dream.”

KOREA SPEAKERS

KYUNG HYUN KIM

April 1, 2019 – March 31, 2022

East Asian Studies

UC Irvine

Irvine, CA 92697-6000

Email: kyunghk@uci.edu

Kyung Hyun Kim currently has the following number of speaking engagement opportunities remaining in his term on the NEAC DSB:

- 2 engagements between April 1, 2019-March 31, 2020
- 3 engagements between April 1, 2020-March 31, 2021
- 3 engagements between April 1, 2021-March 31 2022

KYUNG HYUN KIM serves as a professor in the Department of East Asian Studies, UC Irvine. He received his B.A. (East Asian Studies and Politics) from Oberlin College, and his Ph.D. from Cinema Studies at USC. He is a novelist, scholar, and film producer. He is author of *Virtual Hallyu: Korean Cinema of the Global Era* (2011), *The Remasculinization of Korean Cinema* (2004), and a Korean-language novel entitled *In Search of Lost G (Ireo beorin G-rul chajaso, 2014)*. He has coproduced two award-winning feature films *Never Forever* (2007) and *The Housemaid* (2010). Currently completing his book monograph entitled *Hegemonic Mimicry: Korean Popular Culture of the 21st Century*, and a film project entitled *Killing Men* set in Jeju Island Massacre of 1948, he, with Yourim Lee, received the 2018 KOFIC Award for Best Movie Concept Development. He has held visiting teaching appointments at Seoul National University, Yonsei University, Korea University, KAIST, and UCLA.

Presentations Offered by Professor Kim:

(1) *Becoming-Black: Korean Hip-hop at the Age of Hallyu*

This talk examines the emergence of hip-hop in contemporary South Korea. Drawing on Achille Mbembe's idea of "becoming black," it proceeds from the view of hip-hop as a worldwide phenomenon made possible by the fact that "blackness" has gained a "new fungibility" in the epoch of global capitalism. It explores the ways in which hip-hop performers in South Korea draw on their own experiences of social marginality in the ghetto-like world produced by unrelenting academic and economic competition to create their work. It also considers the ways in which the Korean language obliges rappers to experiment with its syntax and prosody in order to generate the rhymes and repetitions associated with the hip-hop genre. While rap in the South Korean context is often regarded as a successful adaptation of a foreign musical genre, in a manner that recalls the discovery and mastery of Western popular music by Korean musicians in the years following the Korean War, the talk also argues that the reception of hip-hop in the present reestablishes ties to premodern and pre-colonial practices of oral musical storytelling, such as *p'ansori*, that were neglected and overlooked during the period of modernization.

(2) *Post-Trauma, Korean War, and Cinema*

Every Korean War film made during the era of Korean blockbusters, which also roughly overlaps with South Korea's Sunshine Policy era (Haetpyöt chôngch'aek, 1999–2008), searches for a tone of post-Cold War entity, articulating within itself a critique of previous anti-communist ideological positions from which Korean military dictatorships were carved out. *The Front Line* (Kojijon, Jang Hun, 2011),

Welcome to Dongmakgol (Welk'öm T'u Tongmakkol, Pak Kwanghyön, 2005), and even *Taeguki: The Brotherhood of War* (T'aegükki Hwinallimyö, Kang Je-gyu, 2004), all embrace humanist values that problematize the senseless killings and the subsequent division between North and South that pits one other against irreconcilable enmities. In all three films, North Koreans are depicted not just as villainous killers but also as traumatized estranged brothers or friends who are sick of fighting a war that is endless and unproductive. This talk will analyze various critical thematic element that are unequivocally reclaimed in these commercial films that focus on the Korean War as the rejuvenation of a rational sense of manhood and a reclamation of *minjok*-ian nation-hood.

(3) Samsung Electronics and K-pop

Within just merely a decade, acres of corn fields that traditionally sat in the outskirts of Suwon were converted into perhaps the world's most lucrative Silicon Valley built outside of Northern California. Suwon and its satellite cities such as Yongin and Pyeongtaek now boast headquarter offices and assembly lines where semi-conductors of Samsung Electronics--the pride and joy of the export-oriented Korean economy--are churned out. Though very little geographical foundation is shared between these electronic plants and K-pop music studios, which are mainly housed in Gangnam (about 30 miles north of Suwon), there are still many common aspects shared between the two. Both Samsung and K-pop are secretive and private--despite the global visibility--in its production, perfects its products through hard-work and dedication rather than choosing to innovate or revolutionize the products that they sell, display strong disdain toward defects and flawed mechanisms, and known to cater excellent services to their customers. Are the commonalities shared between perhaps two best known brands of Korea over the past several decades a mere coincidence or is there an overarching issue that bind the two? This talk will provide anecdotes, observations, and insights into contemporary Korean culture and society that attempt to analyze both Korea's success and failure at grappling with a post-national global subjectivity.

SUK-YOUNG KIM

April 1, 2018 – March 31, 2021

Professor of Theater

Director, Center for Performance Studies

303 East Melnitz Hall

University of California

Los Angeles, CA 0095

skim@tft.ucla.edu

Suk-Young Kim is Professor of Critical Studies in the Department of Theater at UCLA, where she also directs the Center for Performance Studies. Her research interests extend over a wide range of academic disciplines, such as East Asian performance and visual culture, gender and nationalism, Korean cultural studies, Russian literature, and Slavic folklore. She is the author of *Illusive Utopia: Theater, Film, and Everyday Performance in North Korea* (Univ. of Michigan Press, 2010), *DMZ Crossing: Performing Emotional Citizenship along the Korean Border* (Columbia UP, 2014), and *K-Pop Live: Fans, Idols, and Multimedia Performance* (Stanford UP, 2018). With Kim Yong, she also co-authored *Long Road Home: Testimony of a North Korean Labor Camp Survivor* (Columbia UP, 2009). Her research has been acknowledged by the International Federation for Theatre Research's New Scholar's Prize (2004), the Library of Congress Kluge Fellowship (2006-7), the Association for Asian Studies James Palais Book Prize (2013), the Association for Theatre in Higher Education Outstanding Book Prize (2015), and the American Council of Learned Societies Fellowship (2014-2015). Her comments on North and South Korean cultures have been featured in major media outlets, such as NPR, CNN, *The New York Times*, and *Billboard Magazine*, among others.

(1) What Is K-Pop?

K-pop is a dynamic field with many faces: for the South Korean government, it is a prominent tool for the nation to promote its growing influence through soft power; for Asian American youth, it provides an occasion to claim their cultural coolness; for industry insiders and consumers, it presents a unique entertainment form where various media formats converge; for business communities, it provides effective marketing opportunities. By taking into consideration these various factors that comprise what we call K-pop, this talk explores its dynamic history, practice, and cultural implications.

(2) Hallyu (Korean Cultural Wave) and the Globalization of Korean Media

South Korea might not be the most powerful economic base in the world, but it has certainly become the major cultural hub attracting global attention via the productive dissemination of its pop cultural products. Known as *hallyu*, or the Korean cultural wave, the sustained popularity of Korean pop has transformed South Korea into a major cultural player in the new millennium. How does the seemingly innocuous and even frivolous popular entertainment profoundly influence the way Korean national identity is imagined while simultaneously striving to appeal to global fandom? This lecture explores this question by looking into representative films, TV dramas, K-pop music, and new media entertainment, which have enjoyed worldwide circulation and have collectively created the complex phenomenon of *hallyu* as we know of it today. While the lecture is organized according to genres and media platforms, recurring themes—production and consumption, star system and fandom, bodily aesthetics, urban development and tourism—capture the dynamics of *hallyu*.

(3) What Not to Wear: Women's Fashion and Body Politics in North Korea

North Korea is a highly fashion-conscious place where style and politics go hand in hand. For decades, North Korea's political leaders have been preoccupied with designing uniforms for almost every sector of society. Fashion, especially women's fashion, is seen as a national project, meant to promote group identity and ideology. As in many socialist regimes, designers in North Korea have been drawn to masculine, military styles that seem to embody revolutionary spirit. But women's fashion in North Korea also openly allows for a contradictory sense of traditional femininity. This talk explores these body politics in fashion as they are represented across a wide spectrum of North Korean visual media, such as theater, film, magazine illustrations, paintings, and posters.

SUN JOO KIM

April 1, 2018 – March 31, 2021

Harvard-Yenching Professor of Korean History

Department of East Asian Languages and Civilizations, Harvard University

2 Divinity Avenue #218

Cambridge, MA 02138

Tel: 617-999-9536

E-Mail: sjkim@fas.harvard.edu

Sun Joo Kim currently has the following number of speaking engagement opportunities remaining in her term on the NEAC DSB:

- 3 engagements between April 1, 2019 and March 31, 2020
- 3 engagements between April 1, 2020 and March 31, 2021

Sun Joo Kim is Harvard-Yenching Professor of Korean History in the Department of East Asian Languages and Civilizations at Harvard University. She began teaching Korean history at

Harvard in 2001, after receiving her Ph.D. in Korean history from the University of Washington in 2000. She earned her Master's degree from the University of Washington and her bachelor's degree from Yonsei University (Seoul, Korea). She has a broad range of research interests in the social and cultural history of Chosŏn Korea (1392–1910), including the regional history of the northern part of Korea, regional identity, popular movements, historical memory, the everyday lives of people, the history of emotions, law and society, and art history. She is the author of *Voice from the North: Resurrecting Regional Identity through the Life and Work of Yi Sihang (1672–1736)* (Stanford: Stanford University Press, 2013) and *Marginality and Subversion in Korea: The Hong Kyŏngnae Rebellion of 1812* (Seattle: University of Washington Press, 2007), and is a co-author of *Wrongful Deaths: Selected Inquest Records from Nineteenth-Century Korea* (Seattle: University of Washington Press, 2014). She has also edited several books. Her research articles have appeared in peer-reviewed journals such as the *Journal of Asian Studies*, *Journal of Korean Studies*, *Harvard Journal of Asiatic Studies*, and *Journal of Social History*. She has received a number of fellowships and grants, including a Social Science Research Council Doctoral Research Fellowship (1993–94), Korea Foundation Advanced Research Grants (2003–4 and 2006–7), and an American Council of Learned Societies (ACLS) Collaborative Research Fellowship (2009–11).

(1) *Regionality and Memory in History: Heroification of Kim Kyŏngsŏ*

Numerous scholarly works have been produced on “memory projects” as part of the culture and politics of nation-states in the modern world. Yet remaking of the past is not the monopoly of modernity. This lecture investigates the problem of engineering memory in Chosŏn Korea. In particular, I examine the emergence of new cultural imagery built by the Chosŏn state and its “national” elites to legitimate the state's rule and its position in the changing environment of East Asia. This “national” project involved intellectual movements to revisit and rewrite Chosŏn Korea's historical past. At the same time, I investigate the construction of cultural identity by local elites as manifested in various cultural projects. Specifically, I analyze the processes of inventing, commemorating, and enshrining “public memory”—and the historical and cultural contexts in which such processes took place—through the case of Kim Kyŏngsŏ, a commanding general during the Ming-Chosŏn joint war against the rising Jurchen in 1619.

(2) *My Own Flesh and Blood: Contention over Paternal Love and Material Greed in Korean Slavery*

This lecture examines the relationship between human emotions and slavery in Chosŏn Korea (1392–1910) by examining the legislative processes as well as private practices concerning the status of the offspring of a yangban man and his slave-status concubine. The legislative discussions and decisions on the topic at the royal court often subscribed to the Confucian emotional norms expected of parents. When yangban fathers manumitted their slave-status children, they recorded their feelings in the same affective language expressed in the legal discourses. Yet because slaves were among the yangban's most valuable possessions, legal paths for manumission were narrowly defined and emotional norms did not always dictate parents' actions. By investigating the larger legal framework related to slavery, together with specific cases, this lecture seeks to provide a deeper understanding of the historical impact and practices of emotional politics in relation to slavery.

(3) *Gravesite Litigation and Violence in Late Chosŏn Korea*

Historical understanding of nineteenth-century Korea has been largely affected by contention between two major perspectives—nationalist and colonialist—and has tended to remain a larger structural analysis relying on official sources, although some recent studies based on unofficial sources have enriched our knowledge of local history and life. This lecture aims to have a close look at the “everyday” in nineteenth-century Korea using an unconventional primary source—inquest records. Homicide investigation records from local magistrate's courts contain a great deal of valuable evidence of an ethnographic nature, making possible a social history of previously invisible aspects of people's lives. By closely reading murder cases that evolved from gravesite litigation, this lecture examines the quotidian

lives of ordinary men and women, the clashes between idealized moral values and the pursuit of personal gain, and the Confucian rationales that permeated Korean legal proceedings and adjudication in the late Chosŏn period.

(4) Popular Protests in Korean History

In world history, there have been many different forms of popular protest against corrupt governments, unruly rural tyrants, and various social injustices. In Korea, the recent candlelight protests of 2016–17 caught global attention for their large scale, coherent organization, diverse groups of participants, peaceful and orderly nature, and ultimate success. In addition, Korea is known for its history of waves of popular protest over the last two hundred years. This lecture seeks to understand why, when, and how people rise up by focusing on two nineteenth-century popular movements—the Hong Kyŏng-nae Rebellion of 1812, and popular tax-resistance movements in 1862. It examines different theoretical approaches to explain popular movement in general, while also situating these two events within their particular historical and cultural contexts. By adopting a multidimensional approach that considers state-local relations, dynamic rural power relations, popular responses to social and economic changes, and cultural practices that united as well as divided rural communities, I strive to explicate the historical places of various Korean popular protests.

MITCHELL LERNER

April 1, 2019 – March 31, 2022

Mershon Center for National Security Studies
The Ohio State University
1501 Neil Avenue, Columbus, OH 43201
740-258-8348
Email: Lerner.26@osu.edu

Mitch Lerner currently has the following number of speaking engagement opportunities remaining in his term on the NEAC DSB:

- 3 engagements between April 1, 2019–March 31, 2020
- 3 engagements between April 1, 2020–March 31, 2021
- 3 engagements between April 1, 2021–March 31 2022

MITCH LERNER is Associate Professor of History and Director of the Institute for Korean Studies at The Ohio State University, where his scholarly focus is on Korean-American international relations and security policy. He has held the Mary Ball Washington Distinguished Fulbright Chair at University College-Dublin, and been a fellow at the Miller Center for Public Affairs at the University of Virginia. Currently, he is associate editor of the *Journal of American-East Asian Relations* and a senior advisor to the North Korea International Documentation Project at the Woodrow Wilson Center for Scholars. His first book, *The Pueblo Incident* (Kansas, 2004) won the John Lyman Book Award, and was nominated for the Pulitzer Prize. He has also published three edited collections on politics and international relations, and more than a dozen articles in journals such as *Diplomacy & Statecraft*; *the Journal of East Asian Affairs*; *Diplomatic History*; *the Seoul Journal of Korean Studies*; and *the Journal of Military History*. He has also published op-eds in media outlets such as the *New York Times*, the *Washington Post*, the *Korea Times*, the *Cleveland Plain Dealer*, the *Hill*, the *Diplomat*, the *National Interest*, and more. In 2005, he won the OSU Alumni Association Distinguished Teaching Award, the university's highest teaching honor, and in 2017 he won the Ohio Academy of History Distinguished Teaching Prize.

Presentations Offered by Professor Lerner:

(1) *Understanding North Korea*

Former Vice-President Walter Mondale once commented that “Anyone who claims to be an expert on North Korea is either a liar or a fool.” This talk aspires not to turn the audience members into experts but instead to provide them with an introductory-level overview of contemporary North Korea. Best suited for undergraduates and local community members, it delves into aspects of the nation’s recent history, politics, international relations, and society. Along the way, it addresses such topics as the division of the peninsula; the Kim family and the cult of personality; the influence of China on the DPRK; North Korean involvement in money laundering and counterfeiting efforts, the international weapons trade, drug production, and, of course, the current nuclear crisis, among other topics.

(2) *The Second Korean War*

January 1968 was perhaps the most dangerous month on the Korean Peninsula since the end of the Korean War. On January 23, North Korean forces attacked the American spy ship USS *Pueblo* while it operated in the East Sea, an event that left one American sailor dead and eighty-two others held captive in North Korean prison camps. Earlier that month, a group of 31 DPRK soldiers crossed the DMZ on a mission to assassinate ROK President Park Chung Hee that narrowly missed, and which culminated in a series of gun battles in and around Seoul. “Few people,” recalled one American general in the wake of the attempt, “realize how close we came to war.” Less dramatic but equally troubling signs of increased North Korean belligerency could be found well before these two events, however. In 1966, military incidents along the DMZ had caused just 42 American and South Korean casualties; the first nine months of 1967 saw the number rise to almost 300. “Never,” wrote the East German Ambassador to North Korea as that year drew to a close, “since the end of the Korean War, have there been so many and such severe incidents at the armistice line as in 1967.” This talk makes use of recently released materials from both the US and the former communist bloc nations to offer a detailed look into these crisis years from both sides of the Cold War divide, and to offer an explanation for DPRK belligerency that puts domestic imperatives within North Korea at the heart of the story.

(3) *The Korean War, the Civil Rights Movement, and the American Homefront*

This talk examines the legacy of the Korean War on American society. It considers a number of different topics, including the war’s role in convincing policymakers of the legitimacy of the concept of “limited war,” and its importance in convincing the American people to accept the militarization of their nation’s foreign policy and the necessity of fighting the Cold War in East Asia. The central focus, however, is the relationship between the Korean War and the African American civil rights movement, as this presentation suggests that the experiences of African American soldiers assigned to fight in Korea played a critical role in pushing the civil rights movement in a more confrontational direction. The audience will thus be introduced to the experiences of African American soldiers from the training camps in the deep South to the battlefields of the Korean Peninsula, to see how the exigencies of the Korean War brought American racism to the fore in ways that drove many African Americans to embrace a more militant and aggressive position, one usually associated with the Vietnam War.

JIN Y. PARK

April 1, 2019 – March 31, 2022

Professor, Department of Philosophy and Religion

Director, Asian Studies Program

American University

4400 Massachusetts Avenue NW

Washington DC, 20016

jypark@american.edu

Tel: (202)885-2919

<https://www.american.edu/cas/faculty/jypark.cfm>

<https://american.academia.edu/JinPark>

Jin Y. Park currently has the following number of speaking engagement opportunities remaining in her term on the NEAC DSB:

- 2 engagements between April 1, 2019 and March 31, 2020
- 2 engagements between April 1, 2020 and March 31, 2021
- 2 engagements between April 1, 2021 and March 31, 2022

JIN Y. PARK is Professor of Philosophy and Religion and Founding Director of Asian Studies Program at American University. Park specializes in Korean Buddhism (especially Zen/Sōn and Huayan/Hwaōm Buddhism), modern Korean philosophy, philosophy and gender, Buddhist ethics, and Buddhist-postmodern comparative philosophy. Park employs Buddhist tradition to engage with contemporary issues with a special focus on gender, justice, and ethics. Park's research on modern Korean Buddhist philosophy examines the dawn of philosophy in Korea and the East-West encounter in that context. Park currently serves as President of the Society for Asian and Comparative Philosophy (2018-2019) and President of the North American Korean Philosophy Association (2016-2019). Park also served on the Board of Directors at the American Academy of Religion. Park published numerous articles on Buddhist philosophy, Korean Buddhism, modern Korean philosophy, Buddhist-postmodern ethics, and gender and justice. Her books include *Women and Buddhist Philosophy: Engaging Zen Master Kim Iryōp* (2017); *Reflections of a Zen Buddhist Nun: Essays by Zen Master Kim Iryōp* (2014); *Makers of Modern Korean Buddhism* (2010); *Merleau-Ponty and Buddhism* (co-edited, 2009); *Buddhism and Postmodernity: Zen, Huayan, and the Possibility of Buddhist Postmodern Ethics* (2008), *Buddhisms and Deconstructions* (2006). Park received her BA at Yonsei University, MA at New York University and Ph. D. at the State University of New York at Stony Brook.

Presentations Offered by Professor Park:

(1) *Women and Buddhism: The Case of Kim Iryop*

Is women's experience of Buddhism different from their male counterparts? Can Buddhism give new directions for women's search for identity and the meaning of existence? Or, to put it broadly, why and how do women engage with Buddhism? These are some of major questions that I aim to address in this presentation. To this end, I will explore the life and thoughts of the twentieth-century Korean Zen Master, Kim Iryōp (1896-1971). A daughter of Christian parents, Iryōp was a first-generation Korean feminist and writer who became a Zen Buddhist nun. In a Confucian patriarchal Korean society in the early twentieth century, Iryōp actively engaged with women's movements, as a new woman, demanding changes in Korean society, publicly bringing up the sensitive issues of woman's sexuality and freedom. As she turns from a social activist to a religious thinker, Iryōp finds Buddhist teaching to be the foundation of woman's liberation. Looking closer, we find a multi-layered encounter between women and Buddhism in her life and writings. We will shed light on the meaning of autobiography, narrative identity,

writing as testimony, and meaning construction in our daily existence, as well as Iryōp's journey to find women's identity and freedom through Buddhist philosophy.

(2) State Violence and Korean Buddhist Social Engagement

Since the beginning of its tradition, Korean Buddhism has been collaborating with royal families and the state. Even in modern times, Buddhist engagement with the social, political, and historical reality of Korea remained unsatisfactory compared to other religions. The state violence against Buddhism during the 1980s opened the eyes of some Korean Buddhists and a new Buddhist social movement emerged. Known as *Minjung* Buddhism, the movement offers us a possibility for a form for Buddhist social engagement and also its limitations. This presentation examines the history, theory, and reality of Buddhist social engagement in Korea. Among the topics to which we pay special attention are the reality of state violence, the meaning of the "people" and the people's capacity to challenge state violence, and religion's role in that context.

(3) Repertoires of Practice: Religions in Korea

What is the role of religion in this secular world? What is its influence on the construction of Korean ideologies and also on the daily life of Korean people? Along with modernization, Korean society has raced to adopt Western ideas and lifestyles. Traditions were considered as things that needed to be removed in order for Korea to move forward to a modern advanced society. The religious and thought traditions of a society, however, do not disappear easily. Looking closely, we see that traditional ideas still have a strong influence on Korean people's ways of thinking and their daily lives. This presentation considers the actions of and reactions to major religious traditions in contemporary Korea. Topics to discuss in this context include: Confucianism and democracy, Buddhism and gender, the role of Shamanism in contemporary Korean society, and Christianity and religiosity in Korea.

(4) Philosophizing and Power: East-West Encounter in the Formation of Buddhist Philosophy in Modern Korea and Japan

Philosophy claims its goal is to search for truth. The history of philosophy, however, demonstrates that the search for truth is not free from the power structures of the time. The formation of modern philosophy in East Asia is no exception. The discipline "philosophy" came to East Asia along with the influx of the Western culture in the mid-19th century. In that milieu, Asian intellectuals struggled to find their identity, value their traditions, and at the same time adopt the newly introduced civilization of the West. In this presentation, I will consider how the East-West power imbalance at the beginning of the modern period is implicitly and explicitly embedded in the formation of modern Buddhist philosophy in East Asia.

Through a comparative study of the cases from the Korean thinker Paek Sōnguk (白性郁, 1897-1981) and the Japanese thinker, Inoue Enryō (井上円了, 1858-1919), this presentation considers questions including: What are the implications of this historical "beginning" of modern philosophy in the West's marginalization of Asian thought systems? How does this context of modernity influence the way philosophy has shaped itself in Asia? And what does the shaping of modern Buddhist philosophy tell us about the relationship between philosophizing, historical context, and the power dynamics of the time?

JANET POOLE

April 1 2017 – March 31 2020

Department of East Asian Studies
University of Toronto
130 St. George St, Room 14097
Toronto ON M5S 3H1
CANADA
Tel: 1-416-946-5105
Janet.poole@utoronto.ca

JANET POOLE is an Associate Professor in the Department of East Asian Studies at the University of Toronto. She received her B.A. degree from the School of Oriental and African Studies in London, her M.A. degree from the University of Hawai'i at Manoa, and her Ph.D. from Columbia University. Her research focuses on modernism in mid-20th century Korea, the relationship between aesthetics and formations of colonialism and postcolonial national division, theories of translation and the practice of literary translation. She is author of *When the Future Disappears: The Modernist Imagination in Late Colonial Korea* (Columbia University Press, 2014), winner of the 2015 Modernist Studies Association Book Prize. She is translator of the work of famed colonial-era modernist Yi T'aejun. *Eastern Sentiments* (Columbia University Press, paperback edition, 2013) is a collection of anecdotal essays published during the Pacific War by Yi. A selection of Yi's translated short stories, covering the course of his career in colonial Korea and the early Democratic People's Republic, will appear soon as *Before and After Liberation: Stories from Mid-century Korea*. She is currently working on several projects: an exploration of the remains of colonial history through a study of Japanese-style houses on the Korean peninsula; essays on the social life of early twentieth-century photography; and a study of North Korea's global modernism.

Presentations offered by Professor Poole:

(1): *Futures Interrupted: Going North and the History of Korean Modernism*

As first two separate zones of occupation and then opposing states emerged on the Korean peninsula in the wake of the collapse of the Japanese empire, many Koreans crossed the 38th parallel: some were refugees fleeing the new regimes, others were still trying to return home after the forced mobilizations of the Asia Pacific War, and still others were expressing through movement their dreams for the shape of the future. Artists and writers figured prominently among those who chose to go north, especially the famous figures involved in the vibrant modernist movements of the late colonial era. Going north meant their work was banned for decades in anti-communist South Korea, and their ultimate fates were often grim—including execution and exile during the mid-1950s consolidation of power by Kim Il Sung. Silenced by two national histories, the utopian impulse of Korean modernist art and literature tells much about the experience of Japanese colonialism and these artists' commitment to making a new art in a brave new world: postcolonial but also now part of the global Cold War. This talk follows the work and lives of some of Korea's most talented artists of the mid-twentieth century, illuminating the tale of global modernism that lies at the origins of North Korean literature.

(2) *Taking Possession of the Emperor's Language: Korean Writers during the Asia Pacific War*

In 1938 the Korean language was recategorized as an elective language in Korean schools. The change of status came as the occupying colonial power Japan moved onto a wartime footing in China. For writers who had made the Korean language the basis and medium for their art, the attack on that language hit particularly hard. By the early 1940s they were to lose almost any possibility to publish in Korean and faced the dilemma of writing in Japanese if they were to continue their writing careers. Their responses varied from seizing the opportunity for a wider audience, through reluctantly contributing a little, to

absolute silence. Postcolonial monolingual nationalism would enact a harsh judgement on those who chose to publish in the language of the colonizer. But is language really a choice and in what sense can it be said to belong to someone? This talk will examine the different politics of language use in late colonial Korea, asking whether it was possible to take possession of the imperial language without being possessed by the spirit of the Emperor?

(3) Made in Translation: The Many Languages of Modern Korean Literature

We are accustomed to hearing of what gets lost in translation, but this talk explores what is created. From new modern vernacular languages to colonial cultures, and from global English to ideas of what is *untranslatable*, the translated text has been peculiarly productive. The case of translation from and into the Korean language is no exception. Over the course of the twentieth century Korea's writers turned to translation as a mode to enrich their literary creations. In the face of the multiple languages of (post)colonialism, translation has often appeared at the least expected of moments: when laying claim to a vernacular tradition or attempting to "purify" the national language after Liberation. Such moments pose particular challenges when translating Korean literature into English, for how does one translate that which is already a translation? This talk takes examples drawn from my experience as a literary translator to think about translation's production of the historically new in the interstices of formations of colonialism and globalization.
