

# 3.11 Memorialization: 3.11 as Trauma, Ritual and Representation Public Memory, Art and History



This workshop asks how have we recorded, documented and, in more general terms, represented the events of March 11, 2011 - not only as personal, individual, and distinctive moments, but as collective, shared, public, and even national memories. In what ways do these recollections represent trauma and loss, solace and survival, if they are used in this manner at all? Where are they positioned as narratives of heroic struggle and where do they reveal more venal irresponsibility? What are the historical and political points of reference that are invoked to situate these narratives? What becomes obscured or unavailable, and does this help us forget, or just prevent us from remembering? What of 3.11 is selected, and what are the criteria of selectivity, the operationalization of mnemonics? And how has this shifted over the past two years? One mistaken impression is that memorialization only occurs long past the events in question. In fact, immediately, even within days, we saw attempts to commemorate, document, and sort out experience and value through materials means. This is a timely conference, far enough removed from the day of 3.11 to allow us to see how these practices have begun to form ,to identify the events,

issues and players as they have emerged and been managed by different groups, but close enough to allow us to see both the process of memory creation and deployment as it unfolds. In many ways, 3.11 has already escaped the grasp of personal memory, congealing as some form of public memory, although which "public" is not always clear. From this standpoint, two years removed, the shapes of 3.11 as history are becoming visible, even as the alternative or marginalized options are still recoverable.

**June 28, 2013: "Ethnographies of 3.11 Memorialization" panel**

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# Ethnographies of 3.11 Memorialization

**Friday June 28th (1:00pm-5:30pm)**  
**Sophia University, bldg. 10, room 301**

## **Discussants:**

**Marilyn Ivy** (Columbia) and **Ellen Schattschneider** (Brandeis)

This panel examines the closely embedded practices, objects and symbols directly linked to the lived experience of disaster. Through extended participant observation and interview fieldwork, the authors of this panel introduce and analyze the ways which local, community and regional institutions create, transform and attempt to manage practices and rituals of mourning and memory.

## **Panel One**

1. **Isao Hayashi**, National Museum of Ethnology  
Materializing Memories

2. **David H. Slater**, Sophia University  
Fixity and Circulation of Memory Objects: Family Photo Albums Lost in the Waves

3. **Shuhei Kimura**, University of Tsukuba  
Memorizing Our Disaster: A Note on Commemorative Objects of the Tsunami

## **Break**

## **Panel Two**

4. **Millie Creighton**, University of British Columbia and National Museum of Ethnology  
Personal, Local and National Narratives of Reflection, Recollection, and Representation Surrounding Tohoku, Japan's 3.11 Disaster

5. **Sébastien Penmellen Boret**, Tohoku University  
Memorials, Cemeteries and Social Reconstruction in Post-Tsunami Miyagi

## **Discussion** (Ends at 17:30)

We regret to have to cancel the presentation by Ryo Morimoto on Reanimation of Trauma/Miracle as a Hope due to schedule conflict.

# **Art of 3.11 Memorialization**

**Monday, July 1st (1:00pm-5:00pm)**  
**Sophia University, bldg. 10, room 301**

## **Discussants:**

**Noriko Murai** (Sophia) and Michio Hayashi (Sophia)

This panel examines the ways in which various mediums work to make some claim to “representing” the disaster. Self-consciously considered “art” in some way, these mediums make this claim by being removed from the immediate context of disaster. We ask how has disaster been captured and deployed in diverse contexts and examine the way in which 3.11 has been manufactured and re-represented to different aesthetic and political affects.

## **Panel One**

1. **Ellen Schattschneider**, Brandeis University

Between Worlds: Spirit Mediumship and Memories of War in the Wake of the Triple Disaster

2. **Asato Ikeda**, Smithsonian

Historicizing Ikeda Manabu’s Recent Art Responding to the 2011 Great East Japan Earthquake

## **Break**

## **Panel Two**

3. **Adrian Favell**, Sciences Po, Paris

Lieko Shiga’s Rasen Kaigan: Memorials to a Dying Village Before and After the Tsunami

4. **Marilyn Ivy**, Columbia University

Catastrophic Photography: Enigmas of the Image after 3.11

5. **Ryuji Miyamoto**, Kobe Design University

Showing 3.11 TSUNAMI 2011

## **Discussion** (Ends at 17:30)

This workshop is also supported by Toyota Foundation.

# Ethnographies of 3.11 Memorialization

*Personal, Local and National Narratives of Reflection, Recollection, and Representation Surrounding Tōhoku, Japan's 3.11 Disaster*

**Millie Creighton**, University of British Columbia, Canada and National Ethnological Museum, Japan

In this paper, I explore differences in representing and commemorating 3.11 by people and communities experiencing the disaster as Tōhoku's tragedy, and national narratives of it as Japan's disaster, including differential connotations of campaigns to "gambaru" (persevere). I explore personal, community or municipality responses in three hard hit areas: Sendai, Fukushima, and Ishinomaki. I examine spontaneous memorials in Ishinomaki created by paper wrapping buildings and space, resulting in 'graffiti zones' allowing people to express their thoughts and feelings. I will also look at the 'Fukushima Project' and 'Fukushima Folk Jamboree,' organized by Fukushima residents, calling for Fukushima dwellers to determine Fukushima's future after the nuclear meltdown. Finally, I discuss the Sendai "Wasuren!" (Don't Forget!) center to document memories of the disaster's survivors, based on the assertion that unless what happened is conveyed by those in the place that experienced its reality, it cannot be conveyed. I compare the significance of this center with national narratives seeming to reflect something else, and the merging of reconstruction or 're-building Japan' with narratives of 'returning Japan' to a former prominence (prior to the disaster). As part of this I also address the national "tokubetsu zei" (special tax) imposed from January 2013, stated as for Tōhoku reconstruction, with reports of the funds first usages.

**Millie Creighton** is an anthropologist and Japan specialist based in the Department of Anthropology at the University of British Columbia (UBC). She was one of the founders of the Centre for Japanese Research at UBC and continues to serve as a Director on its Executive Management Board, along with that of the Centre for Korean Research. She has done extensive research in Japan on department stores, consumerism, tourism, popular culture, gender, minorities, work and leisure, place, nostalgia, identity, and performance forms, along with work on social marginality of people and places. She was awarded the Canon Prize for her analysis of contemporary Japanese identity and nostalgia as reflected through department store retailing and other forms of consumerism. She is currently involved in both a collective research project and an individual one looking at the 3.11 disaster, its aftermath, and reconstruction policy initiatives in relationship to issues of diversity.



## Fixity and Circulation of Memory Objects: Family Photo Albums Lost in the Waves

**David H. Slater**, Sophia University

The tsunami crisis of Northern Japan was probably the most minutely documented disaster in history. But some images were also lost, including the hundreds of thousands of family photo albums that were washed away by the tsunami. Almost immediately, photo collection and restoration projects emerged all over Japan. This talk addresses the various issues that have been raised therein, including the anxiety, ambivalence and obligation that surround the uncontrolled circulation and handling of other people's photos; the pictures' role in the formulation of loss, creation of hope and discharge of duty; and more speculatively, the interpretive challenges these pictures pose to representing a rural and family imaginary now very much gone.

**David H. Slater** is the director of the Institute of Comparative Culture and associate professor of cultural anthropology and Japanese studies at Sophia University. His research has been on capitalism, youth culture and urban space. After March 2011, his publications include "HOT SPOTS: 3.11 POLITICS IN DISASTER JAPAN," as a special issue of Cultural Anthropology and 東日本大震災の人類学: 津波、原発事故と被災者たちの「その後」(Jinbunshoin), co-edited with Tom Gill and Brigitte Steger. He is currently working on a book project entitled Unstable Work and Alternative Politics in Precarious Times and directing the "Tohoku Voices" project, a collecting video oral narratives from the affected areas.

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## Memorizing Our Disaster: A Note on Commemorative Objects of the Tsunami

**Kimura Shuhei**, University of Tsukuba

Two years after 3.11 disaster, two commemorative objects were separately placed in a small town in Iwate. The larger item is a sundial-shaped stone, resting in front of a train station as a symbol for the disaster. This monument is open to the public, offering an explicit message seen in a passage inscribed on it. Simultaneously, however, this stone binds local actions and connections to its place. The other is a set of wooden stakes, raised silently near a set of local houses. Although the message they convey is minimum, the stakes are embedded in the landscape and programmed to cause local actions. Following the contrasting processes which brought these items into shape, I will examine in what sense each of the commemorations make the disaster a "social" memory. Based on my observation, I will attempt to elucidate how, what, and whose memory is put into them. My hope of this presentation is to provide a critical viewpoint to the sudden rise of "aakaivu" (archive) related with natural disaster in Japan.

**Shuhei Kimura** is assistant professor of cultural anthropology at the University of Tsukuba. He obtained a Ph.D. degree from the Department of Anthropology, the University of Tokyo in 2008. His research interests include temporalities of disaster, anthropology on/for public, and infrastructures related with environmental risk. Based on his dissertation research on disaster preparedness in Turkey, he published a monograph Public Anthropology of Earthquake in 2013 (Sekaishissha). He is currently conducting research on post-tsunami reconstruction in Iwate. Among his publications are 'Lessons from the Great East Japan Earthquake' in Asian Anthropology 11, 2012 and 'Reorganization of Social Orders after the Tsunami' in Bun-kajunruigaku: Japanese Journal of Cultural Anthropology 78(1), 2013.

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## Memorials, Cemeteries and Social Reconstruction in Post-Tsunami Miyagi

**Sébastien Penmellen Boret**, Tōhoku University, Japan

This paper investigates how the Memorialization of the dead might form a basis for the social recovery of communities devastated by the 3.11 disasters. In order to deal with the trauma and loss from the disaster, communities in Tōhoku have developed various modes of memorialising the event and its victims through

tangible (memorial monuments) and intangible (ceremonies) acts of remembrance. In order to begin to understand these processes, this paper presents ethnographic research carried out on annual commemorative rituals and the edification of public memorial monuments for the dead in the cities of Higashimatsushima (Nobiru) and Natori (Yuriage), Miyagi. In particular, this discussion compares the Memorialization practices led by a Buddhist temple, a city office and an association of mourners. Drawing on this examination, this paper concludes with a tentative statement about the politics surrounding the commemorations of the dead where communal, religious and governmental organizations intersect.

**Sébastien Penmellen** Boret holds an M.Phil. in Social Anthropology from the University of Oxford and a PhD in Anthropology from Oxford Brookes University. He is currently a JSPS post-doctoral fellow at Tōhoku University where he leads a project on the politics of memorialization in the reconstruction of post-Tsunami Japan in which he examines the concepts and roles of memory, religion and the state. Boret is the author of *Japanese Tree Burial: Kinship, Ecology and Death* (Routledge 2013). Boret has taught at Oxford Brookes University, Rigas Stradina University (Latvia) and the University of Oxford.

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## Materializing Memories

**Isao Hayashi**, National Museum of Ethnology

**Isao Hayashi** is associate professor of anthropology at the Research Center for Cultural Studies, National Museum of Ethnology, Osaka. His research has focused on natural disaster management and dreams in the Bedamuni, Sissano, and Strickland-Bosavi areas of Papua New Guinea. He received his MA in anthropology from Rikkyo University.

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## Discussants

**Marilyn Ivy** is professor of anthropology at Columbia University. She is the author of a number of works concerned with modernity in Japan and the question of culture. Her book *Discourses of the Vanishing: Modernity, Phantasm, Japan* won the Hiromi Arisawa Memorial Award in 1996. She has published essays on Japanese folklorism, neonationalism and criminality, contemporary art and youth, photography and marginality, and theories of mass culture. She is currently working on a book about aesthetics and politics in the post-3.11 present.

**Ellen Schattschneider** is a sociocultural anthropologist specializing in psychoanalytic, phenomenological and practice approaches to culture. She has strong ethnographic interests in East Asia, especially Japan. She received undergraduate training in philosophy, psychology and anthropology at Sarah Lawrence College, and graduate training in anthropology at the University of Chicago. Her principal ethnographic work has been conducted in the Tsugaru region of northern Tōhoku, in southern Kyushu, in Okinawa, and in Micronesia. Dr. Schattschneider's academic writings give particular attention to ritual performance, gender and embodiment, spirit mediumship, sacred landscapes, visibility and the power of images, popular religious experience and comparative capitalist cultures.

# Art of 3.11

## Memorialization

**Monday, July 1st (1pm-5pm)**  
**Sophia University, bldg. 10, room 301**

***Between Worlds: Spirit Mediumship and Memories of War in the Wake of the Triple Disaster***  
**Ellen Schattschneider** (Anthropology, Brandeis University)

My paper explores the many ways in which spirit mediumship and related memorialization complexes in Tōhoku, many of them deeply influenced by Japan's wartime experience, have been mobilised in the wake of the triple disaster, as individuals and communities seek to come to terms with diverse legacies of mass loss and provide measures of solace to the spirits of the dead. I discuss the work of an Aomori playwright and director, whose plays have contemplated the nuclearization of the region. In one work he imagines a local high school baseball team, coached by an elderly "itako" spirit medium, who helps the living team members embody the wounded souls of another baseball team, lost in the tsunami, as well as a famous pre-war baseball pitcher who perished as a soldier in World War II. To what extent, more broadly, are ritual practices and aesthetics grounded in the history of the Asia-Pacific War being appropriated and refashioned in the shadow of 3.11?

**Ellen Schattschneider** is a sociocultural anthropologist specializing in psychoanalytic, phenomenological and practice approaches to culture. She has strong ethnographic interests in East Asia, especially Japan. She received undergraduate training in philosophy, psychology and anthropology at Sarah Lawrence College, and graduate training in anthropology at the University of Chicago. Her principal ethnographic work has been conducted in the Tsugaru region of northern Tōhoku, in southern Kyushu, in Okinawa, and in Micronesia. Dr. Schattschneider's academic writings give particular attention to ritual performance, gender and embodiment, spirit mediumship, sacred landscapes, visibility and the power of images, popular religious experience and comparative capitalist cultures.

### **Historicizing Ikeda Manabu's Recent Art Responding to the 2011 Great East Japan Earthquake**

**Ikeda Asato** (Art History, Smithsonian)

In January 2013, Ikeda Manabu released his latest work titled *Meltdown* at the West Vancouver Museum in Canada. By applying acrylic ink on paper with pen, the artist drew an incredible image



that, with its concise, blunt, and even shocking title, unquestionably refers to the meltdown of three nuclear power plants at Fukushima Daiichi in Northeastern Japan after the earthquake and tsunami in 2011. Ikeda Manabu's art adds a new chapter to the long history of nuclear art in Japan, which started with depictions of atomic bomb victims in Hiroshima and Nagasaki. The question is, what kind of chapter will that be? What does Ikeda's art mean to the larger discourse of contemporary society and art? In this presentation, I will first introduce Ikeda, the foremost Japanese contemporary artist, and discuss his work *Meltdown* in the context of the 2011 earthquake, tsunami, and nuclear crisis and Japan's previous nuclear catastrophe of Hiroshima and its art. I will ultimately consider the recent social and artistic trends that his art is reflecting.

Asato Ikeda earned her PhD from the University of British Columbia and co-edited, with Ming Tiampo and Aya Louisa McDonald, *Art and War in Japan and its Empire: 1931-1960* (Brill, 2012). As the 2012-2013 Anne van Biema fellow at the Freer | Sackler Galleries of the Smithsonian Institution, she is currently working on a monograph tentatively titled *Soldiers and Cherry Blossoms: Japanese Art, Fascism, and World War II*. She has been hired as an assistant professor at Fordham University from the fall 2013.

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## **Lieko Shiga's *Rasen Kaigan: Memorials to a Dying Village Before and After the Tsunami*** **Adrian Favell**, Sciences Po, Paris

Without doubt, the young photographer Lieko Shiga's work *Rasen Kaigan* "Spiral Coast", which was seen in installments at Sendai in 2013 and at NACT, Tokyo this year, will go down as one of the most powerful artistic memorials to the 3.11 disaster. In the midst of a deep four year long ethnographic project living and working as a photographer in a small isolated "genkai shuuraku" (declining village) called Kitakama between Sendai airport and the coast, Shiga was caught up as a resident of the location when it was washed away by the tsunami. The subsequent exhibition involved a lecture series about her experience in the village and her efforts to help salvage photographic memories of the lives of the residents, and included participation from many survivors. The final work showed roughly two hundred large-scale eerie, occult images reflecting imagined stories with the peculiar "psychogeography" of the now disappeared village and its very old population, and was arranged like a spiralling graveyard of easels and photoboards in the huge open glass space of Toyo Ito's Sendai Mediatheque. Yet the final work shown, while very much in line with the themes and style of Shiga's previous series *Canary*, in fact only obliquely referenced the disaster. She herself has been keen to downplay the connection, clear that there is a danger that the headline story of the disaster overwhelms her broader artistic intentions and contribution. In fact, the only direct memorial part of the exhibition was the straight photo documentary magazine she also produced of events and personalities that she had taken in the three years before March 2011. My discussion will foreground the ambiguity of artistic intentions in the face of the natural disaster, which parallels the similar problem of reducing artistic intent and aesthetic imagination to the obvious "sociological" themes at stake (such as ageing Japan, social polarisation, and post-industrial landscapes).

Adrian Favell is Professor of Sociology at Sciences Po, Paris. His research covers international migration and mobilities, global cities and transnational culture in Europe, North America and Asia. A Japan Foundation/SSRC Abe Fellow in 2006-7, he recently published *Before and After Superflat: A Short History of Japanese Contemporary Art 1990-2011* (Blue Kingfisher/DAP 2012). He also writes a blog for the Japanese online art magazine ART-iT, and has published reviews and feature articles in *Art Forum*, *Art in America* and *Bijutsu Techo*. [www.adrianfavell.com](http://www.adrianfavell.com)



## Catastrophic Photography: Enigmas of the Image after 3.11

**Marilyn Ivy** (Anthropology, Columbia University)

There is nothing more predictable than the visual drive to document the aftermath of a disaster. Indeed, in the hyperdigital age, documents (if, indeed, that word is still the proper one) of disaster are multifarious, instant, and massively circulated. Contemporary technologies of reproduction of course wildly exceed the historical capacities of the still camera. Yet (still), still photography continues to endure, not least as professional “art” photography, remaining as a type of aesthetic reserve within the ceaseless innovations of aesthetic technologies (and that is not to say that digitalization has not transformed much photographic practice). Thinking through the photography of catastrophe (and the catastrophe of photography: the catastrophe that it constituted, at its inception, for the given nature of the visible world), I intend to look closely at a range of photographers and their photographs in the aftermath of 3.11. What do photographs of catastrophe disclose? What, if anything, is different about this catastrophe, or are we authorized to think generically about catastrophe (if that is the word), in general? What was, is, the labor of photography in the wake of the deluge, this deluge (and its atomic afterdeaths?). I will draw on the photographic works of Miyoshi Kôzô, Hatakeyama Naoya, and Shiga Lieko (among others), in an effort to think again the relationship of catastrophe and Japanese photography now.

Marilyn Ivy is professor of anthropology at Columbia University. She is the author of a number of works concerned with modernity in Japan and the question of culture. Her book *Discourses of the Vanishing: Modernity, Phantasm, Japan* won the Hiromi Arisawa Memorial Award in 1996. She has published essays on Japanese folklorism, neonationalism and criminality, contemporary art and youth, photography and marginality, and theories of mass culture. She is currently working on a book about aesthetics and politics in the post-3.11 present.

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### 3.11 TSUNAMI 2011

**Ryuji Miyamoto** (Kobe Design University)

3.11 TSUNAMI 2011 is a series of video productions using raw video recordings of the tsunami attacks on March 11th, 2011, taken by Mr. Hashime Seto, Ms. Moriko Ikeda and Mr. Kenzaburo Kobayashi, who live in the neighboring villages in Kamaishi City, Iwate Prefecture. As an addition to these raw footages, Ryuji Miyamoto interviewed those who took the recordings, and asked them about the situation at the time and also about their everyday lives prior to and after that catastrophic day. The series thus includes three similarly structured 30-minute videos, all of which consist simply of 1) the unedited footage of the tsunami attack and 2) the interview of the survivor who took it.

This “minimalist” approach that Miyamoto took in the series is provocatively different from the approach he took at the time of the Great Hanshin-Awaji Earthquake in 1995. The series rests on the border between art and documentary, therefore inevitably raises fundamental questions regarding to the photographer’s relationship to the disaster and its victims, and induces wider implications with the ethics of representation.

Ryuji Miyamoto was born in Tokyo in 1947. He graduated from Tama Art University (Graphic Design) in 1973 and began his career as a photographer while working as a staff editor at *Jutaku Kenchiku* (Residential Architecture) magazine. Many of his early photographs are of ruins of modern architecture, which can be seen in his *Architectural Apocalypse* (1988) and in *Kowloon Walled City* (1997). In 1989, he received the prestigious Ihei Kimura Prize, and then traveled to New York in 1991 as an artist in residence on a grant from the Asian Cultural Council.

In the early 1990s, he turned his eyes to the homeless in cities such as Tokyo, London and Paris, and photographed numerous cardboard houses. These works were later published as *Cardboard Houses* in 2003. Later, in the mid-1990s, Miyamoto photographed the city of Kobe after the Great Hanshin Earthquake in

January 1995. This series of works, titled “KOBE 1995 After the Earthquake,” led him to receive, together with two collaborator-architects Osamu Ishiyama and Yoshiaki Miyamoto, the Leone d’oro for the Best National Pavilion in 1996 at the 6th International Architecture Exhibition at the Venice Biennale. He also started experimenting with life-size pinhole cameras around 2000, which are structurally similar to the cardboard houses.

After the Great Eastern Japan Earthquake, which struck Japan in March 2011, Miyamoto did not take the same approach as he had done with his photographs of Kobe city. Instead, he produced video pieces in collaboration with the local people in the villages of the Tohoku area that were heavily damaged by Tsunami.

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## Discussants

**Michio Hayashi** is professor of art history at Sophia University, where he also serves as the dean of the Faculty of Liberal Arts. He recently co-edited (with Doryung Chan, Fumihiko Sumitomo, and Kenji Kajiya) the book *From Postwar to Postmodern, Art in Japan 1945-1989: Primary Documents* (Duke UP, 2012), and published the essay “Tracing the Graphic in Postwar Japanese Art” in *Tokyo 1955-1970: A New Avant-Garde* (MoMA, 2012). He received his MA and PhD in art history from Columbia University.

**Noriko Murai** is assistant professor of modern Japanese art history and visual culture at Sophia University. She received her Ph.D. from Harvard University. She is the co-author of *Journeys East: Isabella Stewart Gardner and Asia*, with Alan Chong et al. (2009), and co-editor of *Beyond Tenshin: Okakura Kakuzō’s Multiple Legacies*, with Yukio Lippit (Vol. 24 of *Review of Japanese Culture and Society*, 2012). She contributed the essay “But Is It Not in Fact Leaking a Little?” in *Tsunami: Japan’s Post-Fukushima Future* (ebook published by Foreign Policy, 2011), edited by Jeff Kingston; proceeds of this book go to the

