Welcome to the second May edition of the CJS e-newsletter. Building on last week’s positive reports of low infection rates in Japan, this week we see regional governors clash with Abe’s government over how to end the lockdown and inventive ways businesses are adapting to the restrictions imposed by COVID-19. We have a brand new article from Nadine Willems on the continuing lockdown in Tokyo compared with Taiwan and a special guest article from University of Sheffield’s Carolin Becke on the kimono industry’s response to lockdown. Our Piece of Japan segment is also bursting at the seams this week with vibrant cultural artefacts on the theme of visual arts. You can find a message from CJS Director Professor Simon Kaner on the Sainsbury Institute for the Study of Japanese Arts and Cultures website and hear more from our SISJAC colleagues on their monthly e-bulletin. We hope you enjoy reading and as ever look forward to hearing from you on what you would like to see in future issues.

Written by Oliver Moxham, CJS Project Coordinator and editor

Editor’s note: Japanese names are given in the Japanese form of family name first i.e. Matsumoto Mariko

More hopeful news from Japan this week as the infection rates continue to decline with a week straight of daily new cases reported under 50 in Tokyo and 69 straight days of no cases in Hyōgo prefecture [JP]. This has led to the government announcing today that it will be lifting the lockdown in all but 8 of the nation’s 47 prefectures, preceeded by the reopening of some schools, perhaps in connection with concerns from parents that school closures could be fuelling internet and
gaming addictions. Reopening businesses is proving more of a fine balancing act, however, with Osaka governor Yoshimura Hirofume once again in the limelight after introducing his own regional plan citing lack of guidance from Tokyo. There have also been questions raised about lack of testing after requests made by research institutes to test corpses of victims have been rejected by authorities, reflecting a larger dissatisfaction of how the pandemic has been handled with 57% of Japanese unhappy with the response.

Businesses seem to be adapting to the current restrictions with inventive initiatives including a drive-thru flower service for Mother’s Day and a Kyoto chocolatier’s offer for patrons to buy gifts of chocolate for medical workers. The Tokyo Weekender has also listed a range of art museums and galleries in Japan which have virtually opened their doors for all to see their exhibits. Somewhat sad news from the culture sector however, as two titans of manga and anime Sazae-san, the world’s longest-running TV cartoon, and Golgo 13, which has run for 51 years, have both seen their first hiatus in production due to the virus. To end on a high note, a whiskered Chief Priest has made his online debut from Nyan-Nyan-ji, or ‘Meow-Meow Temple’, confirming once and for all that Kyoto has a temple for just about everything and everyone.

Written by Oliver Moxham, CJS Project Coordinator and editor

Sources can be found in the ‘News from Japan’ section

Tokyo Days – Report by Nadine Willems

TOKYO CONFINEMENT BLUES

In the course of the past few days, summer has swept spring away. And just as the heat and humidity are descending on the city, confinement fatigue is seeping into my head. Not that Tokyo feels like a prison. As confinement goes, it is pretty relaxed. But after almost seven weeks of slow life, the passing of time has acquired a bluesy tinge. How, I ask myself increasingly often, is the rest of the family doing? I am certainly not the only one for whom lockdown, mild as it is here, means a prolonged separation from close relatives. Still, it so happens that in my case we are split into four different countries. I have therefore been wondering how everyone’s lockdown compares to mine.

The number of infections in Japan has fallen markedly in the past week. There is even talk in official circles of returning to an approximate version of normal life before the end of May, which was the original cut-off date for an end to the state of emergency. I learn, however, that one cluster has emerged a few blocks away from my place, in a care home for the elderly. Japan is ageing fast and 28% of its population is now over 65 years old, with above 6% of seniors quartered in hospitals or other care facilities. Like everywhere else, the virus has disproportionately affected nursing care residents, although far from levels seen in Europe or the US. Belgium, where my mother lives, is amongst the worst affected, with over half of fatalities recorded in nursing homes. Thankfully, although nearing 90, my mother still lives in her own apartment, house-bound, helped on a daily basis by outside carers. From my Tokyo window, I see Tanno-san, my 95-year old neighbour who valiantly and mask-lessly takes a constitutional walk in the street. Like my mother, she experienced the privations of the Second World War. These are two strong women quietly resisting the pandemic.
It is lucky of course that a family like ours remains connected via technology, which makes comparing notes a relatively simple affair. So, I get regular updates from Taipei, where one of my sons works. Clearly, he is the luckiest one amongst us. Taiwan acted quickly in January after a first report of infection, and has recorded a total of seven fatalities so far. It has managed to avoid a lockdown, retaining many – although not all – features of normal life. Masks are now compulsory on all public transport and many workplaces. There are travel restrictions, which forced my son to cancel his planned visit to Japan. But as he says, people go to work, and pubs and restaurants are open. “The only difference,” he adds, “is that now I am more grateful for simple pleasures such as going out for a few beers, or playing some football in the park.” Indeed, seen from here, Taiwan appears like a miracle. It is located a stone-throw away from China, was notoriously excluded from the WHO discussions, and yet warded off the threat of the virus with what seems like minor damage. Past experience with the 2003 SARS and 2012 MERS virus outbreaks guided the government’s response, but also early knowledge of the Wuhan problem acquired by Taiwanese with close connections to China. If only Japan had taken heed of the Taiwanese “model”.

The afternoon is drawing to an end. Humid air fills the living room, but I am now getting ready for the daily calls and messaging from London, where the three other members of the family wait patiently for the end of the lockdown. I am being reminded that there is no miracle over there. Stepping outside the flat – what used to be so ordinary – is now subject to restrictions and controls. One of my children reports that some pedestrians wave sticks at passers-by in order to ensure proper social distancing. I reflect that the Japanese, who are so often portrayed in the foreign press as a nation of conformists and unquestioning followers of authority, seem less concerned. I walked to a temple complex of the Tendai sect on Sunday, where a sign clearly urged people to “stay home, pray home”. Yet, it did not deter dozens of visitors from exploring the extended grounds and bowing at the altar. Official guidelines may be followed, but only up to a point. Bluesy days in Tokyo, and the world has turned upside down.

Written by Nadine Willems, Lecturer of Japanese History at UEA.
All photos taken by the author.
This week we have a special contribution from reader Carolin Becke on how the kimono community has responded to the Covid-19 crisis. Below is a digest of Carolin’s article written for a website initiated by UCL’s Center for Anthropology which aims to document various experiences of COVID-19. You can find her full article here.

Dressing in kimono at home: Creative responses from kimono lovers to physical distancing measures

Both within and outside of the country, kimono has long been regarded as Japan’s national and traditional costume with its own etiquette and customs. Diverse ways of approaching and appropriating the garment have been applied by different parts of the population however, with kimono being regarded as a fashionable, rather than ‘traditional’ garment at many different points throughout history. It was rather in a post-war context that an idea of ‘the kimono’ and ‘one way of wearing’ has been strengthened, with kimono dressing schools and conservatively-minded authors being the main drivers behind this movement. The now associated abundance of strict rules and regulations ended up alienating the majority of the Japanese population from kimono.

In the last decades, kimono has seen a bit of a revival however, with individuals picking up kimono more due to fashionable than traditional reasons, aiming to express their identity and taste through the playful combination of items and accessories to create personalised kimono ensembles. This new generation of kimono lovers are people of all genders and ages who are getting together with their friends and / or in special dressing groups to enjoy wearing kimono in a communal setting. Due to physical distancing restrictions being put on the Japanese population, these ventures are naturally now also being restricted. Some inspiring and creative ways of coping with the ’new normal’ have come out of the community however.

Thinking of a fun activity for people to enjoy at home, the owner of kimono vintage shop kimono tento Youka Izumi, who runs the shop with her husband, came up with the idea of creating a dressing challenge for which people have to respond to a set theme through their kimono ensemble. The first theme was
season-appropriate set as ‘Strawberry Picking in Kimono’, with participated being encouraged to use the hashtag #tento 妄想着物コーデチャレンジ (‘tento’s fantasy kimono coordination challenge’) to share their responses. The winner would receive a re-posting on all of kimono tento’s social media outlets.

Many followers took part in the challenge, showing off their strawberry-themed kimono outfits on social media. Instagram user utchan264 for example mentioned that she had never been strawberry picking, but is currently pushing herself to ‘find fun things to do on a daily basis’, creating a themed obi tie for the challenge. Along the same lines, KaEri wrote in her post that she enjoyed pushing herself thinking of an outfit for an activity which she would normally not participate in. Sakko.35 on the other hand shared her slightly different take on the theme of the challenge, combining a leopard-print kimono with a strawberry-coloured red bag, shoes and accessories to create a uniquely personalised outfit.

On the left, utchan264’s obi tie and on the right, KaEri’s outfit created for temto kimono’s challenge
Certificated kimono teacher Otani Ryoko who normally offers kimono dressing lessons in the comfort of her own home disclosed that she created a group on popular messaging mobile application LINE to stay in touch with her students. Otani has created similar ‘homework’ challenges for the learners to stay active and studying, motivating them to practice certain skills such as obi tying and putting together full kimono outfits at home.

It is interesting to notice how the practice of dressing and wearing kimono can create positive and affirming notions which support individuals to cope better with the current circumstances of a life affected by the Covid-19 pandemic. ‘Hands-on’ and practical activities seem to help to shift the mind’s attention away from troublesome thoughts and feelings potentially created by worrisome news reports towards a more pleasant and peaceful mindset which is able to cope with the challenging circumstances in a more skillful way. It consequently seems like now might be the time to get a kimono and start practicing ...

Author: Carolin is a fourth-year PhD candidate at the School of East Asian Studies, University of Sheffield currently writing up her dissertation on contemporary kimono culture in Japan. She blogs about kimono, fashion and textiles at https://carolinbecke1.wordpress.com/.
**Editor’s note:** English e-books and Japanese e-books on Amazon can largely only be purchased on amazon.co.uk and amazon.co.jp respectively, meaning that **English and Japanese e-books cannot be purchased on one account.** You can read in both languages on your computer, but it is necessary to have two accounts. Furthermore, if you wish to read on a Kindle you must log in with either an English or Japanese account. Switching accounts on a Kindle will delete any content already stored on the device, so choose wisely!

**Film**

*Recommendations by Rayna Denison, Senior Lecturer in Japanese Film at UEA*

*The Life of Oharu/Saikaku Ichidai no Onna* (1952) by Mizoguchi Kenji

西鶴一代女 作者：溝口健二

In this tragic tale we see the fall of one woman - Oharu - from the heights of Japanese courtly society through to street prostitution in Mizoguchi Kenji’s masterpiece. Mizoguchi surrounds and associates Oharu with traditional Japanese arts and culture at every moment of her decline - from bunraku puppet shows, to traditional dance, the crafting of paper fans and actress Kinuyo Tanaka's heartbreaking performance of everything from songs to sutras.

Available in [Japanese with subtitles](https://www.amazon.co.jp/) on Amazon.

*Sakuran* (2006) directed by Ninagawa Mika

さくらん 作者：蜷川実花

*Sakuran* is adapted from Anno Moyoco’s manga by famed female photographer, Ninagawa Mika. Ninagawa brings her "poisonous but sweet" photography style of deeply saturated, clashing colours and traditional Japanese motifs like cherry blossom and gold fish to a film about Japan’s *oiran* and courtesans. Contemporary music, outlandish, stylised visuals and a focus on the extremes of love make *Sakuran* compelling visual art.

Available in [Japanese with subtitles](https://www.amazon.co.jp/) on DVD.

The manga is available in [English and Japanese e-books](https://www.amazon.co.jp/).

*Tekkonkinkreet* (2006) directed by Michael Arias

鉄コン筋クリート

This story of two orphaned child gangsters living in Treasure Town and battling the yakuza for control of their city provides a setting for a wildly visually original animated feature film. As well as mixing CG animation with traditional 2-dimensional animation, *Tekkonkinkreet* also commingles nostalgia for the Showa period of the 1950s-70s complete with its pop culture and genres. The characters' internal worlds also shift and change the film's visual style. *Tekkonkinkreet* is a remarkable document about shifting animation technologies and their ability to produce detailed and abstracted worlds by turns.

Available in Japanese, English and German on [DVD](https://www.amazon.co.jp/).
Recommendations by CJS Director Professor Simon Kaner

There are some great (and not so great, but intriguing) movies about some of the big names in Japanese visual arts. Many of you will have seen the excellent *Hokusai: beyond the Great Wave* exhibition at the British Museum in 2017, curated by Tim Clark. *HOKUSAI*, originally due out at the end of this month but now delayed to 2021 looks promising, directed by Hashimoto Hajime, with depictions of Hokusai both young and old. Hokusai’s relationship with his artist daughter Ōi gets the anime treatment (appropriate for the inventor of manga?) in Hara Keiichi’s 2015 *Miss Hokusai*.

Those with a more classical bent might enjoy one of the original masters of Japanese cinema, Mizoguchi Kenji’s 1946 take on *Utamaro and his Five Women*, even more remarkable for being released just a year after the end of the Second World War. The war paintings of Foujita ‘Leonard’ Tsuguharu were only exhibited for the first time overseas in 2018 as part of the Japonisms 2018 festival in Paris – for an interesting portrayal of ‘the most important Japanese artist working in the west in the 20th century’ check out Oguri Kōhei’s 2017 *Foujita*, with Joe Odagiri in the lead. An altogether different style is at work in Suzuki Seijun’s *Yumeji* (1991), the final instalment of a trilogy of films on Taisho Japan, with Sawada Kenji playing the eponymous artist – somewhat reminiscent of Ken Russell’s approach to biopics of artists and composers. For something to read between screenings, my choice is Kazuo Ishiguro’s 1986 ‘Artist of the Floating World’ which details artist Ono Masuji’s relationship with his wartime past. I recall when Ishiguro visited Norwich as one of UEA’s 50th Anniversary Fellows (prior to his being awarded the Nobel Prize) asking him about the relationship between this book and his ‘The Remains of the Day’ (1989), which was itself of course turned into a 1993 Merchant-Ivory movie starring Anthony Hopkins and Emma Thompson. Plenty to keep us going for week 8 of the Covid Lockdown.

Manga

Recommendations by Rayna Denison

*Professor Munakata’s British Museum Adventure* (2011) Yukinobu Hoshino

A standalone adventure from a series about art, archeology and mystery, this edition was produced in association with the British Museum, and even features a character based on SISJAC’s own Nicole Coolidge Rousmaniere! One of the delightful things about this manga is the beautifully detailed reproductions of real artwork from the British Museum.
Modern Japanese literature, like all modern global literatures, is a lived discourse which connects to, generates, and is enmeshed within a vast cultural matrix of visual arts. Indeed, certainly in terms of how we experience it, literature often seems to hold very little distinction from the visual arts. Words on a page can create vivid images in our minds which may affect us physically and emotionally. Many writers of modern and contemporary Japanese literature expose this thin, or rather, illusory, division between literature and the arts through their writing. The modernist movement of the 1910s through to the 1930s provides us with many such instances. Kajii Motojiru’s ‘Remon’ (‘Lemon’, translated by Stephen Dodd in The Youth of Things) is particularly notable in its evocation of ‘visual arts’ through literature. The protagonist claims he is suffering from a ‘sinister lump … pressing on to his heart’ (Dodd, 143) and is drifting around Kyoto in order to relieve himself of this malaise. He passes the greengrocers on Teramachi Street and discovers that they are selling some beautiful lemons that day. He writes: ‘I loved everything about those lemons; their pure and simple color, like lemon-yellow pigment squeezed from a tube and hardened into form, and their stumpy spindle shape.’ (146) He buys one and, as it appears to make the sinister lump abate somewhat, he walks around with it. Finally, he enters the bookshop Maruzen, which, because of his ‘back-scorching debts’, he had recently been avoiding. (143) Once there, he visits the art section, piles up books of illustrations into a huge tower, places the lemon on top and decides to ‘leave it there and go out as if nothing had happened.’ (148) The story concludes:

Out on the street, the ticklish feeling brought a smile to my face. How delightful if I were a mysterious villain who had planted a terrifying bomb, gleaming a golden yellow, on the shelves of Maruzen, and in ten minutes an enormous explosion ripped through Maruzen, its center bursting from the fine art shelves! (148)

Other notable examples of modernist literature which evoke the visual arts in particular are Tanizaki Jun-ichiro’s ‘Shisei’ (‘The Tattooer’, translated by Howard Hibbert), Okamoto Kanoko’s Kingyō Ryōran (A Riot of Goldfish, translated by Keith J Vincent), and Akutagawa Ryūnosuke’s (‘Hell Screen’ translated by Jay Rubin).
**Recommendations by the National Institute of Japanese Literature**

Director-general Robert Campbell of the NIJL (国文研) has announced that they will be releasing many of their premodern texts on infectious diseases in response to the pandemic. These will be available for free on their homepage at www.nijl.ac.jp with regular updates on the latest texts to be released. You can watch Robert explain the move in both **English** and **Japanese** on YouTube.

**Journals**

*Wasafiri*

*Wasafiri*, the UK’s leading magazine for international contemporary writing, will soon be releasing its Summer 2020 Special Issue dedicated to Japanese literature, in order to coincide with the 75th anniversary of the Hiroshima and Nagasaki bombings, with the theme ‘Literatures of Remembering’. The publication (which has been co-edited by UEA postgraduate student in Creative Writing, Hiromitsu Koiso) features an interview with the writer Mieko Kawakami; as well as articles focusing on war and remembrance. These include an exploration of Hayao Miyazaki’s European Animation by Rayna Denison, and a discussion of unruly subjectivities in Medurama Shun’s ‘Walking a Street Named Peace’ and Miri Yū’s *Tokyo Ueno Station* Davinder Bhowmik (University of Washington)

The issue also includes: art pieces by Jocelyne Allen and Yoshiaki Kai; new translations of fiction (‘Warrior’s Dream’ by Hideo Furukawa translated by Morgan Giles, and an extract from *Once She* by Minako Ōba translated by Asa Yoneda); as well as translations of poetry by Ryōichi Wagō, Sayaka Ōsaki, Hiromi Itō, Mimi Hachikai, Martha Nakamura, Naha Kanie, Mieko Kawakami and Tamiki Hara. There are also many reviews of recently translated Japanese literature, including a review essay, ‘The Transformation of Identity in Contemporary Japanese Fiction’ by Stephen Dodd (Professor Emeritus at SOAS, University of London), and UEA alumnus Nick Bradley’s review of Kyoko Nakajima’s *The Little House*, translated by Ginny Tapley Takemori.

The print issue is now available for pre-order through *Wasafiri’s website*. Physical copies are to be dispatched in the next couple of weeks (although *Wasafiri* are currently advising due to the impact of COVID-19 their distribution network is operating with very limited staff and delays may be experienced) or one can also subscribe for print and digital access to *Wasafiri here*.

**Asian Art**

Launched in 1997, the newspaper keeps true to its original goal of offering a snapshot of what’s happening in the world of Asian and Islamic art. Our world is truly international – East Asian, Southeast Asian, South Asian and Himalayan arts. Each issue has coverage of the most important exhibitions, events, and auctions from Sydney to Shanghai to New York and London.
There is a wide range of features that cover a wide range of topics from exhibitions to books. They review major exhibitions around the world and take care to include the smaller but no less important ones – just in case you want to visit or get the catalogue. Auctions, and fairs are found at the back of the issue along with an international listings page.

Sign up to their free newsletter here.

Upcoming Events & Opportunities

**Japan Drawing Kimono: Online Session with Kutsuwada Chie**

Japan House  
Friday 15 May  
2pm-3pm  
Free to attend, booking required – book here  
This event is suitable for all ages over the age of 10

As part of their online draw-along event series, Japan House invites all manga enthusiasts to take a deeper look at how to draw a male figure wearing kimono.

In this session, professional *manga-ka* Kutsuwada Chie shows participants tips and techniques to learn how to draw kimono on a male character focusing on fabric movement, simple shading, and patterns. While following Kutsuwada’s step-by-step guidelines, participants are invited to ask questions which will be answered live during the event.  
Following the event, participants can share their result on social media and tag Japan House (@JapanHouseLDN) using the hashtags #japanhouselondon, #manga and #MuseumFromHome. This drawing session is open to all levels and makes use of digital drawing, although participants are welcome to use any drawing equipment that they have available at home.

**About the artist**

Kutsuwada Chie was born and brought up in Japan. After graduating from the printmaking department of the Royal College of Art, London, she is now based in Brighton, working as a professional manga artist. Her work Moonlight (2008, collected in The Mammoth Book of Best New Manga 3 by Constable & Robinson) was shortlisted in the Manga Jiman competition organized by the Japanese Embassy in the UK. One of her latest projects is a series of illustrated columns for Mainichi Weekly (published every two months by one of the major Japanese newspaper companies) about life and culture in UK. Her books are available in most English-speaking countries and Japan, and some are translated into Turkish, French, Italian and Spanish. Besides creating manga comics, she runs manga workshops at schools, libraries, and museums, such as the British Museum, the British Library and Victoria and Albert Museum. She has also have worked on projects for Channel 4 and CNN.

**JSPS London Pre/Postdoctoral Fellowship for Foreign Researchers**  
(Short Term)

Application Deadline: Monday 8th June, 2020  
Fellowships must start between: 1st November 2020 to 31st March 2021.
Japan Society for the Promotion of Science (JSPS) is the leading research funding agency in Japan, established by the Japanese Government for the purpose of contributing to the advancement of science. Our Pre/Postdoctoral Fellowship for Foreign Researchers (Short Term) provides the opportunity for researchers based outside of Japan to conduct collaborative research activities with leading research groups at Japanese Universities and Research Institutions for visits of between 1 to 12 months. Eligible applicants need to be either within 2 years of finishing their PhD at the time of applying to start their fellowship in Japan or have obtained their PhD at a university outside of Japan within the last 6 years (on or after 2nd April 2014). Eligible research fields are not limited.

Please visit the JSPS London website here for further information.

Fellow's experiences from former JSPS Fellows who have taken part in this programme can be found here.

News from Japan

For a running number of reported COVID19 infections, victims and recoveries in Japan, see the Asahi Shimbun homepage (JP): https://www.asahi.com/

For non-Japanese speakers, the numbers indicate:

**Nationwide infections: Yesterday (total)**  **Deaths: Yesterday (total)**  **Recoveries: Yesterday (total)**

国内の感染者： + 前日（総数）  死者： + 前日（総数）  退院者： + 前日（総数）

BBC:

- Japan’s low testing rate raises questions
- Tokyo hospitals trying to stay ahead [video]

Japan Times [EN]:

- New coronavirus infections total 15 in Tokyo, marking sixth straight day under 50
- Japan to lift coronavirus state of emergency in 39 prefectures
- Schools reopen in some parts of Japan after pandemic shutdown
- School closures in Japan may be fueling internet and game addictions
- Japan governors face balancing act in reopening businesses amid pandemic
- Osaka governor draws rebuke from Tokyo for hinting at lack of guidance
- Requests in Japan to test corpses for coronavirus often rejected
- 57% of Japanese are unhappy with coronavirus response: poll
- Drive-thru Mother's Day flower service in Japan proves a hit
- Online booksellers struggling to meet demand from Japanese readers
- Chocolatier in Kyoto starts gift initiative for medical workers battling virus
- In Japan, ‘Sazae-san’ — world’s longest-running TV cartoon — switches to reruns
- Manga series ‘Golgo 13’ sees first hiatus in 51 years due to virus threat

Asahi Shimbun [JP]:

- Hyōgo Prefecture marks 69 days since its last new infection
○ 兵庫県内、新たな感染者は確認されず 69 日ぶり
○ 我が輩は住職の猫である 名は小雪と申します

Visit the Pandaid website for comprehensive material for educating on coronavirus. Nosigner has contributed many such manner posters including advising others to stay one tuna apart.

For a Japanese government public service video on coronavirus (Japanese only):

3つの密を避けよう！

For Japanese speakers, here are two articles in English from the Japan Times laying out vocabulary coming out of the crisis:

• The Japanese words used to encourage self-restraint
• Cancellations, postponements, suspensions — words that define the times

Click here for a comprehensive online document on Japanese universities adopting distance learning.

For more information on Japanese universities see this twitter thread by Rochelle Kopp, professor at Kitakyushu University, for resources.

General Links

Embassy of Japan: http://www.uk.emb-japan.go.jp/
Japan Foundation: http://www.jpf.org.uk/
JSPS: http://www.jsps.go.jp/english/
British Association for Japanese Studies: http://www.bajs.org.uk/
Daiwa Anglo-Japanese Foundation: http://www.dajf.org.uk/
Great Britain Sasakawa Foundation: http://www.gbsf.org.uk/
Japan Society: http://www.japansociety.org.uk/
EU-Japan Centre: http://www.eu-japan.eu/
Canon Foundation: www.canonfoundation.org
Applications for JET Programme: http://www.jetprogramme.org/
Japanese Language Proficiency Exam: http://www.jlpt.jp/e/index.html
UEA Japan Society: ueajapansociety@gmail.com
Taiko Centre East: http://www.taikocentre.org.uk/
Career Forums: http://www.careerforum.net/event/?lang=E

Contact Us

If you have any contributions for the next week’s e-newsletter, please send them to us by 12:00 Wednesday to make the next issue.

The CJS office is located in the Sainsbury Centre for the Visual Arts (the mezzanine floor), although the office is temporarily closed as per university guidelines. You can always email us at cjs@uea.ac.uk.

To keep up with goings-on at CJS, follow us on social media:

www.facebook.com/CJSUea/
If you wish to be removed from our mailing list, please email cjs@uea.ac.uk

Left: CJS Director Professor Simon Kaner
Right: Editor and CJS Project Coordinator Oliver Moxham