

## NIPPON QUARTERLY

*Everything Japanese in the Fort Wayne Area*

#20 – January 2023

Sponsored by the Japanese American Association of Indiana, Inc., a 501 c (3) community organization ([www.jaain.org](http://www.jaain.org)).

Our goal is to:

1. provide communication between the various segments of the Japanese-American population of Northeast Indiana
2. Give you information about events that have happened or will happen that pertain to Japanese-American culture, education, and community issues.

This is your community newsletter. As much as possible, it will be in English and Japanese. We welcome your input. It is quarterly.

## ニッポン・クォーターリー

～フォートウェインエリアの日本の全て～

#20 1/2023

本新聞は JAAI が主体となり発行する日米新聞です。

私達のゴール:

1. インディアナ州北西部にお住いの日本人とアメリカ人にコミュニケーションの場を提供する
2. 日米の文化や教育、コミュニティについて、イベントの報告やお知らせを行う

この日米新聞は上記の内容を含めた情報提供を目的としたニュースレターです。可能な限り日本語と英語にて提供していきますが、四半期毎に発行する予定ですので、もし何かインプットがございましたら是非ご連絡下さい。

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Jan. 15 New Year Celebration

# From English Teacher to Sociologist:

Interview with Mieko Yamada

by Michele Yamanaka

## 1. Please tell about where you were born and grew up, and family.

I was born and grew up in Niigata, Japan. My mother and younger brother live in Japan.

私は新潟県出身です。母と弟が日本に住んでいます。

## 2. What brought you to America and Indiana?

It was a long journey until my arrival in the United States. While at Tamagawa University in Tokyo, I majored in English Linguistics. I became an English language teacher at a junior high school after graduation, but I wanted to study abroad. I decided to go to Canada and majored in Education. I earned a master's degree from the University of Victoria, BC. While finishing up my studies in Canada, I received an invitation from the Department of Sociology at Western Michigan University, asking me to present my master's thesis for the academic conference hosted by the department. I met and talked to many students and faculty during my visit. Learning sociology from these folks was fascinating. In fall 2001, I started my Ph.D. in sociology at WMU. That is why I came to the United States.



アメリカへ来るまでには、長い道のりでした。私は、東京の玉川大学で英語学を専攻しました。卒業後、中学校教師として英語を教えておりましたが、海外留学をしたいと考えていました。それでカナダへ留学をすることを決めました。カナダ、ブリティッシュコロンビア州ビクトリア大学で教育学を専攻、修士号を取得しました。カナダでの修士課程が終わりかけたころ、アメリカのウェスタンミシガン大学社会学部から、同大学主催の学会を行うので論文を発表してほしいとの依頼がきました。学会発表のためアメリカへ渡航、その時に社会学部の学生や教授らと出会いと交流を通じ、社会学に強く興味を持つようになりました。このことがきっかけで、2001年秋よりウェスタンミシガン大学で社会学博士号を始めました。

In 2006, I received my Ph.D. from WMU. My specializations in sociology are the sociology of education, race & ethnicity, applied sociology, and Japan studies. Right after my graduation, I started to work as a visiting assistant Professor of Sociology at Ferris State University, MI. In 2007, I got a new position in the Department of Sociology, IPFW, Fort Wayne, IN. Since then, I have lived in Fort Wayne and worked as Professor of Sociology at PFW.

2006年に、無事博士号を取得し卒業しました。私の社会学の専門は、教育社会学、人種民族、応用社会学、日本研究です。卒業後、ミシガン州フェリス州立大学で客員助教を1年勤め、2007年にフォートウェインのIPFW（現在のPFW）で社会学助教として着任しました。それ以来、フォートウェインに住みPFWで社会学教授として働いております。

### 3. When did you become interested in sociology and why?

I became interested in sociology because it helps me understand different societies and different people. Sociology is important because it does help me understand my own experience and social environments objectively.

私が社会学に興味を持ったきっかけは、様々な人々そしてそれを取り巻く社会環境を理解するうえで社会学が役に立つと思ったからです。また、社会学は私自身の経験や私自身を取り巻く社会環境を客観的に理解させてくれる大切な学問です。

### 4. What kind of training did you receive?

I hope my response to #2 answers this question.

この質問に対する回答は#2にお答えしたものをご参照ください。

### 5. Are there any values or ideas from your Japanese heritage that have influenced your interest in sociology?

My Japanese heritage influences my own interest in sociology. When I am in Japan, no one questions if I am Japanese. I don't have to explain my nationality or ethnicity. Living outside of Japan, however, I feel as if I'm constantly reminded that I am Japanese or a Japanese woman.

Through my experience and observation, I started to explore how people view others because of their gender, race, and ethnicity. In sociology, values or ideas regarding gender and race/ethnicity are culturally and socially constructed. That is, there is not a single reality, but there are multiple realities. Sociology helps me understand my own culture more in depth.

私自身の日本文化、伝統は、社会学への興味に影響していると思います。日本にいるときは、だれも私を日本人かと疑問に思う人もいませんし、私も自分が日本人であることを他人に説明する必要はありません。しかし、日本以外の国に住み始めて、自分が日本人である、あるいは日本人女性である、ということに常に意識させられているような気がしています。ジェンダー、人種や民族の違いによって人が他者をどのように見て判断するのか、私の体験や観察を通じて研究し始めました。社会学では、ジェンダー、人種、民族という概念は一つではなく、それぞれの社会文化的な仕組みのなかで形成されるものである、と考えます。つまり、社会はたった一つの現実でできているのではなく、多種多様な現実でできているということです。社会学は私自身の文化的背景をさらに深く理解するのに役立っています。

### 6. Does sociology in Japan differ from sociology in the United States? If so, what differences have you noted?

I received my sociology training in the United States, not in Japan. So, I don't know how sociology is taught in Japan. Basically, sociology is a scientific study of society and people. The study of sociology was originally developed in Europe (such as Germany and France) and then later introduced to North America and other parts of the world, including Japan. So, wherever people study sociology, basic sociological knowledge would be same. However, sociology is now taught in many countries. In Japan, they may teach the development of Japanese sociology in addition to basic sociological theories developed in Europe and North America. In the United States, we teach an historical overview of American sociology and introduce contemporary sociologists from various countries.

アメリカで社会学を学んだので、日本でどのように社会学を教えているかは正確にはわかりません。基本的に社会学とは、社会とそこに住む人々に関して研究する学問です。もともと社会学はヨーロッパ（ドイツやフランスなど）でおきた産業革命の時代から発展し、のちに北アメリカや日本を含むほかの地域に広まりました。ですから、どこで社会学を学んだとしても基本的な知識はほぼ同じです。しかし、現在は社会学が世界中に普及しています。日本では、基本知識のほかに日本の社会学の発展についても教えているかもしれません。アメリカでは、アメリカでの社会学発展の歴史をふまえ、現代において社会学理論がどのように応用されているか、さまざまな国の社会学者を紹介しながら教えています。

7. In your career so far, what has brought you the greatest satisfaction?

I am greatly satisfied with being able to provide opportunities where my students practice their sociological knowledge in real settings. Also, I feel rewarded when I see that my research helps local social service agencies provide better quality of service to people in need.

学生が教室で学んだことを、実際の場で使える機会を提供できることに満足を感じています。また、私の研究がフォートウェインの社会奉仕団体の活動に役立っているところにやりがいを感じています。

8. What goals have you set for yourself for the next 5 years?

I am hoping to continue teaching at PFW and extending my research working with students and local people in Fort Wayne.

5年後も今と同様に PFW で教えながら、フォートウェインのコミュニティの人々にとって役立つリサーチを続けていられればと考えています。

9. Besides an interest in sociology, what hobbies do you have?

I enjoy doing zumba. I love singing *karaoke* with my friends.



ズンバを楽しんでいます。友達とカラオケが大好きです。

10. What do you believe is the most important truth you can teach your students?

I believe that practicing "sociological imagination" is important. I encourage students to see the world and learn various ideas. I want them to keep creating their lives using the sociological imagination.

「社会学的イマジネーション」を働かせることが大事だと考えます。学生にはもっと広い世界を見て視野を広げてほしいです。社会学的イマジネーションを使いながら、自分たちの人生を創造的に切り開いて生きて行ってほしいと思っています。

**Sociology helps me  
understand my own culture  
more in depth.**

**-Mieko Yamada**

# YOU ARE INVITED!

-5

**JAAI  
NEW YEAR  
PARTY  
JANUARY 15, 2023  
2 PM TO 5 PM**



**JAAI**  
新年会の御案内  
**2023 年 1 月 15 日**  
午 2 時～5 時

**WHERE:** Psi Ote Lower Pavilion,  
Northside Park  
(East State Blvd & Parnell Ave)

場所：Psi Ote Lower Pavilion, Northside Park  
(East State Blvd & Parnell Ave)

**Japanese New Year food** – Please bring  
your favorite Japanese foods...enough for your  
family and to share. JAAI will provide some  
sushi, tableware and water.

お好きな日本食（量は参加人数分+α）をご持参下  
さい。JAAI はお寿司をご用意致します。



## GAMES AND ACTIVITIES – These and more!

**Learn Bon Odori Dance.**  
盆踊りを習いましょう。

**Musical Entertainment**  
ミュージカル・エンターテインメント



**Play group table games and make new friends**  
卓上ゲームを通じて新しい友達を作りましょう。



**Haori Fashion Show**  
Wear your own or model one  
of several donated to JAAI

羽織ファッションショー  
JAAIに寄付されている羽織や、  
ご自身の羽織でファッションシ  
ョーをやりましょう。



**We invite you to come and have a good time!**

**COST:** No charge if you bring food to  
share. Otherwise-  
Individual - \$10; family - \$20 (children under  
19); college students- \$5

楽しい時間を共に過ごしましょう！  
**参加費：**食事ご持参の場合は無料です。  
それ以外の方は、お一人様\$10、一家族につき  
\$20、大学生は\$5 をそれぞれお支払い願います

PLEASE RSVP  
BY JAN. 12 to:

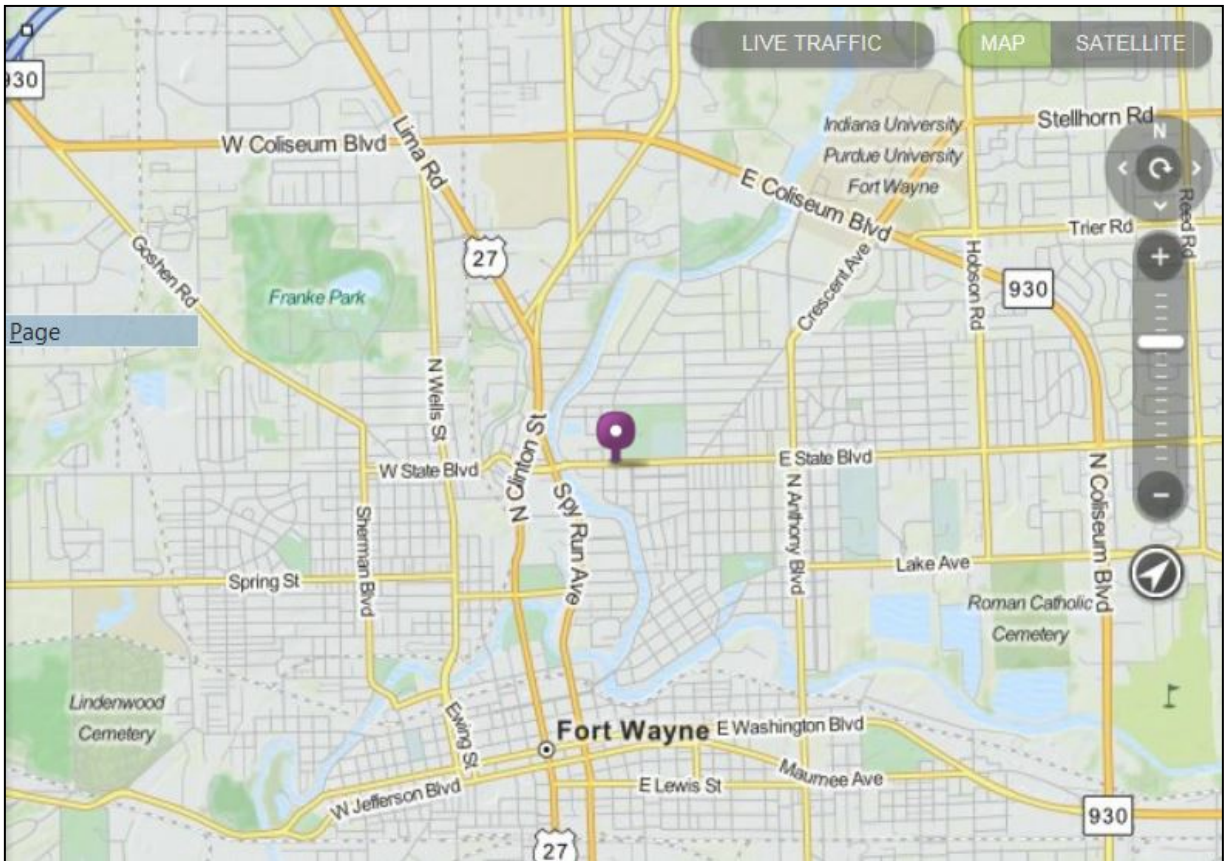
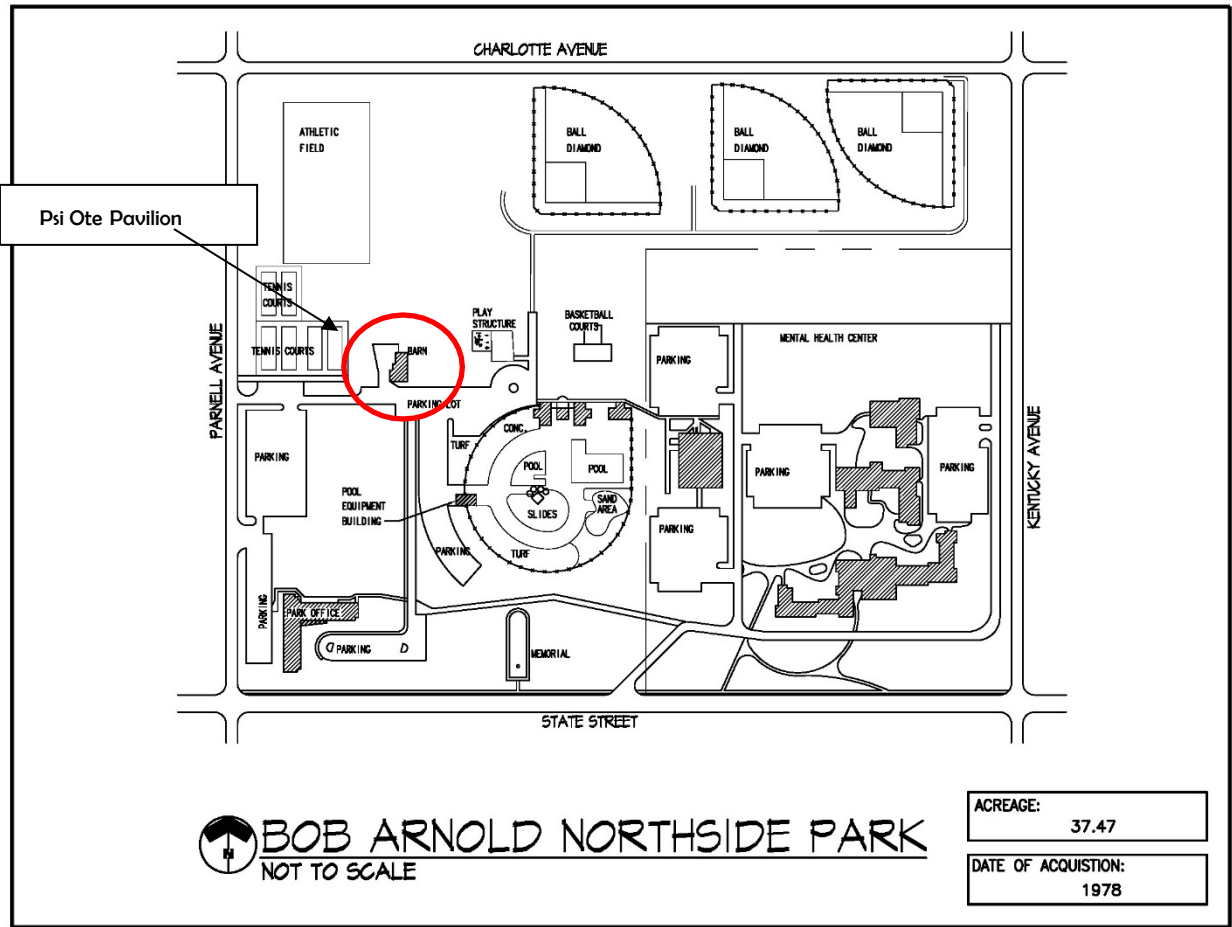
Ayano Furuya [ayanodayo@hotmail.com](mailto:ayanodayo@hotmail.com)  
260-206-2161

**Please tell us the number of adults  
and children attending.**

参加予定の大人・子供の人数をお伝えください。

*Sponsored by the Japanese American Association of Indiana (JAAI)*





# 2022 KAKEHASHI PROGRAM

By Bill & Ayumi Chittenden



From November 14th through the 22nd, nine students from Wabash High School traveled across the globe to participate in the 2022 Kakehashi program.

The Kakehashi program is a Japanese Ministry of Foreign Affairs sponsored project to build a bridge between Japan and other countries and introduce participants to the rich history, technology, beauty, and 'omotenashi' that is Japanese hospitality.

With a very rigorous schedule that took these high school students from the nation's sprawling urban capital of Tokyo to the fiery fall foliage covered mountains of Tochigi, students were able to get a clear glimpse of Japanese life, cuisine, and culture.

11月14日から22日まで、ウォバッシュ高校の9人の生徒が2022年のカケハシプログラムに参加するため、日本を旅してきました。

カケハシ・プログラムは、日本と海外の架け橋となり、豊かな歴史、技術、美、そして日本のおもてなしの心を参加者に紹介する、日本の外務省が主催するプロジェクトです。

高校生たちは忙しいスケジュールの中、東京から栃木の紅葉した山々へと移動し、日本の生活、食、文化を垣間見ることができたのです。





In Tokyo, students visited and prayed at Meiji Jingu, ate crepes and shopped the busy Takeshita-dori in Harajuku, toured the Japanese Diet Building, visited Fukagawa Edo Museum, viewed Tokyo from the 350th floor of Tokyo Sky Tree, and enjoyed delicious cuisine, among many other things.



In Tochigi, students received a tour of local government, learned about the prefecture's history at the Tochigi Prefectural Museum (where one of our students was interviewed and made an appearance on the local Tochigi news), participated in a homestay program and school exchange program where they got to practice the Japanese they learn in Japanese class along with experiencing true rural life in Japan. Some students had the opportunity to enjoy Japanese onsen (hot springs) and some, the acquired taste of natto.



Although a short time in Japan, the students had an excellent trip and experience thanks to the generosity of JICE, the Japanese Ministry of Foreign Affairs, and the tour companies that assisted them along the way.

東京では、明治神宮の参拝、原宿の竹下通りのクレープとショッピング、国会議事堂の見学、深川江戸資料館の見学、東京スカイツリーの350階から見た東京、そしておいしい料理など、さまざまな体験ができました。

栃木県では、県庁見学、栃木県立博物館での県の歴史学習（本校生徒がインタビューを受け、地元の栃木県のニュースに出演しました）、ホームステイプログラムに参加し、日本語クラスで学んだ日本語を実践し、日本の本当の田舎生活を体験しました。また、日本の温泉を楽しんだり、納豆の味を知った生徒もいました。

短い期間ではありましたが、JICE、外務省、旅行会社の方々のご厚意により、学生たちは素晴らしい旅と経験をすることができました。



## Treasures from the Vault: Jun'ichirō Sekino

By Sachi Yanari-Rizzo, Curator of Prints & Drawings

Works made in the late 1700s through the late 19<sup>th</sup> century are what most people think of when asked about Japanese woodblock prints. Hiroshige, Hokusai, and Utamaro are among the most iconic. What did Japanese printmaking look like beyond the turn of the century? Artists, such as Jun'ichirō Sekino, embraced internationalism and took printmaking in new directions, both in scale and style, during the mid-20<sup>th</sup> century.

After years of self-imposed isolation, Japan opened its doors to trade with the West in 1854 and European influences flooded in, and vice versa. In 1890, an exhibition at the École des Beaux-Arts in Paris showcased more than 1,000 prints and illustrated books from private collections. European and American avant-garde artists were fascinated with the subjects and formal construction.

American artist Helen Hyde lived in Japan from 1899-1914. She and her contemporaries adopted the Japanese prints' characteristic flat use of color and space, strong use of line, and bold, often asymmetrical compositions in their own works.



**Helen Hyde**, American, 1868-1919. **A Weary Little Mother**. Woodcut on paper, 1914. Museum purchase, 2022.384. Image courtesy of FWMoA.

Japanese artist Hiroshi Yoshida traveled through Europe and the U.S. In *The Chion-in Temple Gate* he utilized western perspective.



Hiroshi Yoshida, Japanese, 1876-1950. *The Chion-in Temple Gate*. Woodblock print, 1935. Gift of the Helen Van Arnem Estate, 2012.19. Image courtesy of FWMoA.

During the 20<sup>th</sup> century, Japanese printmaking split into two general directions: skilled artisans or solo artists. Working within the Japanese tradition of collaboration, individual, highly skilled artisans performed a specialized role: creating the design, carving the block, printing, and publishing. This was known as *shin hanga*. Other artists began making their own prints from start to finish. These works have been called “creative prints” or *sōsaku hanga*, which tended to be more experimental and a means of self-expression. Sekino belonged to the latter group.

As the oldest son there was the expectation for Sekino to follow his father who was a fertilizer wholesaler. At the age of four, the youngster created his first print. Sekino grew up in Aomori, which boasted successful figures in art and literature including Shikō Munakata. As a young boy, Sekino followed Munakata on sketching trips and offered to carry his art supplies. As a middle schooler, Sekino and his classmates put together a print magazine with Munakata as an occasional contributor.

Through Kon Junzō, Sekino gained new skills in Western print techniques, including [lithography](#) and etching. “Rather than say I was Kon Junzō’s pupil, it may be more appropriate to say that I learned lithography and etching by being around him, and bothering him often during his working hours in his studio,” recalled Sekino.<sup>1</sup> One of Sekino’s etchings was accepted into a government sponsored exhibition while one of his woodblock prints was accepted at the Fourth Japan Print Association Exhibition, both held in Tokyo in 1936. At age 24 he was invited to be a member of the Japan Print Association, and the artist went on to found the Japanese Etcher’s Society in 1963.

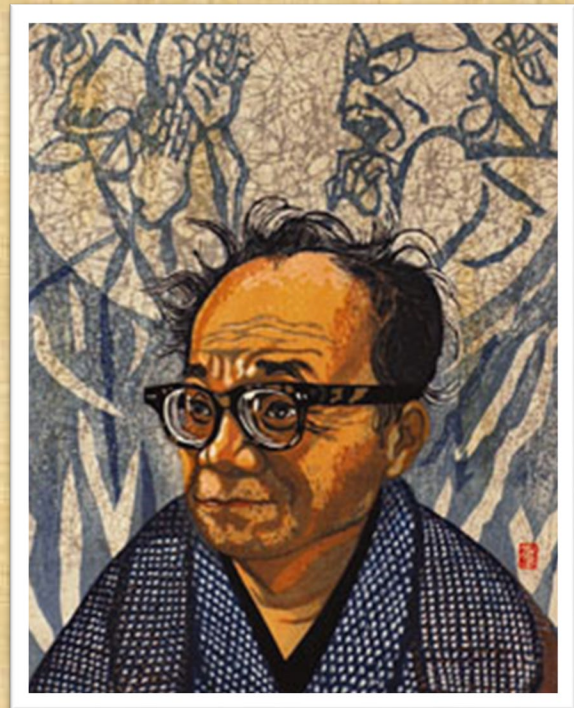
A turning point for Sekino was meeting Kōshirō Onchi, who greatly influenced his artistic development. Onchi was active in promoting *sōsaku hanga*. Sekino studied woodblock printing with him for several years. They remained friends for the rest of Onchi’s life. Sekino depicted Onchi in the first portrait he made, in 1941.



During WWII, the theaters were closed. Kabuki performers and Bunraku puppeteers would provide entertainment for troops or workers. While working in a factory in Tokyo, Sekino became acquainted with these stars of the theater, as well as poets and artists. His sketches evolved into finished printed portraits. The artist explained, “I was so moved by the composed faces with their deep age lines—those of accomplished men—that I started reading their biographies or written works, or saw some of them perform on the stage.”<sup>ii</sup>

Sekino owned an etching press after the war. While it was challenging to find paper and ink for artwork, he opened his home to interested artists, and they managed by pooling their rationed materials. This launched a generation of Japanese etchers. Sekino also taught in the U.S. at Oregon State University, the University of Oregon, and the University of Washington. He even had opportunities to work at the Tamarind Lithography Workshop.

**Jun'ichirō Sekino**, Japanese, 1914-1988.  
***Portrait of Munakata***. Woodblock print  
 on paper, 1968. Gift of Mr. & Mrs. William  
 McNaghy through the Fort Wayne Fine  
 Arts Foundation Renaissance Campaign,  
 1986.21. Image courtesy of FWMoA.



Sekino became known for his large-scale portrait prints. In FWMoA’s *Portrait of Munakata* (1968), above, Sekino imparted much individuality and character to his mentor through the disheveled hair, stubble on his cheeks and chin, wrinkles, and thick, round glasses. He placed Munakata in front of the artist’s tour-de-force series, *Ten Great Disciples of Buddha* (1939). Upali (or Ubari) and Purnamaitrayaniputra (or Furuna), from left to right, tower above the artist’s head.

Our eye is drawn to Munakata’s wizened face that stands out against the background. The flat colors and bold contours of the disciples and the robe are more in keeping with Japanese print traditions. In contrast, the three-dimensional modeling of Munakata’s face is rendered more from a Western conception. Although his portrayal is highly descriptive, Sekino commented, “When the portrait is washed by the wave of history, the only thing that matters is the power of the portrait itself. Nobody knows now whether Sharaku’s portraits look like the actual models or not.”<sup>iii</sup>

Sekino also created a series focusing on architecture, especially close-up views of roofs. *Blue Roofs* (1970) is a bird's eye view that focuses on geometry and pattern. Sekino moves even further towards pure abstraction in the Philadelphia Museum of Art's [\*Hara: Roof Tile Reflections of Mount Fuji\*](#) (1964), in which Mt. Fuji is inverted onto the roof surface reduced to repeated shapes and lines.

**Jun'ichirō Sekino**, Japanese, 1914-1988.  
***Blue Roofs***. Woodblock print on paper,  
 1970. Gift of Mr. & Mrs. William McNaghy  
 through the Fort Wayne Fine Arts  
 Foundation Renaissance Campaign,  
 1986.22. Image courtesy of FWMoA.



Sekino's work is in multiple American collections, including the Amon Carter Museum of American Art, the Art Institute of Chicago, the Fine Arts Museums of San Francisco, and the National Gallery of Art.

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<sup>i</sup> Robert and Yoko McClain, *Thirty-Six Portraits by Sekino Jun'ichirō* (Eugene, OR: University of Oregon Museum of Art, 1977), 6.

<sup>ii</sup> McClain, 10.

<sup>iii</sup> McClain, 11.

*If people contact me, I can pull the Sekino prints in the Print and Drawing Study Center. Visitors can request to see prints, drawings and photographs in the collection. That's part of my job.*

### **Sachi Yanari-Rizzo**

Curator of Prints & Drawings  
 Fort Wayne Museum of Art  
 311 East Main Street  
 Fort Wayne, IN 46802  
 P: 260.4226467, ext. 336



## Japanese Saturday School (JSS) Presentation Day

フォートウェイン  
日本語補習授業校  
学習発表会

-by Ayano Furuya



A group picture with Glen Nakata, PFW's vice chancellor and JAAI's board member.  
PFW 副理事であり JAAI の役員でもあるグレン・ナカタさんとの集合写真。

Every Saturday, Purdue University Fort Wayne campus hosts the Japanese Saturday School (JSS) for children and adults studying Japanese. The school provides a rich learning environment and a warm community for Japanese families and adult Japanese learners. Throughout the year, JSS plans and executes several events between regular classes.

This fall, the JSS students worked hard to put together a presentation to showcase their learning on November 5th. The School Presentation Day included preschoolers and kindergarteners performing songs and dances, lower grade students performing Japanese skits and storytelling, and older children presenting their research projects. Adult Japanese language learners in "International" (JSL) classes also participated with presentations of their own unique observations.

While the presentation was open to invites-only, JSS was able to have a mixer with food and drinks afterwards, a first since the Covid epidemic had restricted many activities. Thanks to all the efforts from the students, teachers, and families, the two-hour event ended in success, with lots of applause. Many parents and teachers noted how proud they were of their students for a job well done.

バデュー大学フォートウェイン校のキャンパス内では毎週土曜日、日本人駐在員子女と現地在住の子女が国語力の維持・日本語の継承の為にフォートウェイン日本語補習授業校（以下補習校）に通っています。また国際クラスでは第二外国語としての日本語・日本文化を学びたい生徒さんを対象にした日本語クラスもあります。補習校では毎週の授業の他にも学生と保護者や関係者の方々が繋がる為の様々なイベントが企画されています。例えば、11月5日には全校生徒が参加し、学習発表会が行われました。幼稚部は歌や遊技、低学年生は劇や音読、上級生は研究発表、国際クラスは自己紹介や各生徒のユニークな視点からのプレゼンテーションなど様々な発表がありました。コロナ禍の影響で今年も発表会の招待客は学校関係者や保護者のみのイベントとなりました。発表会終了後には、リフレッシュメントも用意され最後まで和やかな雰囲気ですべての発表会が終わりました。

*If interested in enrolling in JSS, please contact the PFW JSS Office at 260-481-4171.*



### The Flowers of Missoula

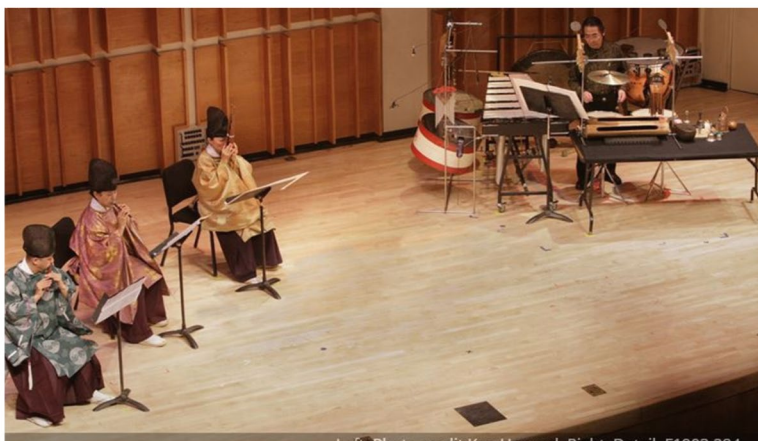
*-Information and photo from JASC website*

This is a 5-minute video, with shamisen accompaniment, about Mikisaburo Izui, a veteran of the Russo-Japanese War and recipient of the Medal of Bravery. He was also an artist, practicing and expert botanist and Seattle-based pharmacist.

During WW2, he was separated from his family and incarcerated at Fort Missoula, Montana. As a botanist, he studied plants and made many notes, and drew what he saw. While at Fort Missoula, he used his expertise in botany to create a "Garden of Eden"- a handmade scrapbook of watercolor paintings of the flora around Fort Missoula. His watercolor drawings were detailed, accurate and stunningly beautiful. At one point, he took two pebbles from a stream and painted local flowers on them, turning them into works of art.

His work shows that "Even in the most dire of circumstances, beauty can always be found."

This video was created by Arielle Josophine Alibudbud, a summer intern for the JASC Legacy Center. Please watch this video at: <https://www.youtube.com/watch?v=XV5Ot3uQ3TU>



MUSIC FROM JAPAN: ANCIENT WINDS/MODERN PERCUSSION  
<https://asia.si.edu/podcast/music-from-japan-ancient-winds-modern-percussion/>

"Immerse yourself in the ethereal sounds of this traditional court music ensemble as they perform the haunting music of the Japanese *gagaku* alongside new music written for these unusual instruments, including Toru Takemitsu's "Seasons." Mysterious tone-clusters from the ancient mouth organ hover above fleeting sounds from flute, double-reed, and panpipe, accompanied by a phalanx of modern percussion creating an otherworldly atmosphere. The ensemble features an all-star quartet with Mayumi Miyata on *sho* (mouth organ), Hitomi Nakamura on *hichiriki* (double-reed), Takeshi Sasamoto on *ryuteki* (flute) and *haisho* (panpipe), and Yasunori Yamaguchi on contemporary percussion. This concert was presented as part of the Music From Japan Festival 2008."

-This is from the website of the Smithsonian National Museum of Asian Art. Please click on the link to enjoy the performance.

## MIHARA BRAILLE BOARD

### Japanese by Touch

One of the stories from **50 Objects/Stories - The American Japanese Incarceration**, a project funded in part by the National Park Service in collaboration with the National Japanese American Historical Society.



“When Tokinobu Mihara had an idea, he usually found a way to make it happen. What he envisioned, even as he was losing his eyesight, was a new system of Japanese braille that could be laid out on a wooden board so that others who were blind could learn to read using their fingertips and connect to the world.

Completing such a board became his goal. “My arms and legs were robbed of their freedom,” he wrote, “but the government could not restrict my thoughts and my time.”<sup>1</sup>

Tokinobu’s braille board, unique in the material history of the Japanese American incarceration, was made during an especially traumatic year. Tokinobu was a writer and editor whose wife, two sons and parents were incarcerated at the [Heart Mountain concentration camp](#) in Wyoming, more than 1,000 miles from San Francisco, their home.”

The above quoted words and photos shared are from the 50 Objects website at <https://50objects.org/object/the-mihara-braille-board/>. Please click on this link to read the full story. What follows is only a summary.

After being incarcerated, Tokinobu’s father died of cancer in the camp hospital. Tokinobu had glaucoma in both eyes and had been seeing a specialist prior to incarceration. However, he was not allowed to see the specialist while in the camp, and so also lost his eyesight as well as his father. He went through some bouts of depression, but his strong Christian faith helped him keep going. Losing his vision caused him to lose his job as a translator for the camp newspaper.

He needed a way to make money for his family and invented his own system to teach Japanese braille. He had an elderly man in another housing block to carve the board out of wood. He used it to start teaching several other blind people at the camp. The camp put him on the payroll as a teacher of the blind.

He had learned braille by studying materials sent to him by friends and decided to create his own braille code because he thought the existing Japanese braille code could be improved.

The Mihara system grew out of his passion for communication and language. He devised a system that used *romaji* rather than *kana* or *kanji*.



Detail of the braille board with katakana lettering. Photo: David Izu, April 10., 2019.

After being released from Heart Mountain, he and his family moved to first to Salt Lake City and opened a bookstore. Later, they moved back to California and opened a small publishing firm. He wrote 17 books, most after he lost his vision.

Please go to <https://50objects.org/object/the-mihara-braille-board/> to enjoy the full article!!



## NIKKEI Chronicles

Produced by Discover Nikkei, which explores the world of Japanese migrants and their descendants, wherever they are. It is a project of the Japanese American National Museum and supported by the Nippon Foundation.

This article is from <https://www.discovernikkei.org/en/journal/2022/6/15/japanese-brazilian-food/>. The website is also available in Japanese: <https://www.discovernikkei.org/ja/journal/2022/6/15/japanese-brazilian-food/>

The theme of the 11th edition of Nikkei Chronicles—***Itadakimasu 3! Nikkei Food, Family, and Community***—takes a look at several questions, such as: How does the food you eat connect your Nikkei community? What kinds of Nikkei recipes have been passed down from generation to generation? What is your favorite Japanese and/or Nikkei dish?

Discover Nikkei solicited stories related to Nikkei food from May to September 2022. Voting closed on October 31, 2022. We received 15 stories (8 English; 1 Japanese; 6 Spanish; and 1 Portuguese) from Brazil, Canada, Peru, and the United States, with one submitted in multiple languages.

An editorial committee chose a favorite story in each language. In addition, a Nima-kai favorite was determined by online community voting.

Here are the selections!

*(\*Translations of the selected stories are currently in progress.)*

### Editorial Committee's Favorites

- **ENGLISH:**  
[Food for Thought—TikTok & Tamagoyaki](#)
- By Kyra Karatsu
- **JAPANESE:**  
[Intercultural Communication Through Sushi](#)
- By Keiko Fukuda
- **SPANISH:**  
[Nantu, the Mochi from Uchina](#)
- By Roberto Oshiro Teruya
- **PORTUGUESE:**  
[Japanese-Brazilian Food: Japanese Cuisine with a Brazilian Touch](#)
- By Meiry Mayumi Onohara

### Nima-kai Favorite:

- **18 Stars**  
[Japanese-Brazilian Food: Japanese Cuisine with a Brazilian Touch](#)
- By Meiry Mayumi Onohara

*(If you click on the links, you can explore Japanese food with international flavors.)*



## UPCOMING EVENTS: January through March

### January 14 – “Drive My Car” movie in Indianapolis



Experience on the big screen the opening of the newly released film, **"Drive My Car"**, directed by Ryusuke Hamaguchi, based on the short story by Haruki Murakami. The film is one of the most acclaimed titles of the year and is the **Official Japanese Entry for Best International Film** at the 94th Academy Awards. "Drive My Car" premiered at Cannes, where it won three prizes, including Best Screenplay. Since then, the film has shown at TIFF, NYFF, BFI London Film Festival, Chicago Film Festival (where it won the Silver Hugo Award and the Audience Award), AFI Fest, and many more. "Drive My Car" recently won the Golden Globe for Best Non-English Film and a Critics Choice Award for Best Foreign Language Film.

The film will premiere this Friday, January 14th, at the **Kan-Kan Cinema and Brasserie**.

Visit the Kan-Kan's website for showings, menus, and to purchase tickets: <https://kankanindy.com/>

Watch the "Drive My Car" trailer: [https://www.youtube.com/watch?v=6BPKPb\\_RTWl](https://www.youtube.com/watch?v=6BPKPb_RTWl)

作家・村上春樹による短編小説「ドライブ・マイ・カー」が映画化されました。いま世界が最も暑い注目を寄せる濱口竜介監督の新作映画オープニングを大画面で体験しませんか。この映画は最も評価の高い映画の1つで、第94回アカデミー賞の最優秀国際映画賞の日本の公式エントリーです。また第74回カンヌ国際映画祭へ正式出品され、脚本賞を含む3つの賞を受賞。第87回ニューヨーク映画批評家協会賞では日本映画として初めて作品賞を受賞。米「ローリング・ストーン」誌の2021年の年間ベスト・ムービー第1位に選ばれました。それ以来、TIFF、NYFF、BFIロンドン映画祭、シカゴ映画祭（シルバーヒューゴ賞とオーディエンス賞を受賞）、AFIフェストなどで上映されています。「ドライブ・マイ・カー」は最近、ゴールデングローブ賞の英語以外の映画賞と批評家賞の外国語映画賞を受賞しました。

-information from Japan America Society website: [http://www.japanindiana.org/english/program/2022/01142022\\_DriveMyCar.html](http://www.japanindiana.org/english/program/2022/01142022_DriveMyCar.html) and [http://www.japanindiana.org/japanese/program/2022/01142022\\_DriveMyCar.html](http://www.japanindiana.org/japanese/program/2022/01142022_DriveMyCar.html)

**January 15 – Japanese American Community New Year Celebration.** 2 pm-5 pm, Psi Ote Lower Pavilion, Bob Arnold Northside Park.

Please see full details on pages 5-6 of this newsletter.



## January 26-29

in Chicago

Puppet theatre with  
shamisen accompaniment  
by Yoko Kimura (half of  
Duo Yumeno)



Yoko will be performing in Chicago. She will play the shamisen (her name is not listed the description below, but SHE is the performer) with the puppeteer Basil Twist at the Chicago International Puppet Theater Festival in January.

Below is the schedule. Basil Twist is one of the premier puppeteers in the world, and *Dougugaeshi*, one of the highlights of the festival, was influenced by the work he did with Japanese puppet masters. The theater is at the U of C, and there are some matinee performances which may be more accessible to Northsiders.

Yoko will perform in *Dougugaeshi* - the University of Chicago, on Jan. 26-29. The theater seats under 500.

Please click on the following link for more information, times, address and ticket cost.

<https://chicagopuppetfest.org/event/basil-twist/#>

-from email received by Dorothy Kittaka

## February 9 – Sushi Made Simple



Discover how fun and easy it is to make your own sushi – all vegetarian or with meat! Once you learn the basic process, you'll be amazed at how easy it is to make our own creations. Ages 16+. Instructor: Suzi Hanzel. Registration deadline: 2/2.

Cost: \$40.

Location: Salomon Farm Park Learning Center, 817 W. Dupont Rd.

Register on-line at [www.fortwayneparks.org](http://www.fortwayneparks.org) or phone 427-6000.

Information from Fun Times, Winter 2023.

## EVENTS BEYOND MARCH\*

-19

DATE	EVENT	LOCATION	NOTES
April - TBD	Ohanami	Swinney Park West	Depends on when cherry trees bloom
May 21	Fort Wayne Cherry Blossom Festival	Walb Student Union, Purdue University-Fort Wayne	Volunteers and sponsors needed
June	Homestead High School Japan Trip	Tokyo, Kamakura, Hakone, Kyoto, Nara, Osaka	Exact date later
Summer	Japanese Business Golf Outing	TBD	Arranged by Japanese companies
Late Summer	Japanese American Community Picnic	Swinney Park West	
Oct-Dec	Japan-Indiana Summit	TBD	Northeast Indiana Regional Partnership will work on this

*\*If you know of additional events of interest to the Japanese American Community, please email the information to Michele at [yamanakam@cs.com](mailto:yamanakam@cs.com).*

## PEOPLE

### WELCOME?

### GOODBYE?

Our information for this section comes from you, the reader. We did not receive any updates about new Japanese individuals or families either arriving in our area or returning to Japan for October through December, 2022. If you have any information about new Japanese people arriving in NE Indiana or current people returning to Japan, please email the editor at [yamanakam@cs.com](mailto:yamanakam@cs.com) so that these people can be welcomed or acknowledged in the next Nippon Quarterly. Thank you.

Submissions should be emailed to [yamanakam@cs.com](mailto:yamanakam@cs.com), with "People" in the subject line. They will be included in the next quarterly newsletter. Categories are:

- Welcome (new to the area)
- Good-bye (leaving area)
- Births/deaths
- Marriage
- Special awards or accomplishments

If you are submitting information about someone else, be sure to have their permission.

**This is a community newsletter. We need your input for it to be useful.**

掲載ご希望の方は、件名を"People"とし [yamanakam@cs.com](mailto:yamanakam@cs.com) までメールを下さい。次号のニュースレターへ掲載します。以下のカテゴリーでお願い致します。

- ようこそ（このエリアに新しく来られた方）
- さようなら（このエリアから離れる方）
- 誕生 / 訃報
- ご結婚
- 特別賞または功績

情報をご提供される場合には、ご本人に掲載の同意を得たうえでご提供くださいますよう、お願い致します。

**本新聞は地域のニュースレターです。ご意見・ご感想・情報があればぜひお聞かせください。**



## NIPPON QUARTERLY

*Everything Japanese in the Fort Wayne Area*

Editor – Michele Yamanaka

yamanakam@cs.com

## ニッポン・クォーターリー

～フォートウェインエリアの日本の全て～

編集ーミッシェル・ヤマナカ

[yamanakam@cs.com](mailto:yamanakam@cs.com)

Contributing authors for this issue / 寄稿者（敬称略）:

- From English Teacher to Sociologist – Mieko Yamada
- 2022 Kakehashi Program – Bill & Ayumi Chittenden
- Treasures from the Vault: Sekino – Sachi Yanari-Rizzo
  - JSS Presentation day – Ayano Furuya

Thank you to Mieko Yamada, Bill & Ayumi Chittenden, and Ayano Furuya for translation help.

Deadline for articles to be submitted	Publication date
December 31	Mid January
March 31	Mid April
June 30	Mid July
September 30	Mid October

We hope to have reports/articles from all segments of the Japanese – American community in order to connect us for good communication, provide better cultural understanding, and support each other.

The format of this newsletter is still developing. We welcome suggestions.

If you learn of cultural events of interest to the Japanese community, e.g., a Japanese language movie, an Ikebana workshop, a Japanese dance performance, etc., please email Michele so they can be included in the next newsletter.

If you do not want to receive this newsletter, please email Michele Yamanaka to remove your name from our email list.

記事提出の期限	発行日
12月31日	翌1月中旬
3月31日	4月中旬
6月30日	7月中旬
9月30日	10月中旬

JAAI は日本とアメリカと相互の文化を幅広く日米のコミュニティーへ広める為、様々なレポートや記事の提供をお願いしております。

また本新聞につきましては、改善を心掛けて行きますので、ご提案やアイデアなどありましたら是非ご連絡下さい。

また、もし日本に関するイベントなどがありましたら、次号へ掲載しますのでミッシェルまでご連絡を宜しくお願い致します。

今後配信をご希望されない方は、お手数ですがミッシェルまでご連絡を宜しくお願い申し上げます。

**Sushi at New Year's!**

