

Notes on Contributors

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Gunhild Borggreen (gunhild@hum.ku.dk) is associate professor in art history and visual culture in the Department of Arts and Cultural Studies, University of Copenhagen. Focusing on gender, nationhood, and performance in contemporary Japanese art and visual culture, Borggreen has published in journals such as *Performance Review* and *Copenhagen Journal of Asian Studies*, and co-edited, and contributed to, *Performing Archives / Archives of Performance* (Museum Tusulanum Press, 2013). She contributed a chapter on Japanese documentary manga to the volume *Comics & Power* (Cambridge Scholars Publishing, 2015), and on Japanese popular culture to *Social Aesthetics* (Brill, 2015). Borggreen is the co-founder and project manager of Robot Culture and Aesthetics (ROCA), a research network focusing on practice-based research into the intersection of art, technology, and society. In this field, she has published on Japanese robot theatre in the volume *Social Robots* (Ashgate Publishing, 2016) and on robot visuality in *TransVisuality. The Cultural Dimension of Visuality* (Liverpool University Press, 2015).

Katarzyna J. Cwiertka (k.j.cwiertka@hum.leidenuniv.nl) is chair of modern Japan studies at Leiden University. She is the author of *Modern Japanese Cuisine: Food, Power and National Identity* (Reaktion Books, 2006), *Cuisine, Colonialism and Cold War: Food in Twentieth Century Korea* (Reaktion Books, 2012), and *Himerareta washokushi* (with Yasuhara Miho; Shinsensha, 2016). Cwiertka has edited *Asian Food: The Global and the Local* (University of Hawai'i Press, 2002), *Critical Readings on Food in East Asia* (Brill, 2012), and *Food and War in Mid-Twentieth-Century East Asia* (Ashgate, 2013). She is currently working on a monograph about the history of food packaging in Japan.

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Fabio Gygi (fg5@soas.ac.uk) is lecturer in anthropology with reference to Japan at SOAS, University of London. He was born and raised in Switzerland, but spent his formative years in Japan, Germany, and England. After receiving an MA in European ethnology and Japanese studies from the University of Tübingen, he spent two years at the University of Tokyo carrying out fieldwork on 'rubbish houses'. He has a PhD in social anthropology from University College London (UCL). Before joining SOAS, he spent three years as an assistant professor of sociology at Dōshisha University in Kyoto. His research interests include material culture, gender, medicine, and technology.

Hayashi Michio (michio-h@sophia.ac.jp) is professor of art history and visual culture at the Sophia University, Tokyo. He obtained a PhD from Columbia University and joined Sophia University in 2003. Hayashi specializes in modern and contemporary art history and art criticism. His publications include *Painting Dies Twice, or Never* (vols. 1-7, Art Trace, 2003) and exhibition catalogue essays 'An Eye Open to Traces of Light: Thoughts on Ryūji Miyamoto' (*Ryūji Miyamoto Retrospective*, Setagaya Art Museum, 2004), and 'Tracing the Graphic in Postwar Japanese Art' (*Tokyo 1955-1970: A New Avant-Garde*, The Museum of Modern Art, New York, 2012). Hayashi was co-curator of the *Cubism in Asia* exhibition (a collaborative project among three national museums in Japan, Korea and Singapore, 2005-2007) and co-edited/authored *From Postwar to Postmodern: Art in Japan 1945-1989* (Museum of Modern Art, 2012). Hayashi lives and works in Tokyo.

Kasuya Akiko (kasuya@kcuu.ac.jp) is professor in art theory and aesthetics at the Kyoto City University of Art. Born in 1963 in Hyogo, Japan, she formerly served as curator of contemporary art at the National Museum of Art, Osaka. Her major exhibitions include *Geijutsu to kankyō* / *Art and the Environment* (1998); *Ima hanasō* / *A Second Talk* (2002); *Tenkanki no sahō* / *Positioning – In the New Reality of Europe* (2005); *Ekishō kaiga* / *Still / Motion: Liquid Crystal Painting* (2008); the Tatsuno Art Project: Arts and Memories (Tatsuno to Purojekuto: Toki no Kioku) (2011-2015); and *Shi no gekijō* / *Homage to Kantor – Theatre of Death* (2015). Major publications include *Abantogādo sengen – Chūō no moderunizumu* (Avant garde declaration – Modernism in Central-Eastern Europe) (Sangensha, 2005; co-translator); *Pōrando gaku o manabu hito no tame ni* (For those who learn Poland) (Sekai shisōsha, 2007; co-author); *Chūō no modan āto* (Modern art in Central Europe) (Sairyūsha, 2013; co-author); *Chūō no gendai bijutsu* (Contemporary art of Central Europe) (Sairyūsha, 2014); and *Pōrando no zenei bijutsu* (Polish avant-garde art: Applied fantasy for survival) (Sōgensha, 2014). She has been the artistic director of the Tatsuno Art Project since 2011.

Ewa Machotka (ewa.machotka@su.se) is associate professor of Japanese language and culture at Stockholm University. Formerly, she was a lecturer in the art and visual culture of Japan at Leiden University, and curator of Japanese art at the Museum of Far Eastern Antiquities in Stockholm, Sweden, and the National Museum in Kraków, Poland. Her research interests revolve around the role of art in collective identification, gender, nationalism, and Orientalism, primarily in the context of Japan. Currently, her main research projects pertain to the interaction between human society and the environment, especially the long-term relationship between the imagining of nature (visual, textual, and material) and environmental consciousness. Machotka is the author of *Visual Genesis of Japanese National Identity: Hokusai's Hyakunin Isshu* (Peter Lang P.I.E., 2009) and the co-author of *Too Pretty to Throw Away: Packaging Design from Japan* (Manggha, 2016).

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Jennifer Robertson (jennyrob@umich.edu) is professor of anthropology and the history of art at the University of Michigan. Her six books and over seventy articles on Japan past and present cover the wide-ranging topics of the politics of nostalgia, theatre, sex-gender systems, art criticism, ideologies of 'blood', eugenics, colonialism, and, most recently, human-robot interactions. Many of her articles can be downloaded from <http://www.jenniferrobertson.info/>. Her most recent book is *Robo sapiens japonicus: Robots, Gender, Family, and the Japanese Nation* (University of California Press, 2017).

Gavin H. Whitelaw (whitelaw@fas.harvard.edu) is a sociocultural anthropologist and executive director of Harvard University's Reischauer Institute of Japanese Studies. From 2008 to 2016, he served as associate professor of anthropology at the International Christian University (ICU) in Tokyo. Whitelaw's interests include globalization, work, commerce, foodways, and consumer culture, particularly in the context of contemporary Japan. His writings on these topics have appeared in journals such as *Anthropology of Work Review*, *Gastronomica*, and *Contemporary Japan*, as well as edited volumes including *Slow Food/Fast Food* (Rowman & Littlefield, 2006) and *Capturing Contemporary Japan* (Hawai'i 2015). His ethnography about the cultural world of Japan's *konbini* is in the process of publication.