

東洋大学長 殿  
To the President of Toyo University

外国人研究員 研究報告書  
Research Report by Visiting Researcher

氏名 Name	TRUSHKINA Ekaterina
所属大学名・職名（身分） Affiliation and position	Russian State University for the Humanities, Associate Professor
研究課題名 Research topic	Visual Anthropology as Research Method: Comparative Study of the Intellectual Traditions in Russia and Japan
研究期間 Research period	年 月 日 ～ 年 月 日 From 2024 / 10 / 01 to 2025 / 01 / 31
研究協力教員氏名（所属） Research partner (affiliation)	Golovina Ksenia Associate Professor Department of Global Diversity Studies, Faculty of Sociology, Toyo University
研究成果発表 （予定も含む） Publication/Presentation (including future ones)	<i>Planned publications and presentations:</i> 1) “Visual anthropology in Japan and Russia: A comparative study” <i>RSUH/RGGU Bulletin</i> . “Literary Theory. Linguistics. Cultural Studies” Series. 2) “Russia and Japan: A comparative analysis of approaches in visual anthropology (theory and methodology)” – presentation at the Scientific Conference “Modern Methods in Cultural Studies - XVII” - 2025, Russian State University for the Humanities (Moscow, Russia). 3) “Visual anthropology as a research method: Japan VS Russia” - presentation at the 32nd International Scientific Conference “Lomonosov”- 2025, Lomonosov Moscow State University (Russia)
研究成果の概要 Summary of your research achievements	During my research stay at Toyo University I initiated an in-depth comparative study of visual anthropology as a specific method of anthropological research based on the intellectual traditions in Japan and Russia. I collected a large number of films, videos, photos, and media materials, and studied film and photo collections of archives, museums, and libraries (such as Toyo University, Nanzan University Museum of Anthropology, Tokyo Photographic Art Museum (TOP), National Film Archive, and National Museum of Ethnology [Minpaku]). I have also visited major documentary film festivals (Tokyo International Film Festival, Tokyo Documentary Film Festival, and Yamagata International Documentary Film Festival in Tokyo where I discovered a variety of film topics (such as traditional ethnic culture, memory, and trauma studies) and visual approaches. I also observed some links between Russian and Japan visual research traditions. I was also involved in numerous scientific events and conferences, some of which included film screenings: “The Expressive Marginality: Visual Anthropology of Performances of the Unseen in Europe and Central Asia” (Toyo University); Special Lecture “Behind the Lens: A Feminist Perspective to Visual Ethnography” by Debora Diniz (The University of Tokyo); the documentary “Ainu Puri” by Takeshi Fukunaga (Foreign Correspondent’s Club of Japan); The 16th Research Forum of the Hakusan Anthropology Research Association, etc. which helped me to study the theoretical and

	<p>conceptual foundations of visual anthropology in Japan, as well as to highlight specific features of its methodological approach (for example, “participant observation,” “reflexive ethnography,” and “dialogic conception of culture,” etc.).</p> <p>I had an opportunity to share my own experience with colleagues through the report “Visual Anthology as a Research Method: History of Soviet Documentary and Ethnographic Film” at the Hakusan Society of Anthropology and the lecture “What is Visual Anthropology?” for students at Toyo University.</p> <p>In addition, as a visual anthropologist, I have participated in several joint research events and projects related to visual studies in Japan. Thus, I was able to establish networks for future fruitful collaborations with Japanese colleagues in the field of visual anthropology.</p>
<p>研究の詳細 (600～800字) Detailed Research Report (600-800 words)</p>	<p>My research in Japan focused on several specific directions:</p> <p><b>1. An in-depth study of the history, formation, and evolution of visual anthropology in Japan.</b></p> <p>In order to initiate this part of the research, I focused on work in the archives of film, photo and media collections at the National Film Archive of Japan, the National Museum of Ethnology (Minpaku), as well as work in the libraries of Toyo University, Nanzan University Museum of Anthropology, Tokyo Photographic Art Museum (TOP), the National Film Archive, the National Museum of Ethnology (Minpaku), and also studied film festival catalogs of the Tokyo International Film Festival, Tokyo Documentary Film Festival, and Yamagata International Documentary Film Festival in Tokyo.</p> <p>These activities helped to expand the boundaries of research and to strengthen its theoretical and methodological foundations. I discovered how much attention is paid to the phenomena of traditional ethnic culture as well as to memory and trauma studies (of World War II, the internment period, etc.). Here I can also observe some links between Russian and Japanese visual research traditions.</p> <p><b>2. A detailed analysis of the intellectual tradition of visual anthropology in Japan: theoretical and conceptual foundations.</b></p> <p>In order to deepen the analysis of the intellectual tradition of visual anthropology, I actively attended film festivals such as the Tokyo International Film Festival, Tokyo Documentary Film Festival, and Yamagata International Documentary Film Festival in Tokyo, followed by Q&amp;A sessions with film directors. I also participated in numerous conferences and special events with film screening programs, such as the special lecture “Behind the Lens: A Feminist Perspective to Visual Ethnography” by Debora Diniz, visiting professor at Tokyo University, the screening of the film “A Common Woman”, the screening of the documentary film “Ainu Puri” by Takeshi Fukunaga at the Foreign Correspondent’s Club of Japan, and interdisciplinary academic events: The Japan Association for Migration Policy Studies (JAMPS) Winter Conference (Nanzan University); The 16th Research Forum of the Hakusan Anthropology Research Association at Toyo University.</p> <p>I also studied some films at the National Museum of Ethnology and attended the screening of the documentary film “And Then Ainu” (by Koichi Omiya) at the Film School of Tokyo. At Toyo University, I also attended the conference “The Expressive Marginality: Visual Anthropology of Performances of the Unseen in Europe and Central Asia,” which featured three ethnographic films: “Rumba across the Sea: Overlapping Routes and Music” by Kiyoko Kuno, “The Gypsy Pilgrimage: More than One. Less Than Many” by Ryoko Sachi, and the film “Séance and Islam: The Eurasian Legacy as Transmitted by the Bakhshi” by Seika Wazaki. The films presented provided me with rich material for analyzing visual anthropology as a research method used in fieldwork. The following discussion and personal dialogues with the colleagues helped to discover the connections between the methodological approaches in Japan and Russia, such as “participant observation,” “reflexive ethnography,” “dialogical conception of culture,” etc.</p>

**3. Visual anthropology as a research method: specific features of the methodological approach in Japan.**

In order to learn more about the methodology of anthropological (including visual) research practiced in Japan, I became a member of the Hakusan Society of Anthropology and attended its meetings regularly. I also conducted a series of interviews with Japanese colleagues who helped me to deepen my knowledge and get information based on their fieldwork experience. I believe that dialogue with colleagues is essential to my study, as some approaches are deeply connected to the issues raised in the research and undoubtedly represent the Japanese tradition of visual anthropology.

**4. Exchange with Japanese colleagues and students. Perspectives of Russian-Japanese cooperation.**

The idea of my research project is to present an in-depth study of visual anthropology based on theoretical works and ethnographic films produced in both Japan and Russia. In order to launch this dialogue, I presented a report entitled “Visual Anthology as a Research Method: History of Soviet Documentary and Ethnographic Film” at the Hakusan Society of Anthropology (November 2024). To share my knowledge with the younger generation, I gave a lecture on “What is Visual Anthropology?” to students at Toyo University (December 2024) and screened an ethnographic film “The Land of Udehe” by Russian anthropologist Ivan Golovnev from the international film festival collection “Days of the Ethnographic Film.”

In addition, as a visual anthropologist, I had the opportunity to participate in the fieldwork of my Japanese colleagues (at the gathering of Russian-speaking migrants in Tokyo, at the Ethiopian Society of Tokyo, and in Kesennuma City). I also served as a content consultant for the ethnographic film of my host professor at Toyo University, Ksenia Golovina, based on her fieldwork with the Molokan people in Armenia.