APOLOGY AND CORRECTION

There was an error in the article "New species of Tachinid Fly - a new parasitic wasp - and a Tachina-like parasite of silkworms." The article incorrectly stated that the wasps were "newly discovered and described". In fact, the wasps were already known and described in previous studies. The error occurred due to a lack of careful review of the existing literature. We apologize for any confusion or misinformation caused by this error.

Thank you for your attention, and we hope to correct and improve our work in the future.

ACKNOWLEDGEMENTS

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1. Dr. Jane Smith, for providing valuable feedback and guidance on the methodology.
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4. Our colleagues at the laboratory, for their assistance and collaboration.

We are grateful for their contributions and look forward to continuing our work in this exciting field.

REFERENCE


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What kind of a place is Honmura?
We asked straightforward questions and got people to answer freely about the nature of the community, its houses, their favorite places, their memories.
In the opening section, we present comments from 20 people, some who were born and grew up in Honmura, some who work there, and some who fell in love with the district and moved there. The respondents have varying impressions of the district, but it is evident from their comments that they all care deeply about living with awareness day by day, and all have great love for Honmura.

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When I first saw Honmura, I thought, what a beautiful place—I just loved the site of the town. So many people here are real, not spirits, like people in a manga by Fujio Akatsuka. The people in my neighborhood never seem to change, and it’s Hoomura seems just the same as when I first came here.
—Yasuo Obuchi, owner/look of Café Honmura (closed 2009)

There’s always a sense of tension around my house. Since I’ve had a lot of cats, visitors come and go and see the garden. I always keep it looking pretty, because someone could step by any time. I keep open all times and welcome visitors, as I have to be careful about things like keeping the doors and windows locked.
—Mitsuko Chibana, whose house and cat are often featured on TV and in magazines.

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This issue of NAOSHIMA NOTE focuses on the residents of the Honmura district in Naoshima. Honmura, located at the southern tip of the island, has served as our town center for the residents for a long time. In 1997, the Art Site Naoshima initiated the Art House Project in the district. The project has developed across seven locations in Honmura, so for works of art have been installed in houses over 100 years old, in addition to the ANDO MUSEUM which opened in 2011.

Before the Art House Project was started, open-air works of art and exhibitions at the Naoshima House community, and the residents of Naoshima are exhibited on the southern part of Naoshima. The activities in Honmura symbolized a new development for our art projects. The experimental art of Honmura begins with the search for each house while walking around the area. When stepping into a side street, you can see well-maintained plants in their flowerpots, signs for restaurants and lodgings, and the black walls of house doors of charted homes. Sometimes you may exchange greetings with a local resident on the way home and the street may smell of dinner being cooked in some of the houses. Visitors experiencing the art may be unexpectedly affected by these signs of everyday life of the neighborhood. We would like to introduce the charm of Honmura through the words of people living there.

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When I delivered packages, people often gave me sweets and treats. The streets are narrow, and the first time I delivered packages there, I looked at the map and wondered whether my car would be able to get down there.
—Ryoji (mailman) This package deliveryman in charge of the Naoshima area
I take my kids out to play every day, since there are so many wide open spaces, like on the beaches or in the mountains. When I go shopping around the neighborhood, there are a lot of família-style houses from way back, and people talk to me. There’s a real warmth to people around here.

*Sometimes there’s an old lady on a taxi, but recently returned to her original family home in Fronteira with her family.*

I’ve known a lot of the people in Fronteira since my childhood, so if say one thing to somebody, won’t go around to everybody. That means you have to watch what you say, but at the same time it’s like to be such a close-knit community.

*Senhora Yone (age: 60), born and raised in Fronteira, property of the Yone’s Tate for over 30 years.*

I feel proud when I help to carry the local festival portable shrine of Fronteira, where I was born and raised. Recently I moved to an old house that’s been standing empty for years, and people from the neighborhood came to me and say that they feel normal.

*Debora Tavares (age: 50), born and raised in Fronteira.*

I love everything about Fronteira. With the streets laid out in a grid, and things looking the way they did centuries ago, it’s easy to imagine what life was like here a long time ago. I like to walk around and explore — sometimes walking the streets and so forth —

*Inigo Vaz (age: 55), volunteer guide (Cordoba Saberse)*

I talk to people from the neighborhood all the time. People watch my house when I’m not, and if I’ve forgotten something — can call and I’ll search for it around the house, or leave a message about it for me with one of the boys when I’m at the island. It’s really heartening to have relationships like this with people in the neighborhood.

*Susana Sakabe (age: 70), born and raised in Fronteira.*

Since we moved to Fronteira and opened up our beauty salon, every day is full of surprises. Fronteira gives us so many other things in the morning, no mystery what it is, and you get a smile on your face. The women you walk out the door. You can speak to and open the beauty salon door.

*Jens Vaz and Jade Nakauchi, who moved from Nagasaki and opened the beauty salon.*

There are many people in the world. People visit here, buildings get old, and in many cases, life doesn’t go as expected.

*—Ishii Nobu, born and raised in fronteira.*

Fronteira is a place that I can go to and spend my time. Even if it’s not the best, I can always come back. Even if I’m not well, I can always come back to Fronteira.

*—Tanaka Takashi, born and raised in Fronteira.*

Living in a place that you can come back to is a comfort. I feel that Fronteira is a place where I can come back to whenever I want.

*—Ishii Nobu, born and raised in Fronteira.*
The Art House Project — Connecting the Past and Present of Honmura

There is a small mountain called Shiroyama near Honmura Port in Noda. During the Sengoku period (16th century), the lord Takahara made the mountain a military base and a town was formed on its west side, which was the origin of present-day Honmura. Walking along the narrow side streets with blind corners, you can see many houses with tiled roofs surrounded by black walls of cedered cedar. There are houses from over a century ago which people have been taking care of and still live in. While roads have been paved and some new houses have been built, the historical atmosphere of the district has changed little. The Art House Project in Honmura first started developing in 1997. At this time, a house built in the late Edo period was being vacant because its owner, an elderly resident who had lived alone, was moving out. Though there were many old houses in the neighborhood, they were decreasing in number, becoming deteriorated and destroyed as the residents aged and the town grew depopulated. Having to change the situation, we decided to commission artists to remodel the vacant house as works of art, similar to how works had been acquired for the Benesse House Museum. In this way, not only were the houses fixed, but new spaces in which art and the houses were unified were created. Instead of demolishing houses and building new ones, the remaining old structures and their histories were interwoven in the recreated spaces as works of art, prompting viewers to become aware of the style of the old houses and learn how the resident family had lived in the community as well.

For "Kissoya," the first to be completed for the Art House Project, residents of Honmura participated in production led by the artist Tatsuo Miyajima. Hoping that the residents would accept the work of art as a family member or a relative, the artist left important parts of the production to the residents. Each person was responsible for determining the pace at which one of 125 LED digital counters originally used in the work "Sea of Time '98," flickered and displayed numbers from 1 to 9. Each person who participated in the production of "Kissoya" currently works as a volunteer guide. Another person who used to serve tea for the artist says he enjoys talking to tourists who need help or are thirsty during the hot summer days and serves tea to them. There are many other similar situations where the local people have done something out of their own will to hospitalize visitors after having experienced being directly or indirectly involved with the creative process. In other locations of the Art House Project as well, artists formed personal relations with the residents during the production process.

Honmura has few sightseeing spots or famous historical ruins. However, walking about Honmura visiting the seven houses of the project, you can often see local residents talking with neighbors in front of their houses and elderly people gathering and chatting. The time passes very calmly and slowly. When you peek through at the well-maintained flowerpots, garden trees, and noisy small courtyards from between the gates and garages, you will be amazed by the modest aesthetics of the local residents and how diligently they live their lives everyday.

In exploring Honmura, you will no doubt enjoy encountering new and personal discoveries.
Continuing to Live, Beginning to Live

Interview with Residents

Interview with Residents

Keiko Endo

Keiko Endo is originally from Yokohama, and had never been anywhere in Shikoku until 2004, when he came to visit a friend living in an old house in Himarmura. He ended up moving into this house and they opened a restaurant there, serving whole-grain rye with hearty selection of side dishes. “I like to round up old things, they make me feel pleasantly nostalgic,” he aimed to present the original feel of this house as much as possible,” says Endo, relating how he chose not to perform a thorough renovation but to leave the house more or less unchanged. A year after the restaurant opened, Endo, friend changed careers and moved away from Nishimura. Endo says, however, “for me moving back home wasn’t an option. I had made up my mind, when I came to, here to make this a success no matter what.” After university he had worked for a tech company, but quit after three years and spent a year traveling around Australia, then worked in the Tokyo music scene. None of those phases of his life had lasted long, but he wanted to continue his relationship at the restaurant, and after his friend left he found himself in urgent need of staff. “I put up a help wanted sign in the doorway, and someone who lives just a three-minute walk from here answered.” This was Enako Yamamoto (age 64), who had experience preparing meals at a hotel in Sapporo. She immediately jumped at the offer. “She has taught me all kinds of things—how to prepare soup stock, how to make all manner of side dishes the old-fashioned way, everything.” Nine years later, Mr. Yamamoto is still working at the restaurant alongside Endo.

Around 2006, the number of customers at the restaurant drastically increased. While thankful that business was booming, Endo felt like he was losing sight of what was most important. “I started this place so I could enjoy it, and have customers enjoy their time here as well, everybody savouring the view place of island life.” Things got busy depending on the season and the time of day, but I always do my best to have conversations with customers. That’s the most rewarding part of it,” he says. Endo’s philosophy remains steadfast, “I want visitors to Himarmura to walk around, get themselves lost, and then talk to the elderly residents of this district. Then I hope they stumble across our restaurant.” Asano does not put up posters or distribute flyers, and has nothing but a small signboard in front. It’s the sort of place you can’t find if you’re not rowing across to see the signs in a hurry.
訪れたくなる、本村というまち。

Honnura, A Place I Want to Come Back To
Kazunori Sasaki

On a warm weekday in the late fall of 2014, I arrived in Honnura, Naoetsu. "I’m going to visit Naoetsu soon for the first time." When I told my acquaintances this, they responded by saying, "That’s surprising because you travel around Japan so often to report for Sekaikei. Sekaikei is a magazine, of which I am the editor-in-chief, themed on social goodness and ecological-conscious lifestyles. Since the collapse of Lehman Brothers and The Great East Japan Earthquake, a new set of values seems to have arisen among young people. These values comprise "a lifestyle based on local connections and face-to-face communication." I became strongly aware of such a shift of values towards the local when I edited the book Kokoro wa Shima de Wari o Mite kotokushita [We decided to look forward to the future on the island] (2012), written by two young men who moved to Amo-cho in the Oki Islands in Shiman to, work to after finishing their education. The activities of Benesse Art Site Naoetsu that first developed in Naoetsu Island started being carried out long before such a shift started to take place and initiated a trend of communicating local charms. I had simply missed earlier chances to visit the island up until now.

Honnura is a town located in the eastern part of Naoetsu. There are old houses surrounded by black walls of charred cedar along the streets and visitors are naturally invited to wander the narrow and winding roads. It is also interesting that Honnura was a castle town during the late Edo period (16th century). Most of all, the people I encountered while walking along the streets were intriguing. A French family who was backpacking (and had been with me all the way from the JR Uno Line), cheerful tourists from East Asia, elderly Japanese tour groups, and naive-looking young Japanese couples. I had observed more closely, I may have been able to name more categories but these alone represent four major groups of non-residential people that the local governments of rural mountainous regions and depopulated areas across Japan are eager to invite as tourists to their towns. At lunchtime, visitors to the island gather in the small and attractive restaurants in Honnura and sit side by side with the residents. Just like the scenic experiment of Berta Krause, they independently enjoy their own time without disturbing each other while sharing the same space where their chatting voices echo. In Honnura, wholesome "human diversity" is maintained
both indoors and outdoors. It is extremely pleasant to be there because of the mild climate as well.

"We have only managed to relax for a few minutes, we're not used to the calm we've been experiencing in the house," exclaimed the woman who was about to appreciate the view, "but the house is lovely and very comfortable."

I was sitting on the terrace, not far from the main building. The house is surrounded by greenery, and the view is breathtaking. There are several houses in the area, and each one has its own unique features. The buildings are all designed in a modern style, with clean lines and sleek aesthetics.

The main house is a large, two-story structure with a large glass facade. The windows are large and provide excellent natural light. There is a large balcony on the second floor, which offers a great view of the garden.

The gardens are well-maintained, with a variety of plants and flowers. The garden is large and has a pond in the center, with a small waterfall flowing into it. The pond is surrounded by pathways, and there are benches placed along the edges.

The house is located in a peaceful area, surrounded by trees and other greenery. The location is ideal for those who want to escape the hustle and bustle of the city.

The house is surrounded by a large wall, which provides privacy and security. The entrance is through a large wooden door, which opens onto a small courtyard.

Inside the house, the decor is modern and minimalist. The furniture is simple and functional, and the colors are neutral. The house is comfortable and inviting, with plenty of natural light.

Overall, the house is a beautiful example of modern design, with a focus on functionality, comfort, and simplicity. It is a perfect place to relax and enjoy the beauty of the natural surroundings.
**INFORMATION**

**Naoshima Noren Project**

Naoshima Noren Project

This project is a collaboration between the island of Naoshima and the textile artist Yoko Kanou. Noren is a traditional Japanese curtain that is often seen at the entrance of temples and homes. The project involves creating noren using traditional Japanese techniques.

**Naoshima Yago Project**

Naoshima Yago Project

This project is about creating metal plaques featuring characters from Japanese literature. These plaques are placed around the island and are open to the public.

**Art House Project**

Information on art venues in Honmura

Art House Project

Hours: 10:00 - 16:30
Closed: Mondays, national holidays, and the next day after a long weekend. Visitors are welcome to view or worship in the main and front areas of Gohe Shinto at any time.

Admission: Multi-site ticket for six Art Houses, excluding Kinca: 1,030 yen. Single-site ticket for one Art House, excluding Kinca: 410 yen (free for children 15 and under)

Tickets: Benesse House, Honmura Lounge & Archive, etc.
Location: Honmura, Naoshima, Kagawa 761-3110 Japan
Tel: +81-87-892-3223 (Benesse House)

**ANDO MUSEUM**

ANDO MUSEUM

Hours: 10:00 - 16:30 (last admission: 16:00)
Closed: Closed concurrently with Art House Project
Admission: 950 yen (free for children 15 and under)
Address: 736-2 Naoshima, Kagawa 761-3110 Japan
Tel: +81-87-892-3754 (Takatake Foundation)
Where on the Globe is the Benesse Art Site Naoshima?

**SEA ROUTES TO NAOSHIMA, INUJIMA, AND TESHIMA**

**From Uno Port:**
1. Uno — Naoshima (Myanoura)
2. Uno — Naoshima (Hinomura)
3. Uno — Teshima (Ikura) — Shodoshima (Tonoaha)

**From Takamatsu Port:**
4. Takamatsu — Naoshima (Myanoura)
5. Takamatsu — Naoshima (Iremasu) — Teshima (Ikura), Takamatsu — Teshima (Ikura)

**From Hogon Port:**
6. Hogon — Inujima

**Other**
7. Naoshima (Myanoura) — Teshima (Ikura) — Inujima