

This international symposium seeks to map the renewed interest in the notion of “world art history”, and “global art history” within the discipline of the histories of Japanese art. Taking the approach of focused panels which shed light on a wide range of issues from the fourteenth through the twenty-first centuries, the symposium puts Japan again on the map of highly dynamic cultures, which developed and continue to advance multiple forms of artistic, technological, and institutional interactions. While highlighting the current and future potential of global art histories we ask what kinds of new counter-narratives could be possible by putting Japanese art into a global context, and in which ways a global approach might open up new insights and contribute to discursive differentiations?

The symposium also challenges the dilemmas of ‘global art history,’ by questioning how “global” this approach should or could be, and by asking how multilayered difficulties such as institutional and political biases of the academia, language and communication problems, cultural misunderstandings etc. may be addressed.

Catering towards a broadening of perspectives and methodological considerations, we discuss these critical questions with historians of art and museum curators as well as social, economic, religious and literary historians, who all cover a range of regional expertises.

The symposium was organized on the occasion of the tenth anniversary of the Ishibashi Foundation Visiting Professorship in Japanese Art History at Heidelberg University. The program was founded on the belief that intellectual liveliness thrives on personal contacts by engaging with each other’s knowledge, academic concerns, and scholarly cultures. This symposium celebrates the program’s far-reaching multi-lateral intellectual exchanges and its fruitful results.

The Conference is generously sponsored by

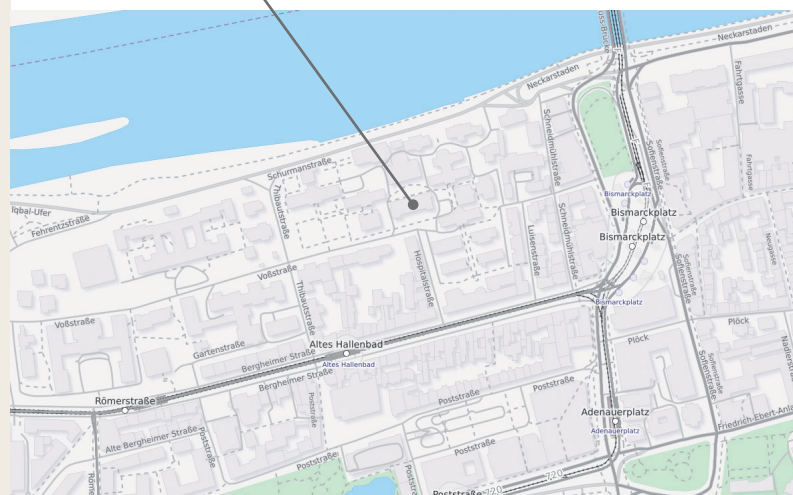


VENUE

Karl Jaspers Centre for Transcultural Studies
Voßstr. 2, Building 4400
69115 Heidelberg

Virtual Jaspers Centre

<http://www.asia-europe.uni-heidelberg.de/en/>



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More information and registration via

<http://iko.uni-hd.de/histories-of-japanese-art>



Histories of Japanese Art and their Global Contexts: New Directions

OCTOBER 22 – 24, 2015
HEIDELBERG UNIVERSITY



ISHIBASHI FOUNDATION
VISITING PROFESSORSHIP
IN JAPANESE ART HISTORIES
AT HEIDELBERG UNIVERSITY

THURSDAY, 22 OCTOBER 2015

10:00 Welcome addresses

Representative of the Ishibashi Foundation, Tokyo
Judit Árokay, Dean, Faculty of Philosophy, Heidelberg
Axel Michaels, Acting Director, Cluster of Excellence, Heidelberg

Introduction to the Conference

Melanie Trede, Mio Wakita



10:30 – 12:30 PANEL I
‘Making Worlds’ – Imagining Japan

Max Moerman (Barnard College, New York):
Japan, Cartography, and the Art of World-Making

Komine Kazuaki (Rikkyo University, Tokyo):
The World of Mt. Sumeru Diagrams — Representation and Discourse

Melanie Trede (Heidelberg University):
Constructions of “Japan” in pictorial narratives

Chair and Discussant:
Bernd Schneidmüller (Heidelberg University)

Lunch Break

14:00 – 16:30 PANEL II Global Entanglements of
East-Asian Export Artifacts

Sofia Sanabrais (Los Angeles):
“... Desired and Sought by the Rest of the World.”: The
Movement of Japanese Art in Mexico in the Early Modern
World

Fujita Kayoko
(Ritsumeikan Asia Pacific University, Beppu):
Textile Cultures and the Tokugawa Economy: On Foreign
Trade, Import Substitution, and the Changing Material
Culture, ca. 1550–1850

Hidaka Kaori
(National Museum of Japanese History, Chiba):
Lacquerware as a Global Commodity

Maezaki Shin'ya (Kyoto Women’s University):
Japanese Export Porcelain for the Chinese and Korean
Market in the Meiji Period

Chair and Discussant:
Lianming Wang (Heidelberg University)

18:00 KEYNOTE SPEECH

Reception

FRIDAY, 23 OCTOBER 2015

10:00 – 12:30 PANEL III China and Japan, c. 1900:
Reframing Tradition and Modernity

Lai Yu-Chih (Academia Sinica, Taipei):
Mediating Tradition: Japanese Copperplate Printing
and Art Reproduction in 1880s Shanghai

Tamaki Maeda (University of Washington, Seattle):
Inverting Cultural Order:
Naito Konan and East Asian Art History

Aida Yuen Wong (Brandeis University, Waltham):
Japan and the Lingnan School in China:
A Conundrum of Modernity

Chair and Discussant:
Sarah E. Fraser (Heidelberg University)

Lunch Break

14:30 – 16:30 PANEL IV Transcultural negotiations:
cultural practices and discourses in
modern Japan

Mio Wakita (Heidelberg University):
Spirit, Living Dolls, and Photography:
Reframing Meiji Souvenir Photography

Michael Lucken (INALCO, Paris):
The Bone-Image in 20th Century Japan

Alice Tseng (Boston University):
The Visual Culture of Japan’s Modern Monarchy

Chair and Discussant:
Christiane Brosius (Heidelberg University)

18:00 KEYNOTE SPEECH

Reception

KEYNOTES

THU 22 OCT 18:00

CHRISTINE GUTH

(Royal College of Art and V&A Museum, London):
Hybridity and the Global Turn in Japanese Art History

Chair and Discussant:
Monica Juneja (Heidelberg University)

FRI 23 OCT 18:00

TIMON SCREECH (SOAS, London):
A Global Interpretation of Nihonbashi

Chair and Discussant:
Joachim Rees (Free University of Berlin)

SATURDAY, 24 OCTOBER 2015

10:00 – 12:00 PANEL V Collecting *Japan* in
EuroAmerica and the Formation
of a “World Art History”

Emiko Yamanashi (National Research Institute
for Cultural Properties, Tokyo):
The Art Historian, Collector and Dealer Hayashi
Tadamasa – Negotiating the Concepts of “Fine Arts”
in Europe and “Bijutsu” in Japan

Ingeborg Reichle (Humboldt University, Berlin):
The Origin of Species and the Beginning of World Art
History: Kunstwissenschaft’s Encounter with Darwinian
Aesthetics around 1900

Doris Croissant (Heidelberg University):
Collecting East-Asian Art in Imperial Germany
and the Predicament of World Art History

Chair and Discussant:
Georg Vasold (Free University of Berlin)

Lunch Break

13:00 – 15:00 PANEL VI Postwar Japanese Art
and Contemporaneity

Eugenia Bogdanova (Heidelberg University):
On the Notion of Avant-Garde in Postwar Japanese
Calligraphy

Reiko Tomii (Independent Scholar, New York):
Stoned in 1969: Siting Horikawa Michio
and His Contemporaries

Hayashi Michio (Sophia University, Tokyo):
The Return of the Mother-land: An Aspect of the
Postwar Japanese Culture of the 1960s

Chair and Discussant:
Ulrich Blanché (Heidelberg University)

Coffee and Tea Break

15:30 – 17:30 PANEL VII Curating ‘Japan’
in International Exhibitions

Kuraya Mika (National Museum of Modern Art, Tokyo):
Gambare, Nippon: How can Artwork Represent the
Nation?

Jaqueline Berndt (Kyoto Seika University):
Culturalizing Manga: Exhibitions of Graphic Narratives
from Japan for non-Japanese Audiences

Alexander Hofmann (Museum of Asian Art, Berlin):
Displaying Visual Arts of Japan at German museums —
Extant Collections, Absent Discourses

Chair and Discussant:
Reiko Tomii (Independent Scholar, New York)

17:30 – 18:30 WRAP-UP DISCUSSION