



# DECONSTRUCTING BOUNDARIES: Is 'East Asian Art History' possible?

**Saturday 10 - Sunday 11 October 2015**

## PROGRAMME

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## **Deconstructing Boundaries: Is 'East Asian Art History' possible?**

Date: Saturday 10th and Sunday 11th October 2015

Venue: Khalili Lecture Theatre, SOAS, University of London

The aim of this symposium is to give insight into the changing boundaries and concepts of 'art' in Japan and East Asia. We hope especially to illuminate the exchanges and dialogues that took place among the artists of Japan and other East Asian nations.

The birth of East Asian art history could not have occurred without the symbiotic relationships among various groups of artists. Papers will challenge the existing geographic, temporal, and generic paradigms that currently frame the art history of East Asia. What was the relationship between artistic production and political discourse? What role did abiding cultural legacies play in the artistic development of East Asia at large?

Submissions are encouraged from scholars interested in issues surrounding the emergence of geo-cultural boundaries in East Asian art, institutional approaches to art and history, the idea of 'national art', or new frameworks for the concept of modernity in East Asian art. Questions relating to methodology in (re-)constructing a broad history of East Asian art will also be addressed in this symposium.

At this conference, the discussions regarding deconstructing the boundaries of East Asian art will expand to include scholars from Chinese and Korean art history.

Thank you to the sponsors of the symposium Sainsbury Institute for the Study of Japanese Arts and Cultures, JSPS London and JSPS Japan.

**Eriko Tomizawa-Kay**

**Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC )/ SOAS, University of London / University of East Anglia)**

#### **Keynote speakers from Japan:**

- Yoko Hayashi-Hibino (Agency of Cultural Affairs)
- Masaaki Itakura (University of Tokyo)
- Atsushi Miura (University of Tokyo)
- Doshin Sato (Tokyo University of the Arts)
- Arata Shimao (Gakushuin University)

#### **Other speakers:**

- Gen Adachi Fellow of the Agency of Cultural Affairs, Japanese Government, Visiting Fellow of TrAIN Research Centre at University of the Arts London)
- Misato Ido (University of Tokyo)
- Atsuko Ishikawa (Gakushuin University)
- Ji-young Kim (Tokyo University of the Arts)
- Maki Kaneko (University of Kansas)
- Malcolm McNeill (SOAS, University of London)
- Seung Yeon Sang (SISJAC)
- Timon Screech (SOAS, University of London)
- Minjong Shin (University of Tokyo)
- Eriko Tomizawa-Kay (SISJAC/SOAS, University of London)
- Toshio Watanabe (University of the Arts London)

#### **Discussants:**

- Rosina Buckland (National Museum of Scotland)
- Timothy Clark (British Museum)
- Charlotte Horlyck (SOAS, University of London)
- Angus Lockyer (SOAS, University of London)
- Shane McCausland (SOAS, University of London)
- Yasuko Tsuchikane (SISJAC / Cooper Union)
- Toshio Watanabe (University of the Arts London)

**Saturday 10th October 2015 | Programme**

9.15 – 9.45	Registration
9.45 – 10.00	Opening Remarks: Timon Screech (SOAS, University of London) Mami Mizutori (SISJAC) Kunio Takeyasu (JSPS)
10.00 – 10.50	<b>Keynote Speech</b> Arata Shimao (Gakushuin University) <i>Considering the 'History of East Asian Painting': Chūgokukaiga and Kara-e</i> Discussant: Timothy Clark (British Museum)
<b>Session: Constructing the Idea of East Asian Art in Japan</b>	
10.50 – 11.20	Seung Yeon Sang (SISJAC) <i>The Modern Construction of Tōyō Ceramics: The Institute of Oriental Ceramics (Tōyō tōji kenkyūjo)</i> Discussant: Yasuko Tsuchikane (SISJAC / Cooper Union)
11.20– 11.40	Coffee and Tea Break
11.40 – 12.10	Misato Ido (University of Tokyo) <i>Transcending Bird-and-Flower:</i> <i>Iconological Study on the Gilded Screen Painting of Pine Trees and Birds</i> Discussant: Yasuko Tsuchikane (SISJAC / Cooper Union)
12.10 – 12.40	Atsuko Ishikawa (Gakushuin University) <i>Crossing boundaries: created in China, painted in Japan</i> Discussant: Yasuko Tsuchikane (SISJAC / Cooper Union)
12.40 – 13.00	<b>JSPS Presentation</b> Chigusa Ogaya, Takafumi Okada (JSPS)
13.00 – 13.50	Lunch Break
13.50 – 15.05	<b>Keynote Speech</b> Masaaki Itakura (University of Tokyo) <i>The Portrayal of Xia Yong as an Artist: Its Creation and Development—A View from East Asia</i> Discussant: Shane McCausland (SOAS, University of London)
15.05 – 15.50	Timon Screech (SOAS, University of London) <i>Understanding the Concept of "Chinese Painting" in the Edo Period</i> Discussant: Shane McCausland (SOAS, University of London)
15.50 – 16.15	Coffee and Tea Break
16.15 – 16.45	Malcom McNeill (SOAS, University of London) <i>"During [the] Ming and after, China had little to offer":</i> <i>The Impact of Essentialist Zen Geographies and Chronologies on Modern and Contemporary English Language Scholarship on Chan Visual Culture</i> Discussant: Shane McCausland (SOAS, University of London)
16.45 – 17.30	Toshio Watanabe (University of the Arts London) <i>Shinbi taikan (1899): the ambivalent role of Chinese art for Japanese Art History</i> Discussant: Timothy Clark (British Museum)
17.30 – 18.30	<b>Discussion and Q&amp;A</b> Shane McCausland (SOAS, University of London)

**Sunday 11th October 2015 | Programme**

9.15 – 9.40	Registration
9.40 – 9.45	Opening Remarks: Toshio Watanabe (University of the Arts London)
<b>Session: Japanese Academies as Centre</b>	
9.45 – 10.15	Eriko Tomizawa-Kay (SISJAC / University of East Anglia) <i>The Perception of nihonga by East Asian students at the Private Women's School of Fine Arts and the development of their paintings in the early 20th century</i> Discussant: Rosina Buckland (National Museum of Scotland)
10.15 – 10.45	Ji-young Kim (Tokyo University of the Arts) <i>HIDEO MANABE- A forgotten Korean-Japanese Painter Who Stood on the Border</i> Discussant: Charlotte Horlyck (SOAS, University of London)
10.45 – 11.15	Minjong Shin (University of Tokyo) <i>Marginal man Un-Soung Pai: His European experience, his view and his art</i> Discussant: Charlotte Horlyck (SOAS, University of London)
11.15 – 11.40	Coffee and Tea Break
11.40 – 12.55	<b>Keynote Speech</b> Atsushi Miura (University of Tokyo) <i>The Triangle of Japan's Modern Yōga: Paris, Tokyo, East Asia</i> Discussant: Angus Lockyer (SOAS, University of London)
13.55 – 14.00	Lunch Break (Room G51)
<b>Session: War and Body</b>	
14.00 – 14.45	<b>Keynote Speech</b> Yōko Hayashi-Hibino (Agency of Cultural Affairs) <i>Foujita, Travel in "Far East" Asia under the War</i> Discussant: Angus Lockyer (SOAS, University of London)
14.45 – 15.15	Gen Adachi (Independent Scholar) <i>War and Pornography in East Asia</i> Discussant: Rosina Buckland (National Museum of Scotland)
15.15 – 15.35	Coffee and Tea Break
15.35 – 16.20	Maki Kaneko (University of Kansas) <i>Imagining the Asia-Pacific War in Post-Cold War Geopolitics</i> Discussant: Toshio Watanabe (University of the Arts London)
16.20 – 17.35	<b>Keynote Speech</b> Dōshin Satō (Tokyo University of the Arts) <i>The Human Image: Deconstructing Boundaries and Un-Deconstructing Boundaries</i> Discussant: Toshio Watanabe (University of the Arts London)
17.35 – 18.35	<b>Discussion and Q&amp;A</b> Toshio Watanabe (University of the Arts London)
18.35 – 18.40	<b>Closing Remarks</b> Eriko Tomizawa-Kay (SISJAC / SOAS, University of London)
<b>18:45 – 20.00</b>	<b>Reception at Brunei Gallery Suite</b>

## Sunday 11th October 2015 | Programme

### Considering the 'History of East Asian Painting': *Chūgoku Kaiga* and *Kara-e*

Arata Shimao (Gakushuin University)

The proposition of a 'history of East Asian painting' is easy, but when it comes to narrating such a history it is difficult. Even I have no definitive view, but I think that the existence of *kara-e* ('Chinese pictures') in the Muromachi Period may be one hint in this direction.

As is well known, in 'Japan', imported Chinese paintings as well as Japanese paintings drawn in that style both came to be called *kara-e*. Bound together under one word, while these paintings of different 'nationality' mask 'national borders', they also seem to be in contrast with the wider corpus of Chinese painting (*chūgoku kaiga*). In reality, the Chinese paintings that were in Japan are only a small fraction of that entirety, if differences in the systems of recognition and appreciation of artists are understood, it cannot necessarily be said that these paintings are representative of the painting world within China. Through that aspect, reflected in the paintings created in Japan, the unique world of *kara-e* is shaped. If *yamato-e* (Japanese-style paintings) are considered a response to *kara-e*, then within the context of so-called East Asian painting it may be possible to hypothesise 'three Chinas' (Chinese paintings and the two forms of *kara-e*), and so move beyond a painting history composed of three distinct items: 'China' 'Korea' 'Japan'. Furthermore, as *yamato-e* developed from the colour paintings of the Tang dynasty, *kan* (China) gave birth to *wa* (Japan). Alternatively, the dynamic transition to *wa* could be considered a form of 'boundary deconstruction' within the image. It is these issues that I would like to address.

#### Biography:

Shimao Arata is Professor of Japanese Art History at Gakushuin University. He received his B.A. (1979) in Literature from Tokyo University and his M.A. (1982) in Art History from Tokyo University. In 1984 he became a researcher of Tokyo National Research Institute of Cultural Properties, became a member of Tama Art University in 2002. His research interests focus primarily on ink painting, with a special emphasis on Sesshu: the most distinguished painter in Muromachi-period. His publications include *Josetsu hitsu Hyōtan namazu zu* (1995), *Sesshu* (1996), *Suibokuga to katarau* (1997), *Sesshu no 'sansui-chōkan'* (2001) and others.

## **The Modern Construction of *Tōyō* Ceramics: The Institute of Oriental Ceramics (*Tōyō tōji kenkyūjo*)**

Seung Yeon Sang (Sainsbury Institute for the Study of Japanese Arts and Cultures)

Established in 1924, the Institute of Oriental Ceramics (*Tōyō tōji kenkyūjo*) had a very specific agenda that set it apart from previous ceramic study groups such as *Tōjiki kenkyūkai* (Ceramic Research Society, 1914) and the *Saikokai* (Colored Jar Society, 1916). The Institute emphasized its dedication to scholarly research of *tōyō* (Asian) ceramics by distancing itself from the hobbyist and antiquarian circle and moving beyond an aesthetic perspective devoid of rationality. My paper examines the role of the Institute of Oriental Ceramics in defining Japan's *tōyō* ceramics, which evolved into a superior alternative to the West's "oriental ceramics." The publication of the journal, *Tōji* (Oriental Ceramics, 1927–1943), was central to the Institute's research activities. It clearly shows how the Institute aspired to be an international research organization and endeavored to engage their academic outputs in a dialogue with the West by reflecting the globally diverse and intersected discourses of Asian ceramics on its research topics. Especially, the series of articles titled "*Tōyō tōjiki no kanshō*" (Appreciation of Oriental Ceramics: To Western Collectors, 1928–1929) by Okuda Seiichi (1883–1955), an influential voice of the Institute, resonated with this international climate of the Institute. In rivalry with the West's advancement of Asian ceramic studies, Okuda stressed Japan's unique, historically conditioned role to lead the field. By investigating Okuda's evolving thoughts on *tōyō* ceramics, this paper sheds new light on the origin of the study of Asian ceramic history, when Japan's view of *tōyō* underwent a pivotal redefinition.

### Biography:

Seung Yeon Sang obtained her PhD from Boston University in 2015.

Robert and Lisa Sainsbury Fellow, Sainsbury Institute for the Study of Japanese Arts and Cultures, 2015–2016.

Visiting Researcher, Tokyo University of the Arts, 2012–14

Andrew W. Mellon Fellow, The Metropolitan Museum of Art (New York), Asian Art Department, 2011–12.

Pre-doctoral Fellow of Art History, Smithsonian Institution, Freer and Sackler Galleries (Washington D.C.), 2010–11.

## **Transcending Birds-and-Flowers: An Iconological Study of the Gilded Screen Painting of Pine Trees and Birds**

Misato Ido (University of Tokyo)

Bird-and-flower paintings are a commonly appreciated genre in East Asian art. Owing to their symbolism of the auspicious, in many cases they were commissioned for special occasions such as birthdays and childbirths. In Japan many gilded folding screens and sliding doors depicting pine trees with birds and flowers were produced in the sixteenth and seventeenth centuries. The main theme of this paper is to shed light on the spaces where these paintings were situated, specifically focusing on the function of the iconology of pine trees, waves, as well as flora and fauna.

Although the format of the folding screen and the subject matter of birds-and-flowers originated in China, it is well known that gilded screen paintings of birds and flowers were highly evaluated as diplomatic gifts to China and Korea from Japan. It is necessary therefore to explore the influence of this genre of paintings including styles and motifs within the East Asian context. The first part will discuss and compare the remaining example of this genre of paintings with reference to previous research. The second part will explore how the bird-and-flower paintings were incorporated into the gilded screens which ornamented Japanese residences such as Azuchi Castle and Nishi Hongan-ji temple. The use of gold pigment or foils as a background could enhance the auspicious quality of bird-and-flower painting on these kinds of screens. Lastly, I would like to broaden the discussion to include the early modern era when Japanese painters were active in colonial Korea, contextualizing the bird-and-flower paintings which prevailed in the East Asia.

### Biography:

IDO Misato received her PhD from the Interdisciplinary Cultural Studies Department, University of Tokyo (2011). Her doctoral dissertation investigated the visual representations and symbolic meanings of pre-modern Japanese genre paintings. As an assistant professor at the Institute for Advanced Studies on Asia, University of Tokyo, she researches medieval Japanese art in multimedia and international contexts, paying particular attention to folding screens and the spaces within which they were appreciated. She is the recipient of a grant from the Japan Society for the Promotion of Science (2013–14 and 2015) and she conducted a project entitled “Ritual, Space, and the Folding Screen in East Asia”.

## **Crossing boundaries: created in China, painted in Japan**

Atsuko Ishikawa (Gakushuin University)

Within the genre of paintings of Buddhist narrative tales, there exist a great variety, ranging from stories of the Buddha's previous lives, to tales of his miraculous deeds. From the Heian to the Kamakura period, there were also narratives of Hell and Rebirth that appeared frequently within the Jōdo sect of Buddhism. Focusing on the *Six Ways of Reincarnation* (六道絵), a set of three hanging scrolls owned by the Gokurakuji in Hyōgo, my presentation will discuss the transmission and transformation of Hell and Rebirth narratives from the continent to Japan.

Due to the lack of extant examples of such narratives, there are still many unexplored aspects of the origins of Hell and Rebirth paintings. By studying textual compilations of such narratives from the Tang through Northern Song period, I will demonstrate that these tales were imported into Japan and selectively transformed in both text and image by the thirteenth century. A comparison of the Gokurakuji scrolls and other works that present the same narrative reveals that there was no single visualization of these stories. Despite a few scenes that are commonly shared among the different works, there are many unique details within each work that indicate that the textual and visual sources used to construct them were rich and varied, allowing for a diverse selection. Moreover, the variety found in paintings such as the Gokurakuji *Six Ways of Reincarnation* suggests that it might be necessary to re-evaluate our current typology of such works.

### Biography:

Atsuko Ishikawa is Ph.D. candidate at Graduate Studies in the Humanities (Japanese Art History), Gakushuin University. Her publications are "Kasuga Shrine Mandala" *Kokka* 1424 (June 2014) and "The significance of talking to visitors at museum" *Bulletin of Philatelic Museum Foundation* 8 (March 2011).

## **Xia Yong as the portrait of an artist, its creation and development: From the point of view of East Asia**

Masaaki Itakura (University of Tokyo)

Classified together with Wang Zhenping and Li Rongjin, Xia Yong was a master of the fineline *jiehua* style of the Yuan dynasty; looking at his surviving works with identical scenes repeatedly drawn, the nature of these works also receives attention. However, those works have been handed down not as the work of Xia Yong, or even as the works of the same artist, but capped with the names of various different artists from the Five Dynasties period until the Yuan dynasty. Furthermore, even in Japan since the Muromachi period, although many possible works of 'Xia Mingyuan' can be identified, in the reassessment of recent years, only one piece has been judged to be the authentic work of Xia Yong. The determination of the present overall image of Xia Yong's works stems from modern art historical study. If we examine the process by which it was established, we can understand the differences between the nature of concrete judgements made in China and Japan.

### Biography:

ITAKURA Masaaki is Professor at the Institute for Advanced Studies on Asia, University of Tokyo. His interests include the investigation of how visual images in the East Asian cultural sphere were shared or differentiated, and the exploration of how visual images were created, transmitted, and received. In the study of individual paintings, he focuses especially on works by artists of the Southern Song Imperial Painting Academy.

Major publications (all in Japanese):

Itakura Masaaki, *Gen jidai no kaiga: Mongoru sekai teikoku no isseiki* (Yuan Dynasty Painting), exhibition catalogue. Nara: The Museum Yamato Bunkakan, 1998.

Itakura Masaaki, ed. *Nan-Sō kaiga: saijō gachi no sekai* (Catalogue of Southern Song Paintings - Elegant and Noble in Soul). Tokyo: Nezu Institute of Fine Arts, 2004.

Itakura Masaaki, ed. *Keitai no denshō* (Transmission and transformation of forms), vol. 2 of *Kōza Nihon bijutsushi*. Tokyo: University of Tokyo Press, 2005.

Itakura Masaaki, ed. *Mindai kaiga to Sesshū* (Sesshu and Painting of the Ming Dynasty). Tokyo: Nezu Institute of Fine Arts, 2005.

Itakura Masaaki, ed. *Egakareta miyako –Kaifū, Kōūhū, Kyoto, Edo* (Illustrated capitals: Kaifeng, Hangzhou, Kyoto and Edo). Tokyo, Japan: University of Tokyo Press, 2013.

Itakura Masaaki, ed. *Nihon bijutsu zenshu 6 – higashi ajia no naka no nihon bijutsu* (Japanese Arts in East Asia) vol. 6 in The Corpus of Japan Art, Japan: Shōgakukan, 2013.

## Understanding the Concept of "Chinese Painting" in the Edo Period

Timon Screech (SOAS, University of London)

The matter of how Japanese artists and viewers constructed a notion of 'Chinese painting' is highly fraught. One volume in the new *Nihon bijutsu zenshū* series is entirely devoted to the topic, and it also reveals many Chinese works of exceptional quality that have been housed in Japanese collections for centuries, but often since forgotten. To add to these actual works (generally referred to as *karamono*), there is also a wealth of Japanese painting done over the ages in a Chinese style (generally called *kara-e*, or later *kanga*) - works which may or not have appeared Chinese to a real Chinese viewer. In short, 'Chinese painting' as seen in Japan, was to a certain degree formed by exposure to Continental works, but was also partly a Japanese stylistic invention, created and consumed in the home territory.

This paper will investigate one small and anecdotal reprise on the topic. It appears in several contexts at the close of the 18th century, which was a time when Chinese practices were quite prevalent, and also when Japanese identity was itself up for debate. This series of interplaying treatments are based on the legendary arrival of Bo Jui (J: Hakurakuten) in Japan, a story recounted in a well-known *nō* play, where the Chinese poet holds a competition with a Japanese practitioner to evaluate and adjudicate the two modes. However, in the treatments to be considered here, the poetic encounter is transformed into a debate on painting.

### Biography:

Timon Screech received a BA (Hons.) in Oriental Studies (Japanese) at Oxford, before completing his PhD at Harvard in 1991. He also studied at the universities of Geneva and Gakushuin. He has taught the history of Japanese art at SOAS, University of London, since 1991, and in 2006 became Professor of the History of Art. He is Head of the Department of the History of Art & Archaeology, and Head of the School of Arts, SOAS.

Screech is the author of some dozen books on the visual culture of the Edo period. His PhD was published as *The Lens Within the Heart: The Western Scientific Gaze and Popular Imagery in Later Edo Japan* (CUP, 1996), with a second edition (Curzon, 2002). Perhaps his best-known work is *Sex and the Floating World: Erotic Images in Japan, 1700–1820* (Reaktion, 1999; second, expanded edition, 2009). More recently, he has introduced and edited the writings of two 18<sup>th</sup>-century travellers, as *Japan Extolled and Decried: Carl Peter Thunberg and the Shogun's Realm, 1775–1796* (Routledge, 2005) and *Secret Memoirs of the Shoguns: Isaac Titsingh and Japan, 1779–1822* (Routledge, 2006). His field-defining general study, *Obtaining Images: Art, Production and Display in Edo Japan* was published in 2012 (Reaktion Books/Hawaii University Press). His numerous writings have been translated into French, Japanese, Korean, Polish and Romanian. He is currently working on the early history of the East India Company, and its role in cultural exchange.

## **"During [the] Ming and after, China had little to offer"**

### **Contesting chronologies of Chan and Zen Art**

Malcolm McNeill (SOAS, University of London)

Throughout the twentieth century, English-language scholarship on Chan visual culture has tended to conceive of Japanese Zen as an inheritor to Chinese Chan. This approach positions Zen and Chan as part of a continuous tradition, in which Japan's possession of the majority of extant Chan figure paintings is a material inheritance that supports a position as ideological inheritor. Unless we understand how the inheritance paradigm has been constructed, we will remain unable to distinguish modern projections from the historic contexts of Chan objects. This paper illustrates the profound impact of three Japanese scholars, who actively sought to bridge a perceived East-West divide, on the conception of Chan figure painting in modern English language writing: Okakura Kakuzo, D.T. Suzuki, and Shin'ichi Hisamatsu.

The inheritance paradigm is most clearly expressed in Hisamatsu's teleology of Zen art's development in East Asia. Passing the mantle of Zen authenticity to Muromachi Japan, Hisamatsu disregards six centuries of Chinese visual culture in the statement: "During [the] Ming and after, China had little to offer". This paper problematises the narrative of Japanese national exceptionalism on which Hisamatsu's conception of Zen art, and those of his predecessors, are based. While a full exposition of Chan's continued relevance in Chinese visual culture post-1368 is beyond the scope of this paper, selected examples of marginalised works will be used to illustrate the problematic consequences of essentialist geographies and chronologies of Chan and Zen art.

#### Biography:

Malcolm McNeill has just submitted his PhD thesis for examination at SOAS, University of London, researching text-image relationships in thirteenth and fourteenth century Chan figure paintings. He previously worked for the British Museum on the major exhibition 'Ming: 50 years that changed China', and is taking up a post as assistant curator in the V&A Museum's East Asian collections this November. This paper has been developed from research conducted on a three-month placement at the International Research Centre for Japanese Studies in Kyoto in autumn 2013, sponsored by Japan's National Institute for the Humanities and the UK's AHRC.

## ***Shinbi taikan* (1899): the ambivalent role of Chinese art for Japanese art history**

Toshio Watanabe (University of the Arts London)

The construction of a modern national identity is affected by the notion of separating one's own nation from other nations and also the scrutiny of one's own history. This backward look was an important aspect of the establishment of national modernity. The construction of Japanese art history during the period of 1880s to 1930s was such an enterprise. Particularly from about the 1890s a strong effort for the construction of a Japanese national art history is discernible. One such publication was *Shinbi Taikan* (*Selected Relics of Japanese Art*) started to appear in 1899 and was completed in 1908 with its 20<sup>th</sup> volume and other similar luxury publications followed. This paper will focus on the first volume of *Shinbi Taikan* published in 1899 by *Nihon Bukkyō Shinbi Kyōkai* (Japanese Association for True Beauty of Buddhism). This publication raises three significant issues. First, it was the Buddhist missionary zeal which was the guiding principle for starting this publication project. Second, it was a very expensive publication with extremely high-quality illustrations. Third, it was aimed not only for the Japanese but also for the foreign gaze with its bilingual texts. The overall intention of this publication must have been not only to promote Japanese art but also Buddhism, which underlined this art. However, this volume also adds a number of ambivalent but also telling points to our examination of the role of Chinese art in the construction of Japanese art history.

### Biography:

Studied at the Universities of Sophia (in Tokyo), Tokyo, London and Basel, where he completed his PhD. Professor of History of Art and Design at Chelsea College of Arts, UAL. Current research interest: modern Japanese garden in transnational context; historiography of Japanese art history; Japonisme, esp. 1920s–1950s. Publications include *High Victorian Japonisme* (1991), *Japan and Britain: An Aesthetic Dialogue 1850–1930* (1991), and *Ruskin in Japan 1890–1940: Nature for art, art for life*, (1997). Chair of the Association of Art Historians (1998–2001); member of the Tate Britain Council (2002–2005); Director of the Research Centre for Transnational Art, Identity and Nation (TrAIN), UAL (2004–2015); President of the Japan Art History Forum (2005–2011); Vice President of Comité international d'histoire de l'art (2010–2016).

## **The Perception of *nihonga* (Japanese style painting) by East Asian students at the Private Women's School of Fine Arts and the development of their paintings in the early 20th century**

Eriko Tomizawa-Kay (SISJAC / SOAS, University of London / University of East Anglia)

The Private Women's School of Fine Arts was founded in 1900 as the first higher art educational institute for women in East Asia, opening its doors to students in 1901. Since then, a wide range of art subjects, such as western style painting (*yōga*), Japanese style painting (*nihonga*), and embroidery have been studied there by not only Japanese women, but also by foreign students from China, Korea, and Taiwan. This presentation focuses on the foreign students from East Asian countries who studied *nihonga* in particular, during the early twentieth century.

I would like to discuss the possible reasons as to why they ventured to study *nihonga*; this term was coined around 1880 during a surge of nationalist sentiment in Japan, in an attempt to distinguish native painting styles from Western-style painting, which had been growing in popularity since the 1860s. The term 'nihonga' was enveloped with sensitive political and historical attributes, the fruit of its creation and development occurring during an era of Japanese ultra-nationalism. Also, I shall elucidate the significant meaning of the perception of *nihonga* by East Asian students at the school, and their production of art upon returning to their home nations. Furthermore, I will discuss in particular, the background of female art education, the artists' awareness of self-reliance, and their contribution to society, with examples such as social activists and national leaders but also the celebrated Chinese painter He Xiang-ning (1879–1972) and others.

### Biography:

Eriko Tomizawa-Kay obtained her PhD in 2013 from the School of African and Oriental Studies (SOAS) at the University of London, specializing in modern Japanese art history, and the perception of *nihonga* and the formation of *nihonga* collections outside of Japan. Eriko was co-organizer of the International Japanese Modern Art History Symposium (JAMAHS) held at SOAS, June 2013. Following the completion of her doctorate, she was awarded an Andrew W. Mellon Art History Fellowship at the Metropolitan Museum of Art from 2013 to 2014. From October 2014, she was appointed as the Robert and Lisa Sainsbury Fellow at the Sainsbury Institute for the Japanese Arts and Cultures (SISJAC). At present, she is Academic Associate at SISJAC, and also a lecturer at the University of East Anglia.

## **HIDEO MANABE- A forgotten Korean-Japanese Painter Who Stood on the Border**

Ji-young Kim (Tokyo University of the Arts)

Hideo MANABE (Korean name Jong-nam KIM, 1914–1986) was born in Korea and studied oil painting in Japan in the prewar period. He belongs to the first generation of Korean-Japanese (*zainichi*), or Koreans who remained in Japan after the Second World War. Even though Manabe was one of only few Korean students who were painting surrealism style works and therefore an important figure for modern Korean art history, little is known about him and his art. In order to fill this lacuna, in my paper I will present primary sources related to Manabe's life and work. Moreover, I will explore the relationship between his artistic practice and his identity as a Korean-Japanese living in postwar Japan. I argue that Manabe was an avant-garde artist, who among Korean artists was most engaged in surrealist painting, yet who identified himself more as Japanese rather than Korean. My paper aims to contribute to understanding of Korean-Japanese (*zainichi*) artists, who are part of Japanese society as well as of modern and contemporary Korean art history. Moreover, it calls for discussions of artistic relations from the viewpoint of modern East Asia as a whole, across ethnic and national boundaries.

### Biography:

Ji-young Kim is a Ph.D. candidate at Tokyo University of Arts. Her research focuses on students from colonial Korea who went to Japan to study fine arts between 1910 and 1945. She is interested in where and what they had learned, as well as what kind of activities they engaged in after their return to South Korea and North Korea. Recently she is researching materials related to the first generation of Korean-Japanese who remained in Japan after the Second World War. In 2013 she published "Early Art Schools in Korea and the Tokyo School of Fine Arts: Individual and Institutional Relationships" (*Bijutsushi* 175). This paper investigated the activities of Korean students in postwar Korea who had graduated from the Tokyo School of Fine Arts. In 2014 she wrote "The Life and Art of Chun Hwa-hwang: Image Formation of the Consciousness as a Korean-Japanese" (*Korean Modern and Contemporary Art History* 27), introducing a little known Korean-Japanese painter. In 2012 she participated in 10<sup>th</sup> JAWS (the International Workshop on Japanese Art History for Graduate Students) as a student steward.

## **Marginal man Un-Soung Pai\* : His European experience, his view and his art**

Min-jong Shin (University of Tokyo)

This presentation is intended to suggest a concept of boundaries in Korean modern art, presenting the boundary characteristics of Un-Soung Pai's art as an example. I will especially focus on 'Orientalness' as reflected in his painting, and on aspects of ideological confusion.

Un-Soung Pai (1900–1978), the first Korean artist to study in Europe, was highly acclaimed by Europeans with his unique style of painting. However, the appraisals about his 'Orientalness' are quite different between Europe and Korea. European critics regarded that Pai's 'simple, beautiful outlines' and 'flat, symbolic structure' indeed represent a style of Oriental painting. Korean critics, on the contrary, criticized that his style lacks a 'consideration on the technique of Oriental painting'. When it comes to 'Orientalness' of his subject matter expressed in his paintings of rural landscapes and traditional customs of Korea, it should be considered in various different contexts, considering a trend of primitivism and collection of oriental arts at that time, and correlation with the expression of 'local color' shown in the *Joseon Art Exhibition*.

An ambivalent perspective of his identity or his ideology is a significant issue as well. As one of the Korean modern intellectuals who participated in the *Korean Independence movement* of 1919, Pai had been famous for his severe criticism of Japanese imperialism and colonialism. Ironically, however, his name could be found in the biographical Dictionary of Korean Pro-Japanese, which means that he had close ties with Japanese government at the same time. It seems that such ideological conflict of Pai reflects a difficult situation where modern East Asian countries had faced at that time. By figuring out Pai's art, we can not only understand the boundary characteristics that modern Korean experienced under the Japanese rule (1910-1945), but also identify boundaries between Korean and Japanese modern art.

### Biography:

Minjong Shin, PhD in Comparative Literature and Culture, University of Tokyo, specializes in artistic exchange and the relationship between Korea and Japan in the modern period. She spent the past two years (2013-2015) in Paris as an Ishibashi Foundation Scholarship Student researching at The National Institute for Oriental Languages and Civilizations (INALCO) and has conducted field research on Modern Korean artists who interacted with European artists of that time or who showed remarkable achievements as a Korean artist in Europe. Her current research focuses on artists' migration and the artistic exchange between the West and the East, approaching various artistic topics from a historical perspective.

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\* The name of the artist, Un-soung Pai, is romanized based on the spelling found in historical sources from the 1920s to the 1940s in Germany and France.

## The Triangle of Japan's Modern Yōga: Paris, Tokyo, East Asia

Atsushi Miura (University of Tokyo)

Japan's modern yōga (lit. 'Western-style painting') has so far been researched with emphasis on the domestic context. Although there has been examination of the various countries of Europe that had a direct influence, particularly connections to the paintings of Italy, France, Britain and Germany, research on the subsequent relationships with East Asia has not made very much progress. However, as the 2014 exhibition Tokyo, Seoul, Taipei, Changchun: Modern Art as Seen in the Government-Sponsored Exhibitions showed, from the end of the nineteenth century through the interwar years, together with finding a new subject for its painting within the countries under Japanese rule: Taiwan, Korea and Manchuria, Japan's modern yōga also brought about major developments in the modern painting of East Asia through the holding of government sponsored exhibitions. This presentation reviews the style of painting that became established having been introduced into Japan by yōga artists who studied abroad in France between the second half of the nineteenth century and the beginning of the twentieth century. It then considers the relationships that they (in particular, Kuroda Seiki and the yōga artists trained at the Tokyo School of Fine Arts) had with Taiwan, Korea and Manchuria, whether as artists, or as art teachers or judges at government-sponsored exhibitions. Was Japan's modern yōga really no more than 'paintings of Orientalism' that projected the relationship between the West and Japan onto Japan and East Asia? I would like to offer a reappraisal of the historical significance and aesthetic characteristics of these developments.

### Biography:

Atsushi Miura is Professor at the Graduate School of Arts and Sciences, University of Tokyo, and a Visiting Professor at Paris IV. He has obtained PhD from Paris-Sorbonne University (Paris IV) upon the postgraduate study in Art History at University of Tokyo. He has received various awards such as The Award of Society for the Study of Japonisme, Ringa Art History Award, The Suntory Award for Social Sciences and Humanities, Chevalier of the Ordre des Arts et des Lettres of the French Republic. Recent major publications include *The Representation of the Modern Artist – Manet, Fantin-Latour and French Painting of the 1860s* (in Japanese; Tokyo University Press, 2006) and *Trajectories d'échanges artistiques franco-japonais* (in Japanese; 2013). He has supervised various exhibitions including "Rafael Collin" (1999), "French painting in the 19th century" (2009) and "Japan's Love of Impressionism, from Monet to Renoir" (2015).

## **Foujita, Travel in “Far East” Asia under the War**

Yōko Hayashi-Hibino (The Agency for Cultural Affairs)

The painter Foujita (Tsuguharu-Léonard, 1886-1968) was proud to have traveled nearly three times around the globe by ship from the 1910s to 1950. Research on this artist has focused mainly on his travel between Japan and France, and also to Latin America at the beginning of 1930s. This paper deals with his paintings and writings during his long stay in Tokyo and travel in “Far East” Asia from the mid-1930s to the beginning of the 1940s during the war.

Foujita, who resettled in Tokyo at the end of 1933 nearly after twenty years away from Japan, successively visited Peking, Manchuria, the coastal regions of the Japan Sea and Okinawa etc. After the outbreak of the Japan-China War in July 1937, his travels switched from personal tourism to those under the official command of the Army and Navy for reporting on the battlefields. On December 8, 1941, the day of “Pearl Harbour”, the artist was in French Indochina just after the Japanese Army occupied it, as part of a cultural mission sent by the Imperial Art Academy. During the first half of 1942, his travel to battle zones ended in Singapore, where he reported the Japanese victory to the British Army. That was the last “real” travel during the war, and from then, no travel to battlefields were carried out. Foujita interpreted and painted the “honorable deaths” of Japanese soldiers on the islands of the Pacific Ocean, from Attu, Guadalcanal to Saipan, in his studio through the news, his previous experience and his knowledge of war paintings in art history.

### Biography:

Yōko Hayashi-Hibino is a Senior Researcher at the Agency for Cultural Affairs, Japan (Bunkachō) and a Visiting Associate Professor, for the International Research Center for Japanese Studies, Kyoto. She obtained her PhD from Université de Paris I, Panthéon-Sorbonne in 2006, after undergraduate and graduate studies at the University of Tokyo. She has worked as a curator for the Museum of Contemporary Art Tokyo and as an associate professor at the Kyoto University of Art & Design. Her research as an art historian mainly focuses on the cultural exchange between France and Japan, from the mid-19<sup>th</sup> century to the present. She specialises in the Japanese-French painter Foujita Tsuguharu, and has published several books and has organized various exhibitions of his work. She currently works as a curator of the retrospective on Foujita, which is to take place in 2018 in Kyoto, Tokyo and Paris.

## War and Pornography in East Asia

Gen Adachi (Fellow of the Agency of Cultural Affairs, Japan, Visiting Fellow of TrAIN Research Centre at University of the Arts London)

Japanese pornography is renowned for *shunga* of the Edo period and adult-videos in our time. However, those produced in the modern period are scarcely known. Here I will shed light mainly on those produced during the Asia-Pacific War years while also looking at the situation in Korea and China. This research explores human desire in austere society and inquires about the role of images during times of hardship in modern East Asia. Initially, pornographic images were nearly absent during this war, but censorship and self-regulation led to the resurrection of an old form of eroticism. The nude, which had been approved as art, came to be considered as obscene. A similar shift can be observed in Korea and China to some extent. In other instances, there were erotic cartoons utilizing austere propaganda in an underhanded way. On the battlefield, nude photographs enclosed in comfort bags were sent to soldiers and erotic leaflets calling for surrender were also distributed. After oppression from times of war, some former soldiers became gay illustrators. In my conclusion, I will emphasize that, although not apparent, pornography was strongly affected by oppression during this period. Pornography was imposed as a weapon against the human mind, but sometimes it was a form of resistance to these ideals and illusions.

### Biography:

Gen Adachi is an art historian and critic specializing in the history of art and cartoons of modern Japan. Adachi completed his Ph.D. at Tokyo University of the Arts in 2008. From 2010 to 2013, he was a post-doctoral fellow of the Japan Society for the Promotion of Science. Currently he is a visiting fellow of TrAIN Research Centre at University of the Arts London supported by a grant from the Japanese Government Overseas Study Programme for Artists. His book, *Zen'ei no idenshi: Anakizumu kara sengo bijutsu e* (Memos of the Avant-garde: From Anarchism to Postwar Art), was published by Brücke in 2012.

## Imagining the Asia-Pacific War in Post-Cold War Geopolitics

Maki Kaneko (University of Kansas)

This paper investigates ways the image of “Asia” and Asia-Pacific War memories were redeployed, re-imagined and consumed within the United States and Japan in the wake of 9/11. A specific focus will be brought to Jimmy Tsutomu Mirikitani (1920–2012), a second-generation Japanese American painter who was sent to an internment camp during the Pacific War. Without regaining American citizenship until the very end of his life, Mirikitani from the late 1980s was homeless, selling his works on the NYC streets. Mirikitani’s life and works came to be widely known to the public, thanks to the documentary film *The Cats of Mirikitani* (2006) directed by Linda Hatendorf and was released both in U.S. and Japan.

Through the critical reading of the film as well as other representations of Mirikitani both by Japanese and U.S. media, this paper problematizes the political tendency of re-inscribing the Asia-Pacific War as a tragedy and a reconciliation of two hegemonic nations in the Asia-Pacific regions, the United States and Japan. This presentation also attempts to shine light on Mirikitani’s diasporic life and works, of which both cannot be reduced into a part of a single national history or established category of art. By doing so, this study will ultimately address the importance of the inter-Asian/trans-pacific (along with intra-Asian) perspectives in critically approaching the politics of memory and representation about war and colonialism in “Asia.”

### Biography:

Maki Kaneko gained her PhD from the University of East Anglia. She is currently an associate professor of the Kress Foundation Department of Art History at the University of Kansas. Kaneko specializes in the visual culture of Japan during the age of Japanese colonial expansion, total war and Occupation between 1930s and 1950s. Her recent publications include *Mirroring the Japanese Empire: The Male Figure in Yoga Painting, 1930–1950* (Brill, 2014) and “New Art Collectives in the Service of the War: The Formation of Art Organizations during the Asia-Pacific War, 1937–1945” *Positions: east asia cultures critique* 21, no.2 (2013).

## The Human Image: Deconstructing Boundaries and Un-Deconstructing Boundaries

Dōshin Satō (Tokyo University of the Arts)

Drawing on the Christian doctrine 'Man was created in the image of God' (the theory of isomorphism of god and man), the human image is central to Western art. In contrast, Japanese art has its basis in the heteromorphism of god and man, the same as East Asian art. In this presentation, I would like to offer a general view of the methodology of the selection taken by Japanese art and how it changed.

Beginning in the sixteenth century, the exchange with Western art can be divided into three parts for comparison: (1) the Nanban arts of the Adzuchi-Momoyama period, (2) the Western-style painting of the eighteenth century, and (3) the modern art of the second half of the nineteenth century. Therein it appears that the cognisance of Western art captured its focus respectively as follows: (1) religion, (2) science (practical sciences such as medicine), and (3) as symbol of national ideology.

However, the situation of Western art from the second half of the nineteenth century into the twentieth century—in which through avant-garde and contemporary art the human image was dismantled against a backdrop of evolutionary theory, the doctrine of scientism and machine mass production—took place roughly in real-time in Japan. But, in contrast to Western art with its basis on the privileging of the human image from the isomorphism of God and man, Japanese art originally did not have a habit of such privilege, suggesting instead a situation of little resistance even to blending between the supernatural world and the machine world; the presence or absence of uncomfortable feeling towards a humanoid robot, for example, being emblematic of the differences between them. As boundaries between high culture and sub-culture dissolve, the popularity of *yōkai* (monstrous apparitions) and so on in the entangled information society of Japan since the 1990s, may be another example of this.

### Biography:

Dōshin Satō is Professor of Aesthetics and Art History at Tokyo University of the Arts. He has published extensively on art of the Meiji period, and his work on the relationship between art and nation state in particular has transformed the way in which we understand artistic production of the Meiji period. His *Meiji kokka to kindai bijutsu –Bi no seijigaku* won the Suntory Prize for Social Sciences and Humanities in 1999, and was translated into English as *Modern Japanese art and the Meiji state: the politics of beauty* (Getty Research Institute, 2011).

## Notes

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