

## Capturing the horizon: the ceramic sculptures of Fukami Sueharu

Cora Würmell

Born in 1947 as a son of a ceramic manufacturer close to the Sennuji-district, one of Kyoto's more recently established ceramic locations, Fukami Sueharu is today considered to be Japan's leading and most internationally recognized porcelain sculptor. His commitment to technical innovation and his artistic vision translates the essence and beauty of the artist's Chinese Song-dynasty inspired porcelain oeuvre into contemporary pieces of art. This paper will explore the evolution of Fukami's wheel thrown and unique pressure cast porcelain sculptures with their characteristic seihakuji (Chinese: qingbai) glazes. This delicate bluish-white glaze was already appreciated during the Kamakura period (1185-1333) in Japan but has only been rediscovered as a suitable and challenging medium for contemporary ceramicists in the past thirty years or so. Fukami's relationship with Kyoto as one of Japan's representative ceramic production centers with its deep-rooted traditions, prestigious schools and research institutions will also be addressed.



# KEYNOTE

## The Old Capital in Modern Times and Images of Kyoto

Hiroshi Takagi

Today, more than 55 million tourists visit Kyoto per year, and, in 2016, the American journal *Travel+Leisure* nominated Kyoto as the most popular tourist destination in the world. The tourism discourse consists of „Kyoto characteristics“ based on a „national culture“ (*kokufū bunka*), to which The Tale of Genji, the Hollyhock Festival (*aoi matsuri*), the Phoenix Hall of Byōdōin Temple are part and parcel just as much as the „Azuchi-Momoyama culture“, characterized by the Rinpa School, the Gion Festival, and the splendor of (golden) panel paintings. These associations were, however, all constructed during the Modern Period. In this lecture I will discuss the history of „Kyoto characteristics“, which were designed in Kyoto from the Meiji Restoration to the Modern Period, and spread from this city to an international community.

今日、京都への観光客は年間、5500万人を越え、アメリカの旅行雑誌『Travel+Leisure』は、世界でもっとも人気のある観光都市に京都を選んでいる。その観光言説、「京都らしさ」は、源氏物語、葵祭、平等院鳳凰堂といった「国風文化」や、琳派、祇園祭、豪壮な障壁画といった「安土桃山文化」であるが、それらのイメージは近代を通じて創りだされてきた。明治維新から近代への京都の歩みの中から、国際社会に発信されてきた「京都らしさ」の来歴を考えてみたい。

## LECTURE SERIES ON THE CULTURAL AND ART HISTORY OF KYOTO

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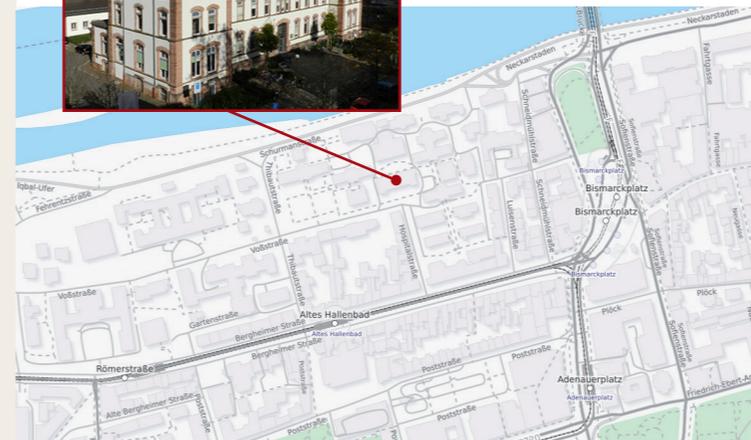
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# KYOTO

NEW INSIGHTS INTO  
THE CULTURAL HISTORY OF  
JAPAN'S 'ANCIENT CAPITAL'

FRIDAY, JULY 22, 2016



UNIVERSITÄT  
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DEZERNAT  
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# PROGRAMME

## VENUE

Karl Jaspers Centre for  
Transcultural Studies / Building 4400  
Conference Room 212  
Voßstr. 2, 69115 Heidelberg



10:45	<b>Welcome and brief introduction</b> <b>Melanie Trede</b> Heidelberg University	15:30	<b>Poem and Picture in the <i>Miyako meisho zue</i></b> <b>Joshua Mostow</b> University of British Columbia, Vancouver  Discussant: Judit Árokay, Heidelberg University
11:00	<b>Monuments and Mandalas in Medieval Kyoto: Exploring the grand urban vision of Ashikaga Yoshimitsu</b> <b>Matthew Stavros</b> University of Sydney  Discussant: Melanie Trede	16:30	<i>Coffee / Tea Break</i>
12:00	<b>The Great Fire of Kyoto: 1788</b> <b>Timon Screech</b> School of Oriental and African Studies (SOAS), London  Discussant: Harald Fuess, Heidelberg University	17:00	<b>Capturing the horizon: the ceramic sculptures of Fukami Sueharu</b> <b>Cora Würmell</b> Conservator for East-Asian Porcelain, Dresden State Art Collections  Discussant: Sarah E. Fraser, Heidelberg University
13:00	<i>Lunch Break (lunch is provided for speakers and discussant)</i>	18:00	<i>Break</i>
14:30	<b>Daigoji Zasu Jikken (1176–1249) and His Disciples in Medieval Yamato</b> <b>Anna Andreeva</b> Fellow, Max-Planck-Institute for the History of Sciences, Berlin  Discussant: Matthew Stavros	18:15	<b>KEYNOTE</b> <b>The Old Capital in Modern Times and Images of Kyoto</b> <b>Hiroshi Takagi</b> Kyoto University / Ishibashi Visiting Professor for Japanese Art History at Heidelberg University  Discussant: Hans Martin Krämer, Heidelberg University
		19:45	<i>Reception</i> <i>Dinner for speakers and discussants</i>

## Monuments and Mandalas in Medieval Kyoto: Exploring the grand urban vision of Ashikaga Yoshimitsu

Matthew Stavros

Kyoto's urban landscape was completely reimagined in the late fourteenth century through the ambitious building projects of the shogun Ashikaga Yoshimitsu (1358-1408). This paper examines these projects, focusing particularly on the Muromachi Palace and the Kitayama Villa. The aim is to identify a grand urban vision and, more important, a guiding principle that inspired the warrior-aristocrat's monumental aspirations. Several interpretations will be explored, including the possibility that Yoshimitsu imagined himself a cosmic ruler or *devaraja*, creating a capital emblematic of his transcendent status.

## The Great Fire of Kyoto: 1788

Timon Screech

The great fire of Kyoto in 1788 is a largely forgotten event. None of the tourist information offered by the city today mentions it, with visitors encouraged to think of Kyoto as unchanging and eternal. However, the fire was monumentally destructive. Only fire or six major buildings survived, with the rest lost in their entirety. Of course, the modern city has expanded meaning buildings of genuine antiquity have been incorporated, but previously these were beyond city confines.

This talk will look again at the fire, at its effects and its cultural impact, and also the rebuilding projects that followed.

## Daigoji Zasu Jikken (1176–1249) and His Disciples in Medieval Kyoto and Yamato

Anna Andreeva

The monastic complex of Daigoji located in the Fushimi district of Kyoto was a formidable ritual, economic, and symbolic institution that specialized predominantly in the study and practice of esoteric Buddhism. During the medieval period, its high-ranking clerics and scholar-monks exerted considerable influence on the political

and religious life of Kyoto, greater Yamato, and beyond. One of such clerics, Jikken 實賢 (alt. Jitsugen, 1176–1249), deserves special attention. Not only was he a prominent figure in the early medieval Shingon temple milieu, but his influence extended far beyond the premises of Daigoji and its sub-temples, Sanbōin 三寶院 and Kongōin 金剛王院, where he occupied leading posts. For example, Jikken performed esoteric rituals for the safe pregnancy and childbirth of several imperial consorts and noble women residing in the aristocratic households of Kyoto. His disciples included not only ordained monks who went on to forge notable monastic careers, but also less historically visible but nevertheless significant figures who came to be known under the titles of *shōnin* 上人 (holy men) and played leading roles in the formation of vernacular esoteric and medieval Shinto discourses and practices in medieval Japan. Jikken's interpretations of esoteric scriptures made an important impact on the intellectual pursuits of his disciples who transported his teachings within Kyoto and further afield. My paper will map out the impact of Jikken's career on the religious landscape of medieval Kyoto and Yamato, paving the way for a broadening historical appreciation of this important but understudied figure.

## Poem and Picture in the *Miyako meisho zue*

Joshua Mostow

The *Miyako meisho zue* of 1780 was the first of what proved to be an enormously successful "franchise" of illustrated gazeteers from the late Edo period. *Meisho* and *meisho-e*, of course, have a long tradition in Japanese literature and visual culture, but 60% of the *Miyako's meisho* are temples and shrines, most of which did not have a history as *uta-makura*, or poetic place-names. On the other hand, the illustrations of *meisho* include both *uta-makura* and temples, and especially those of the former include poems. Yet sometimes the poems are inscribed in the picture-plane and sometimes they are not. This paper will attempt to untangle the semiotics of these differences.