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.

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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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: Christiane Brosius (Heidelberg University)

18:00  
KEYNOTE SPEECH
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)

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)

14:30 – 16:30  
PANEL IV Transcultural negotiations: cultural practices and discourses in modern Japan
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
Timon Screech
(SOAS, London): A Global Interpretation of Nihonbashī
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 Tadamasu – 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
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
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 Nihonbashī
Chair and Discussant: Joachim Rees (Free University of Berlin)

KEYNOTES