

**Joint Student Workshop of the Faculty of Intercultural Studies, Kobe University and the Institute of Art History, East**

**Asian Art History, Freie Universität Berlin**

***Graduation Theses and Work-In-Progress Projects on Art, Culture and Cultural Policy in China and Japan***

Wednesday, September 14, 2016, Institute of Art History, Koserstr. 20, 14195 Berlin, A 163

**Abstracts (in alphabetical order)**

Mikiko IKEDA, (Kobe University)

**How Art Can Contribute to the Community In Terms of Social Practice Art**

Social Practice Art is a new art medium. It is also referred to as Socially Engaged Art, Community Art, Collaborative Art, Public Art, and so on. Artworks are usually conceived in form of paintings and sculpture, but in Social Practice Art, there is no specific shape; the important thing is how it influences a community, society, or a person. So, it can take form as community events, dialogues, education, support for child rearing, or counseling. Project Row Houses in Houston, Texas, is one of the most famous examples of Social Practice Art. This project started in 1993, when the artist Rick Lowe and his friends bought 22 shabby shotgun houses\* in the Third Ward, which was said to be the worst neighborhood in Houston. They mended those houses and changed them into galleries, sites for Artist in Residence, or houses for poor single mothers. The project also provided the community with many programs; Community Market is full of opportunities for local talents to exhibit their skills and make connections with others, or Monday Night Tutoring offers free tutoring every Monday evening to students of any age who need assistance in their studies. As it has never been formulated, people often doubt whether Social Practice Art is truly art, but this trend has been shedding light on problems surrounding us, and more and more artists are expected to engage in communities.

\*shotgun house: narrow rectangular residence mostly built in 19<sup>th</sup> century through 1920s in the southern US.

Mikiko IKEDA is an undergraduate student of Intercultural Studies at Kobe University. She was enrolled in an exchange student program at Queens College, City University of New York, from August 2015 until May 2016. She is strongly interested in segregation and studies approaches to solve this problem: Information Technology, Art Management, and Media. Now she is writing her graduation thesis on Information Technology.

Chiaki IWANO (Kobe University)

### **The Role of Public Theatre in Japan – an Effort of Nada Public Hall**

In Japan there are many public theatres which are operated by a local government and that are called “Public Hall” or “Cultural Centre”. Those facilities were almost all built up between 1960-1990, an age of high economic growth. After the end of World War II, there were only 20 public theatres, but now there exist over 2200 theatres. The problem is how to make effective use of them. Who can use a public hall easily just because it is near one’s home? Today the most serious problem is that many public halls could not realize a independent project. Of course, they work on to solve the problem, and some of the theatres were able to do so. In 2001, a cultural law which defines the advancement of the arts, and in 2012, a law for theatre’s activation, were enacted. Those two laws might be motivating, but compared with the laws on education and cultural treasure protection, the enactment for cultural policy came too late.

In my presentation, I pick up on “Nada Public Hall”, which created one of the most fascinating programs in Kobe. Here the attempt was made to spread out the place for the local community and lay emphasis on experience through music, drama and Japanese traditional culture. I would like to introduce some of the interesting projects and think about “What is the Role of a Public Hall”.

Chiaki IWANO received her Bachelor degree at the Faculty of Human Expression (Music and Education), Kobe University. As an undergraduate student, she studied at the University of Hamburg as an exchange student for one year, and finished a course on performing music at the International College of Music, Hamburg.

In 2016, she started her Master degree at Kobe University on arts management and Japanese cultural policy. She has an interest in music communication and education. She focuses on the importance of cultural experiences for children.

Sarasa MURAKAMI (Kobe University)

### **Facial Expressions and Cultural Differences - A Raised Eyebrow**

Nonverbal communication is a crucial factor of communication. In a conversation, people are affected by many kinds of nonverbal elements, such as body language, speed and tone of the voice, and a sense of distance. Nonverbal communication has seven basic factors: kinesics, haptics, proxemics, oculosics, paralanguage, chronemics, and color recognition. Especially facial expressions

in kinesics have a great effect on communication. Paul Ekman is an authority on facial expression analysis, and he defines six basic emotions and facial expressions such as anger, disgust, fear, happiness, sadness, and surprise (1987). He has insisted that facial expressions of emotion are universal and that there are no differences between cultures (1987). His theory has been received controversially. For example, Lafcadio Hearn (1850-1904) elaborate on the Japanese smile in his book *日本人の微笑*. The book treats the mystery of the Japanese smile, which western people cannot understand. He insists that there are cultural differences in facial expressions. I take up a standpoint of this theory. In my research, I focus on a facial expression with a raised eyebrow and conduct a questionnaire survey. First of all, I analyze the percentage of Japanese people who can assume this facial expression, and examine the meanings, purposes and situations, when used towards others. Then I carry out the same survey targeting western people and compare the two results focusing on cultural differences and background.

Sarasa MURAKAMI received her Bachelor degree in English and International Communication at Kansai Gaidai University, Osaka, and studied Communication Studies at Loyola Marymount University, Los Angeles, for one year. She entered Kobe University, Kobe for her Master degree in 2016, and started to study nonverbal communication based on cultural differences. Her interest lies in clarifying nonverbal communication through analysis based on cultural background. She has also focused on education, phonetics, and behavior analysis in the process of her research.

Narumi TAGA (Kobe University)

### **Japanese Influence on Ballet – Using “Kimono” as a Dance Costume**

At the end of 19<sup>th</sup> century, Japanese arts such as Ukiyo-e were spread over Western Europe through universal expositions. “Japonism” is the word, which means the influence of Japanese art on European art, especially in Impressionism. The works of Édouard Manet (1832-1883) and 《Le Pere Tanguy》 (1887) by Vincent Willem van Gogh (1853-1890) are famous Japonist art works. This influence of Japanese culture was not only seen in painting, but also in fashion and performing arts. For instance, 《*The Mikado*》 (1885) is one of the most famous operetta works, which was influenced by Japanese culture. In fashion, the French fashion designer Paul Poiret (1879-1944), who is known for freeing women from corsets, was also influenced by Japanese clothes such as “Kimono”.

In my presentation, I would like talk about the Japanese influence on ballet. Some works, in which “Kimono” is used as a dance costume and Japanese fairy tale as a scenario, have been created since

1879. They have been created in Western Europe, such as France and Austria, and some of them in Russia, too. I will especially focus on costumes, because we cannot watch the performance of these works anymore, but we can infer how Japanese culture affected ballet through looking at these costumes.

Narumi TAGA received her Bachelor degree at the Faculty of Human Expression, Kobe University. She studied the history of performing arts. She focused on one of the most famous ballet companies, the “Ballets Russes (1909-1929)”. In 2016, she entered the graduate school of Intercultural Studies for her master degree, and started to study the history of dance and fashion. She is interested in how Japanese culture influenced other cultures in terms of dance and fashion.

Lisa Sangita THEE (FU Berlin)

**音楽の園; *Ongaku no sono*. Avant-Garde Calligraphy or Traditional Calligraphy?“**

During the first half of the 19<sup>th</sup> century a new form of calligraphy emerged in Japan, more expressive and abstract than any other calligraphy style before. This new style, the avant-garde calligraphy, differs in many ways from its traditional counterpart.

The presentation will focus on Morita Shiryu's calligraphy *Ongaku no sono*. Its aim is to identify the different features and characteristics and intents to assign them either to avant-garde or traditional calligraphy. Although *Ongaku no sono* has been included in some exhibitions, it has never been dealt with scientifically or classified before.

To analyse it, the first step is to identify which characteristics and features are exemplary for both avant-garde and traditional calligraphy by comparing traditional calligraphy with contemporary as avant-garde classified artworks. As a result, six unique avant-garde features, namely, the abstract and expressive line, the differences in colour, posture, materiality and format are identified. Following that, the acquired characteristics are applied to *Ongaku no sono* to classify it. Through the analysis of *Ongaku no sono* I identify the former five characteristics of which four can be identified as avant-garde calligraphy. Therefore, *Ongaku no sono* has to be classified as avant-garde calligraphy or at least as a mixture of avant-garde and traditional calligraphy characteristics.

Lisa Sangita THEE has been studying East Asian Art History and Japanese Studies at the Freie Universitaet Berlin since 2011. She spent one year at Tsukuba University, Japan, as an exchange student. During her studies she developed an interest for Chinese ritual bronzes, contemporary

abstract painting and calligraphy, especially in with regard to East and West interactions.

Charlotte TRESCHAU (FU Berlin)

**The Conference of the Birds: Illustrations of a Sufi Tale and Its Connections to Chinese Bird and Flower Painting**

Farīd ad-Dīn ‘Aṭṭār (1136 - 1220/1221) *Mantiq at-tayr*, translated as “Speech of the Birds” or “Conference of the Birds”, is still part of the Islamic culture today and even found its way into the “west”. The Sufi tale tells the story of the birds going on a search for their king, the mystical bird Simurgh, thereby constituting an allegory for the search of god. While the early manuscript illustrations of the side-stories have received a lot of scholarly attention, the bird assembly scene has been neglected. It seemed to be an obvious choice to illustrate the scene, which does not only illuminate the text but also the title. During the emergence of these manuscript paintings, there has been a close exchange between China and the Timurid Empire (1370 – 1507), also influencing the illustration of the “Conference of the Birds”. This can be seen through a comparison between Chinese bird-and-flower-paintings (chin. *huaniao hua* 花鳥畫). Even though the manuscript illustrations aren’t exact copies, they pick up elements of the Chinese bird-and-flower tradition. Linking this comparison to its historical context, with a special eye on the ambassadorial missions from the Timurid Empire to the Ming court, will shed further light on the flow of artistic ideas between the two empires.

Charlotte TRESCHAU received her Bachelor degree at the Ruprecht-Karls-University, Heidelberg, in Sinology and East Asian Art History. She started her Master “Art History in a Global Context” with a focus on East Asia at Free University, Berlin, in 2014. Her main interests are Chinese material culture and handicraft of the 17<sup>th</sup> and 18<sup>th</sup> century, especially ceramics and the transcultural exchange between China and the Near East, as well as Europe.

Carmen LACZANO WILKES (FU Berlin)

**Korean Genre Painting - Kim Hong-do and Shin Yun-bok, and their Portrayal of Gender Roles in 18th Century Joseon**

Korean Genre Painting as a research topic has become popular among international art historians in recent years, as it is still one of the more uncharted fields of East Asian Art History as seen in the

limited representation of academic research on it – specifically in the overseas tradition of East Asian Art History. Hence not much is known apart from its distinct artistry and the art of a few of its advocates active in that time, such as the illustrious Kim Hong-do (ca.1745-1806) and the lesser known Shin Yun-bok (ca.1758-1813), each one being a thriving force to the developing of this art form. The depiction of quotidian situations in Korean art is not entirely an invention of the latter half of the Joseon Dynasty (1392-1910), however, the emerging of a painting style exclusively dealing with original Korean themes makes it certainly one of the most unique achievements in Korea's own art tradition. Furthermore, the portrayal of Joseon society and the display of lower classes in painting is a distinctive development in Genre Painting of that time, which enables a closer academic study of Joseon, its people and their customs. Research on the lives of simple and often-times unprivileged people perceived through the art of Kim and Shin has been pursued in a few cases, but the analysis of the specifics of gender display in late Joseon society seems to be a new perspective worth examining: to provide an introduction to the said painters' art world and oeuvre, so as to obtain a better understanding of this art form, while focusing on the aspect of gender roles and its representation in a selection of their works, is therefore the aim of this presentation.

Carmen LACZANO WILKES is in her seventh semester studying East Asian Art History and Korean Studies at the Freie Universitaet Berlin, and her aspiration is to further her research on Korean Painting Traditions, specifically Genre Painting and the artist Shin Yun-bok's oeuvre.