

**New Boundaries in Modern Japanese Art History: Extending Geographical, Temporal and Generic Paradigms**  
**19<sup>th</sup> and 20<sup>th</sup> June 2013, School of Oriental and African Studies, University of London**

**Six lead speakers:**

Dr Christine Guth (V&A, Royal College of Art),  
Prof. Naoyuki Kinoshita (University of Tokyo),  
Prof. Noriaki Kitazawa (Joshi University of Art and Design),  
Dr Tamaki Maeda (University of Washington),  
Prof. Dōshin Satō (Tokyo University of the Arts),  
Prof. Bert Winther-Tamaki (University of California, Irvine).

**Five other experts:**

Dr Gen Adachi (Independent scholar)  
Dr Rosina Buckland (National Museums Scotland),  
Dr Maki Fukuoka (University of Leeds),  
Dr Younjung Oh (SISJAC),  
Ms Rhiannon Paget (University of Sydney).

**Report:**

Around 150 attended over the course of the 2 day event including leading Japanese art historians with a broad area of expertise and in particular with a fresh approach to art history in terms of modern methodology and historiography. Some of the key themes discussed were The State and Art; Institutional Approaches to Art and History; the emergence of Geo-cultural Boundaries in Far Eastern Art of the 19th Century; “What is National Art?”, and finally, “Can Asian Art History exist vis-à-vis European Art History? “

One of the major themes of this symposium was to review the conventional concept of Japanese/East Asian art history, which has fragmented the history of art in various ways, and to address the question of what kind of methodology should be used if we are to re-construct an over-all Asian art history.

The objective of the conference was to enhance awareness of the issues inherent in the concept of modern Japanese art and to encourage senior and junior scholars to develop further studies.

The three principal Japanese speakers, Kinoshita, Satō, and Kitazawa have all led the way in the study of modern Japanese art history through their discussion of the changing concept of Art in the Meiji Period, and the role of the various art institutions. This was the first opportunity for all three to offer presentations on this theme. This enabled our event as the first ever international symposium on Modern Japanese Art History in Europe, to be truly important.

From the UK, Europe, Japan, Australia and North America too, both senior and junior scholars also presented their research, in order to stimulate further research in the area and encourage further discussion with audiences. The conference attracted an audience of around 150 comprising of academics and other interested parties, for whom it provided a rare opportunity to learn about modern Japanese art in London. We found that a large number of attendees came from Europe, some were from North America and Japan.

Some talks were presented in Japanese, but where so, English interpretation was provided to maximise appeal for the audience.

It is hoped this event was found to be a very memorable event for everyone and I sincerely hope that this symposium will be a stepping stone for the further development of the study and research for Japanese Modern Art History.

It was a fantastic opportunity to meet young and emerging scholars and share the sense of urgency and need to reconsider how the 19th century visual culture in Japan has been mapped as a discourse.

By Dr Eriko Tomizawa-Kay, Japan Research Centre, SOAS, University of London.



**Symposium Speakers**