

*IMAGINING JAPAN: LITERATURES, ARTS AND RELIGIONS*

**A FACULTY DEVELOPMENT WORKSHOP**

**September 15-17, 2011**

**Chicago, IL**

**Hosted by the Asian Studies Development Program  
A Joint Project of the East-West Center and the University of Hawaii**

**In collaboration with:  
The School of the Art Institute of Chicago  
College of DuPage**

Funded by the Japan Foundation

**Thursday, September 15**

4:45pm      **Registration**

6:30pm      **Workshop Introduction**  
**Peter Hershock, ASDP/EWC**

6:45pm      **Opening Talk** (Location TBA):  
*Imagining Cultural Difference: Intimacy, Integrity and Japanese Relationships*  
**Thomas Kasulis, The Ohio State University**

Who better knows clay: a geologist or a potter? Are ethical relations based in responsibility or responsiveness? Is education primarily the transfer of information or the students' modeling themselves after their teachers? One of the goals of any society is to enculturate us in preferred patterns for relating to people and things. This session will explore two kinds of relating—what will be characterized as the modes of integrity and intimacy—arguing that the latter plays a particularly important role in Japanese culture and society.

**Friday, September 16** (Sullivan Center Conference Room)

8:45am      *Thinking, Believing, Practicing: The Religious and Philosophical Imaginaries of Japanese Buddhism and Shintō*  
**Thomas Kasulis, The Ohio State University**

The two major religious traditions of Japan are Buddhism and Shintō. How did the traditions develop in Japan? How did they interact? What common spiritual values do they share and in what ways do they differ? How have Buddhist and Shintō ideas historically influenced politics, ethics, and the arts?

11:30      Lunch

12:30pm      ***Turning Japanese/Discovering Japan: Exploring Changes in Japanese Views of Their Own Culture and Identity***

**Bruce Baird**, University of Massachusetts Amherst

In recent times, Japanese people have almost made a national obsession with understanding what it means to be Japanese. There are vast sections of bookstores devoted to books about theories of Japaneseness. However, in fact, Japanese views of themselves have changed over time, and their concern with what it means to be Japanese has waxed and waned over time. This presentation uses the lens of literature and the performing arts to look at the long history of how Japanese people have understood Japanese culture and the meaning of being Japanese. In the process, it explores the relationship between changes in Japanese conceptions of selfhood, language usage, and Japanese conceptions of ethnicity and nationhood. Materials covered include ecumenical Heian Era poetry, the Noh theater of the medieval period, the puppet theater (*bunraku*) of the premodern era; the I-novel (*shishosetsu*) of the modern era, and contemporary fiction.

3:00            Break

3:15pm        Museum Tour with Stanley Murashige

5:15pm        End Tour

**Saturday, September 17** (Sullivan Center Conference Room)

9:00am        ***Children, Community, Citizenship: Engaging Modes of Government Education in Modern Japan***

**Noriko Aso**, University of California, Santa Cruz

This session will begin by looking at recent projects that combine government educational policy with popular entertainment in NHK's "Nihongo de asobo" [Let's Play: Japanese], "Karada de asobo" [Let's Play: Bodies] and "Watashi no kimochi" [How I Feel]—national television programs geared toward engaging young audiences. While exploring their representations of community, nation, and citizenship, we will pay particular attention to the means by which such concepts are conveyed. All three highlight a performative body, and have been lauded for their inventiveness, flexibility, and approachability—qualities closely linked to citizenship goals set forth by the Japanese Ministry of Education, Culture, Sports, Science, and Technology.

We will then move a bit backwards in time to assess the degree to which the content and methods of such educational programming represent new—or only seemingly new—developments. Conversely, we can ask how they might be replicating old—or only seemingly old—strategies. Our primary cases will be national radio exercise programs, with their wartime roots, together with domestic expositions and museums, which sought in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries to draw young people into an Enlightenment as well as national framework.

11:30            Lunch

12:30pm      ***The Discursive Boundaries of Imagining Japan in the Visual Arts***  
Noriko Murai, Sophia University/Temple University Japan

Competing visions of national cultural identity for Japan have been proposed in the visual arts. This presentation critically examines this issue in relation to the question of genres. The Eurocentric concept of “art” provided an influential framework that enabled modern Japan to construct a national(ized) cultural identity. On the other hand, cultural forms that are popularly assumed to embody the “unique” visual aesthetics of Japan, such as the tea ceremony or the Japanese floral art, are marginalized within the mainstream discourse of Japanese art due to their deviance from the European categories of fine arts such as painting and sculpture. They are often classified as ethno-specific “arts” (*geinō*), or an art with a small “a,” in distinction from the more universal category of “art” (*geijutsu*), or “Art” with a capital “A.” We will consider the implications of this gap between “Art” and “art” in the formation of national cultural identity in Japan. How can we come up with alternative approaches to the history of visual creativity in Japan that does not merely reinforce the Eurocentrism of “Art” or the cultural essentialism of Japan’s “unique arts”?

3:00pm      Break

3:15pm      **Panel Discussion**  
Presenters

4:30pm      **Curriculum Development Session**  
Tom Kasulis and Peter Hershock

5:45pm      Program Ends

#### **PRESENTER BIOS:**

**Noriko ASO** is an assistant professor in History at the University of California, Santa Cruz. Her publications include “Greece of the East: Philhellenism in Imperial Japan” in *When Worlds Elide: Classics, Politics, Culture*, edited by Karen Bassi and J. Peter Euben; “Revolutionary Girls: From Oscar to Utena” in *Television, Japan, Globalization*, edited by Mitsuhiro Yoshimoto, Eva Tsai, and JungBong Choi; “Shiteki na kōkyō: maboroshi no Shibusawa Seien-o Kinen Jitsugyō Hakubutsukan in *Rekishi to minzoku* 23 (2007.2); and “Sumptuous Re-past: the 1964 Tokyo Olympics Arts Festival” in *positions: east asia culture critique* 10 (1). Her manuscript, “Public Properties: Museums in Imperial Japan,” is currently under review for publication.

**Bruce BAIRD** is Associate Professor of Japanese language and literature at the University of Massachusetts, Amherst. Dr. Baird received his BA from Columbia University and his Ph.D. from the University of Pennsylvania in 2005. After a semester at the College of William and Mary, he moved to UMass, Amherst where he currently teaches Japanese theater, cinema, philosophy, and popular culture, including a new course on Japanese Video Games. He has

lectured on various aspects of Japanese popular culture and also on the avant-garde dance form butoh. His publications include to a range of articles and book chapters about butoh, and he has a book forthcoming in early 2012 with Palgrave Macmillan, *Hijikata Tatsumi and Butoh: Dancing in a Pool of Gray Grits*. He lives with his wife Jeanne and three-year-old son Beckett in Amherst, MA. He can cook a mean curry, and used to be able to ski double black diamond runs before he moved to the East Coast--now he has taken up ice skating and kayaking.

**Thomas KASULIS** is past Chair of the Department of Comparative Studies and also of the Department of East Asian Languages and Literatures. He was also the founding director of OSU's Institute for Collaborative Research and Public Humanities. He has written numerous books and scholarly articles on Japanese religious thought and Western philosophy, including *Zen Action/Zen Person* (University of Hawaii Press, 1989) and *Shinto: The Way Home* (University of Hawaii Press, 2004). He has co-edited for SUNY Press a three-volume series comparing Asian and Western ideas of self in different cultural arenas: *Self as Body in Asian Theory and Practice* (1993), *Self as Person in Asian Theory and Practice* (1994), and *Self as Image in Asian Theory and Practice* (1998), as well as *The Recovery of Philosophy in America: Essays in Honor of John Edwin Smith* (1997). He is the author of *Intimacy or Integrity: Philosophy and Cultural Difference* (University of Hawaii Press, 2002), a comparative cultural philosophy of relationship based on his Gilbert Ryle Lectures of 1998. He has just finished co-editing with James Heisig and John Maraldo, *Japanese Philosophy: A Sourcebook*, published by the University of Hawaii Press in July 2011. He is currently working on a short history of Japanese philosophy, tentatively entitled, *Engaging Japanese Philosophy: A History*, that will, in part, build on the materials available in the *Sourcebook*. He teaches courses listed in Comparative Studies, Philosophy, and East Asian Languages and Literatures focusing on religion and philosophies of Asia, comparative religion, and philosophy of religion.

**Noriko MURAI** is Assistant Professor of art history at Sophia University in Tokyo. She specializes in modern and contemporary Japanese art. She grew up near Tokyo, but studied in the US and received Ph.D. from Harvard University. Her research interests include the transnational origins of modernism, the reception of Japanese art and culture in the West, and the participation of women in the production of modern visual culture. Her current research project is a critical history of modern *ikebana* or the Japanese floral art. Her publications in English include *Journeys East: Isabella Stewart Gardner and Asia* (Isabella Stewart Gardner Museum, 2009), *Inventing Asia: American Perceptions and Influences Around 1900* (co-edited with Alan Chong, forthcoming in 2011), "Okakura's Way of Tea: Representing *Chanoyu* in Early Twentieth-Century America" (*Review of Japanese Culture and Society*, 2002), and "Contemporary *Ikebana* and the Potential of Art History at the Boundary of Art" (*Journal of History of Modern Art*, 2009).

### **Logistical Information:**

#### **Venue:**

The workshop sessions will be hosted at the Sullivan Center Conference Room on the campus of the School of the Art Institute of Chicago. The Sullivan Center is located at: 33 South State Street, 7th floor,

**Lodging:**

Comfort Suites Chicago  
320 North Michigan Avenue  
Chicago, Illinois 60601  
(312) 376-1887 Reservations  
(312) 217-1962 Fax  
[www.comfortsuiteschicago.com](http://www.comfortsuiteschicago.com)

The Comfort Suites Chicago is a gorgeous property located in Chicago's city center, steps from the Magnificent Mile, the theater district, the greatest fine dining restaurants and all the best Chicago has to offer. The hotel has beautifully appointed oversized suites with some of the best views in Chicago. The rooms feature separate living and sleeping areas, complimentary high speed internet, executive desks, full kitchen and laundry facilities, and a 24 hour state-of-the art fitness center and business center. A complimentary hot breakfast is served daily.

The negotiated room rate is: \$155 plus taxes. Reservations can be made directly with the hotel, and registrants should provide the ASDP group name and ask for the group rate.

**Local Arrangements Information:**

Dr. Keith Krasemann  
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