Thursday, September 15

4:45pm  Registration

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

6:45pm  Opening Talk:
*Imaging 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

9:00am  *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?

12noon  Lunch
1:00pm  *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 Japanese culture and the meaning of being Japanese. 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.

3:30 Break

3:45pm Museum Tour

5:15pm End Tour

**Saturday, September 17**

9:00am  *Engaging Modes of Education in Modern Japan*

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

How have children been drawn into the modern project of the Japanese nation? How have shifting definitions of what constituted “Japan” in the early twentieth and early twenty-first centuries shaped the content and methods of cultivating young citizens? This session explores intersections between commercial and government efforts to invite children to engage with, and embody, adult visions of a future Japan.

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 kökyō: 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*

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).