

Utsushi: The Art of Copying

October 12th, 2010, 9:00 am – 6:20 pm
Korean Auditorium (Panel I and II)
and Art Auditorium (Panel III)
University of Hawaii at Manoa



Mini-Exhibition

“Porcelain *Kendi* as Transcultural Trade Goods”
is shown at the John Young Museum of Art in conjunction
with the *Utsushi* symposium

SPONSORED BY:

Art and Art History Dept., University of Hawaii at Manoa • Art Research Center, Ritsumeikan University
Center for Japanese Studies, University of Hawaii at Manoa • Consulate General of Japan in Honolulu
Digital Humanities Center for Japanese Arts and Cultures, Ritsumeikan University
East-West Center, University of Hawaii at Manoa • Japan-America Society of Hawaii
Japan Foundation • John Young Museum of Art, University of Hawaii at Manoa • Honolulu Foundation
Malulani Hawaii, Power Stone, Inc. • Tetsuko S. Ho, CPA, Inc.

SPEAKERS:

Princess Akiko of Mikasa

Hōryū-ji Mural Paintings in the West:
Creating Copies for Non-Japanese
Audience

Hata, Yasunori

“*Utsushi*” in Muromachi Ink Paintings:
Issues of Designs and Expressions

Kameda-Madar, Kazuko

Literati Irony: *Utsushi* in the
Orchid Pavilion Scroll
and Nakabayashi Chikutō’s Ideology

Little, Stephen

Copies in the Art of Qiu Ying
(c. 1495–1551/2)

Maezaki, Shinya

Three Generations of Seifū Yohei:
Ways of Copying Japanese Ceramics
in Transition

Matsuba, Ryoko

Copying on the Stage: Visual
Conversation between *Kabuki* Acting
Patterns and Print Culture

Mostow, Joshua

Iconography and Copying:
The *Ise* Stories and Sōtatsu

Nagata, Maki

Iconographic Transmission and
Transformation of the *Kiko Shōki*

Shimao, Arata

Culture of *Utsushi*:
Rethinking “Originalism”

Yamashita, Yoshiya

Pictorial Diffusion of *The Views of*
Mt. Fuji and Miho Pine Grove:
On the Kano School Paintings

Vovin, Alexander

Utsushi: the Korean Roots of Kana
Syllabic Script

MODERATORS:

Feldman, Jerome

Panel III: Copying as Strategic Adaptation
and Pedagogy

Lingley, Kate

Panel II: Copying as Iconographical
Transmission

Nerio, Leslie Benji

Panel I: Copying as Agency of
Transculturation

Synopsis:

Throughout history, Japan has borrowed the forms of foreign cultures – from Asian (mainly Chinese) to Euro-American models – in order to establish their own cultural configurations. As a result, Japan has been often called ‘a nation of copiers’ with a decidedly pejorative connotation. The act and the works of *utsushi* (copy, duplicate, transcript, etc.) have been denigrated as something that lacks ‘originality,’ especially when judged from the post-Renaissance Western art standpoint.

This international symposium challenges the stereotypical ideas attached to *utsushi*, while reconsidering the issues of reproduction, allusion, adaptation, transculturation, and pedagogy in the Japanese art tradition. Is it possible to separate the malicious works that attempt to deceive consumers – so-called *gibutsu* (fake, imitation, counterfeit, etc.) – from those that are categorized as *utsushi*? This conference explores the concepts of ‘originality’ and ‘creativity’ using East Asian art theory, and investigates how alternative historical narratives can be gleaned through attention to *utsushi* in Japanese art.

Our goal is to rearticulate the socio-political, religio-cultural and ideological importance of *utsushi*. Specialists will gather to advance these issues from multiple perspectives. One approach might be to legitimate the act of copying by drawing on the ancient Chinese painting theories that influenced Japanese practice, such as the Sixth Law of Xie He (c. 500-535), who stated a good painting transmits and conveys earlier models through copying. Reevaluation of *funpon* (study sketches) is another way to shed a new light on the historical significance of copying, which demonstrates the artist’s knowledge of and accessibility to certain powerful images, in order to authorize the artist’s and his/her patron’s influential position in society. The *funpon* was used by not only the Kano School but also various others, including the Tosa, Maruyama, Rinpa, *ukiyo-e* (pictures of floating world), and even Literati – who ironically wrote against its use in their art treatises. Furthermore, *utsushi* can also be understood as an essential visual reference, a method to satisfy the various agendas of producer and consumer. Clearly, individual cases of reproduction must be treated and studied independently.

Speakers:

Princess Akiko of Mikasa (Ritsumeikan Univ.)
Hata, Yasunori (Kyushu National Museum)
Kameda-Madar, Kazuko (Univ. of British Columbia)
Little, Stephen (Independent Scholar)
Maezaki, Shinya (Ritsumeikan Univ.)
Matsuba, Ryoko (Ritsumeikan Univ.)
Mostow, Joshua (Univ. of British Columbia)
Nagata, Maki (Tama Art Univ.)
Shimao, Arata (Tama Art Univ.)
Yamashita, Yoshiya (Kyoto National Museum)
Vovin, Alexander (Univ. of Hawaii at Manoa)

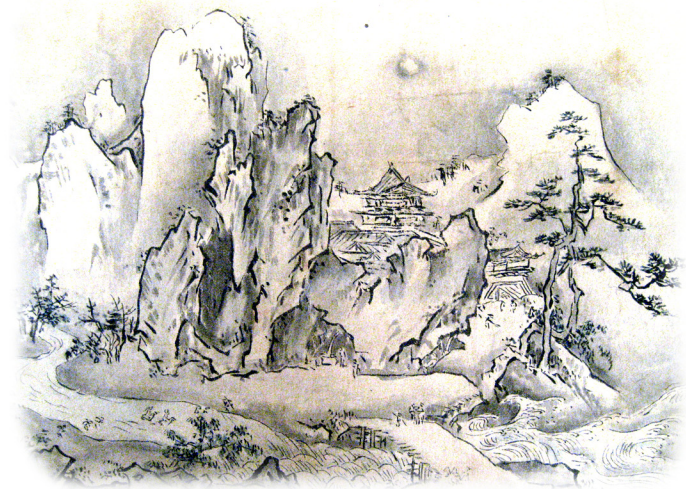
Moderators:

Feldman, Jerome (Hawaii Pacific Univ.)
Lingley, Kate (Univ. of Hawaii at Manoa)
Nerio, Leslie Benji (John Young Museum of Art)

Sponsored by:

Art and Art History Department, University of Hawaii at Manoa
Art Research Center, Ritsumeikan University
Center for Japanese Studies, University of Hawaii at Manoa
Consulate General of Japan in Honolulu
Digital Humanities Center for Japanese Arts and Cultures, Ritsumeikan University
East-West Center, University of Hawaii at Manoa
Japan-America Society of Hawaii
Japan Foundation
John Young Museum of Art, University of Hawaii at Manoa
Honolulu Foundation
Malulani Hawaii, Power Stone, Inc.
Tetsuko S. Ho, CPA., Inc.

Prepaid reservations are required to participate in the Closing Reception (buffet dinner \$55/person) at the John Young Museum of Art courtyard. Please make checks payable to the **Art Symposium Foundation**, and send with a stamped return envelope to **P.O. Box 61483, Honolulu, HI 96839**, no later than October 2nd. We mail you back the ticket immediately.



Utsushi: The Art of Copying

Date:

October 12th, 2010, 9:00 am – 6:20 pm

Location:

Korean Auditorium (Panel I and II)
and Art Auditorium (Panel III)
University of Hawaii at Manoa

Mini-Exhibition “Porcelain *Kendi* as Transcultural Trade Goods” is shown at the John Young Museum of Art in conjunction with the *Utsushi* symposium

SYMPOSIUM SCHEDULE

(30 min. lectures followed by panel/audience discussions 20min.)

9:00 – 9:20 Registration/ Opening Remarks

Panel I: Copying as Agency of Transculturation

Moderator: Leslie Benji Nerio (John Young Museum)

9:20 – 9:50

Utsushi: the Korean Roots of *Kana* Syllabic Script

Speaker: Alexander Vovin

(University of Hawaii at Manoa)

9:50 – 10:20

Literati Irony: *Utsushi* in the *Orchid Pavilion* Scroll and Nakabayashi Chikutô's Ideology

Speaker: Kazuko Kameda-Madar (University of British Columbia)

10:20 – 10:40 Tea/Coffee and Cookies at Moore 319

10:40 – 11:10

Three Generations of Seifû Yohei: Ways of Copying Japanese Ceramics in Transition

Speaker: Shinya Maezaki (Ritsumeikan University)

11:10 – 11:40

Copies in the Art of Qiu Ying (c. 1495–1551/2)

Speaker: Stephen Little (Independent Scholar)

11:40 – 12:00 Panel and Audience Discussion

12:00 – 1:20 Lunch

1:20 - 2:10 **Keynote Lecture**

Iconography and Copying: The *Ise* Stories and Sôtatsu

Speaker: Joshua Mostow (University of British Columbia)

Panel II: Copying as Iconographical Transmission

Moderator: Kate Lingley (University of Hawaii at Manoa)

2:10 – 2:40

Iconographic Transmission and Transformation of the *Kiko Shôki*

Speaker: Maki Nagata (Tama Art University)

2:40 – 3:10

“*Utsushi*” in Muromachi Ink Paintings: Issues of Designs and Expressions

Speaker: Yasunori Hata (Kyushu National Museum)

(Language: Japanese)

3:10 – 3:40

Pictorial Diffusion of *The Views of Mt. Fuji and Miho Pine Grove*: On the Kano School Paintings

Speaker: Yoshiya Yamashita (Kyoto National Museum)

(Language: Japanese)

3:40 – 4:00 Panel and Audience Discussion

Moving to Art Auditorium

4:00 – 4:30 Tea/Coffee and Cookies

Pre-registration is required for this free and public event.

Please send your name, affiliation, contact information and email to Kazuko Kameda-Madar (symposium organizer) at kazukokameda@msn.com no later than October 2nd.

Should you have any questions regarding this symposium, please email or call Kazuko's cell at 808 688 7473.

Panel III: Copying as Strategic Adaptation and Pedagogy

Moderator: Jerome Feldman (Hawaii Pacific University)

4:30 - 5:00

Copying on the Stage: Visual Conversation between *Kabuki* Acting Patterns and Print Culture

Speaker: Ryoko Matsuba (Ritsumeikan University)

5:00 - 5:30

Hôryû-ji Mural Paintings in the West: Creating Copies for Non-Japanese Audience

Speaker: Princess Akiko of Mikasa (Ritsumeikan University)

5:30 - 6:00

Culture of *Utsushi*: Rethinking “Originalism”

Speaker: Arata Shimao (Tama Art University)

(Language: Japanese)

6:00 - 6:20 Panel and Audience Discussion

6:20 Epilogue: Gay Satsuma (University of Hawaii at Manoa Center for Japanese Studies, Vice Director)

