

WORKSHOP | Sainsbury Institute for the Study of Japanese Arts and Cultures

Tōyō Shumi (Oriental taste) in Imperial Japan

Friday 14 June 2013



Image: Post card showing Tsukiji Honganji (detail)

PROGRAMME:

Date: 10am -6pm | Friday 14 June 2013

Venue: Seminar Room, Sainsbury Institute
(64 The Close, Norwich NR1 4DH)

- 10:00 Opening Remarks and Workshop Objective
- 10:20 Keynote Lecture | Jonathan M. Reynolds
(Barnard College/Columbia University)
Between "Japanese Taste" and "Oriental Style": The Ambiguities of Cultural Identity in Japanese Architecture, 1881-1942
- 11:20 Q&A and Discussion Session
- 12:00 Lunch break
- 13:00 Bert Winther-Tamaki
(University of California, Irvine)
The Chinese Preoccupation of the "Western Painting" (Yōga) in the Japanese Empire
- 13:40 Omuka Toshiharu (Tsukuba University)
Painter with a Camera: Japanese Modernist's Tour to Youngang Grotte in the late 30s
- 14:20 Q&A Session
- 14:40 Break
- 15:00 Kikuchi Yuko (University of the Arts London)
Tōyō Shumi of Daily Household Products in Imperial Japan of Manchukuo and Taiwan
- 15:40 Oh Younjung (SISJAC)
Oriental Sections of Japanese Department Stores as Promoters of Tōyō Shumi (followed by Brief Introduction of USC Library Japanese Poster Collection)
- 16:20 Q&A Session
- 16:40 Comments and Discussion | Chaired by
Watanabe Toshio (University of the Arts London)
- 17:40 Closing Remarks

ABOUT THE WORKSHOP:

"Tōyō" (the Orient) was re-defined as a geocultural entity during the period of Japanese imperialism to distinguish the East from the West with Japan featured as the only advanced modern nation in the East to equal that in the West. While studies on Japanese imperialism have extensively examined how the discourse of "tōyō" was employed as ideological and political grounds to legitimize Japanese imperial expansion into Asia, this workshop considers the aesthetic consumption of "tōyō" in relation to the cultural formations of nation and empire building of Japan. In concert with its imperial aspirations, Japan asserted itself as the authority responsible for protecting Asia's greatest artistic achievements from the West, and in the process promoted a new method of engagement with the arts and cultures of the Orient, leading to the proliferation of "tōyō shumi" (Oriental taste). However, the inherent contradiction in the discourse of "tōyō" complicated the mechanism of "tōyō shumi". As the arts and artefacts of China, Korea, and Southeast Asia have long existed as an "internalized Other", a foreign yet well established constituent of Japanese culture, "tōyō shumi" cannot be merely regarded in Orientalist alone that exoticized other parts of Asia. In addition, the concept of "nihon shumi" (Japanese taste) often manifested in the form of "tōyō shumi". This workshop attempts to explore how imperial Japan's ideological rhetoric of "tōyō" was appropriated and negotiated within various visual cultural practices and forms during the years of the Japanese empire.