

Heidelberg-Getty Dissertation Workshop

Heidelberg University
July 26 – August 5, 2021

This lecture series is made possible with support from the
Getty Foundation through its Connecting Art Histories initiative.

Bamboo Bending: Adapting Research on Asia to a Fluid Environment

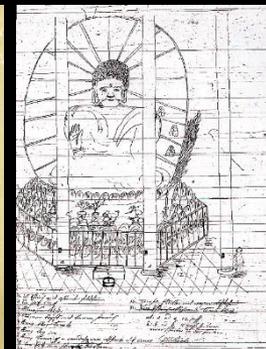
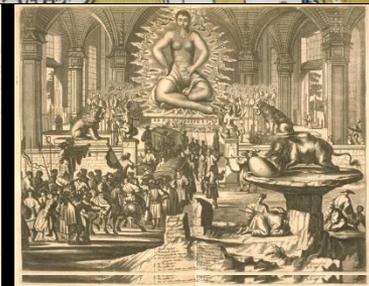
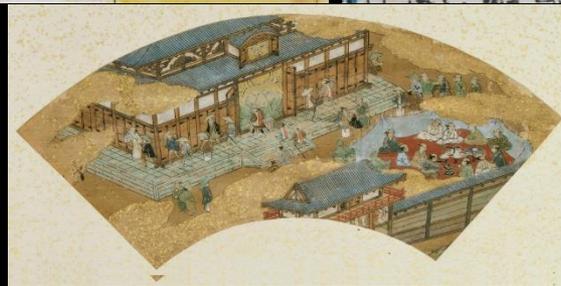
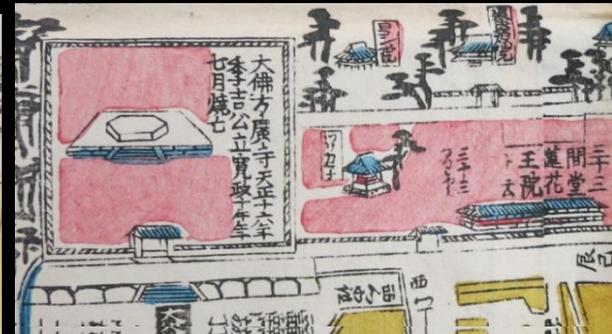
Radu Leca, Research Associate, IKO





- 1. Fieldwork as process – The Great Buddha
 - 2. **Digital** Goes Mainstream where?
 - 3. The Potential of **Local** Networks how?
 - 4. **Mundane** Authenticity what?
- Fosci, Mattia et al. *Emerging from Uncertainty: International Perspectives on the Impact of COVID-19 on University Research*. Springer Nature, 2020.
 - Gomez Recio, Silvia and Chiara Colella. *The World of Higher Education after COVID-19*. Brussels: Yerun, 2020.

Shao Mi, Bamboo, 1629, Minneapolis Institute of Art



‘Turning “Sites of Remembrance” into “Sites of Imagination”:
 The Case of Hideyoshi’s *Great Buddha*
Journal of Asian Humanities at Kyushu University 2 (2017): 125-35.

牛久大仏

出典: フリー百科事典『ウィキペディア (Wikipedia) 』

牛久大仏（うしくだいぶつ、正式名称：**牛久阿弥陀大佛**）は、日本の茨城県牛久市にあるブロンズ（青銅）製大仏立像で、全高120メートル（像高100メートル、台座20メートル）あり、立像の高さは世界で6番目。ブロンズ立像としては世界最大。浄土真宗東本願寺派本山東本願寺によって造られた。小動物公園や花畑などがある浄土庭園内にあり、公園墓地「牛久浄苑」との複合施設となっている。総面積は37万平方メートルに及ぶ。

目次 [非表示]

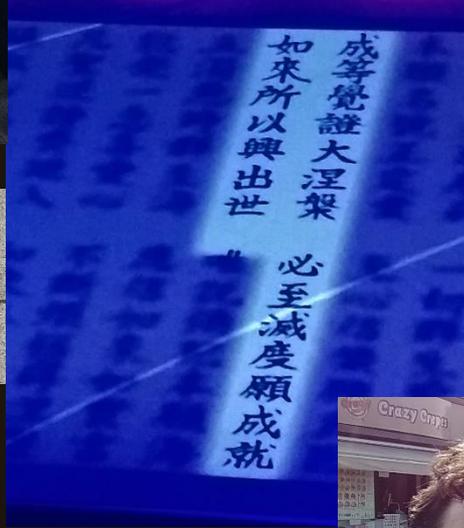
- 概要
- 構造
- 施設の詳細
 - 3.1 像の基本情報
 - 3.2 内部構造と情報
- 交通アクセス
- フィクション
- 脚注
 - 6.1 注釈
 - 6.2 出典
- 関連項目

牛久浄苑



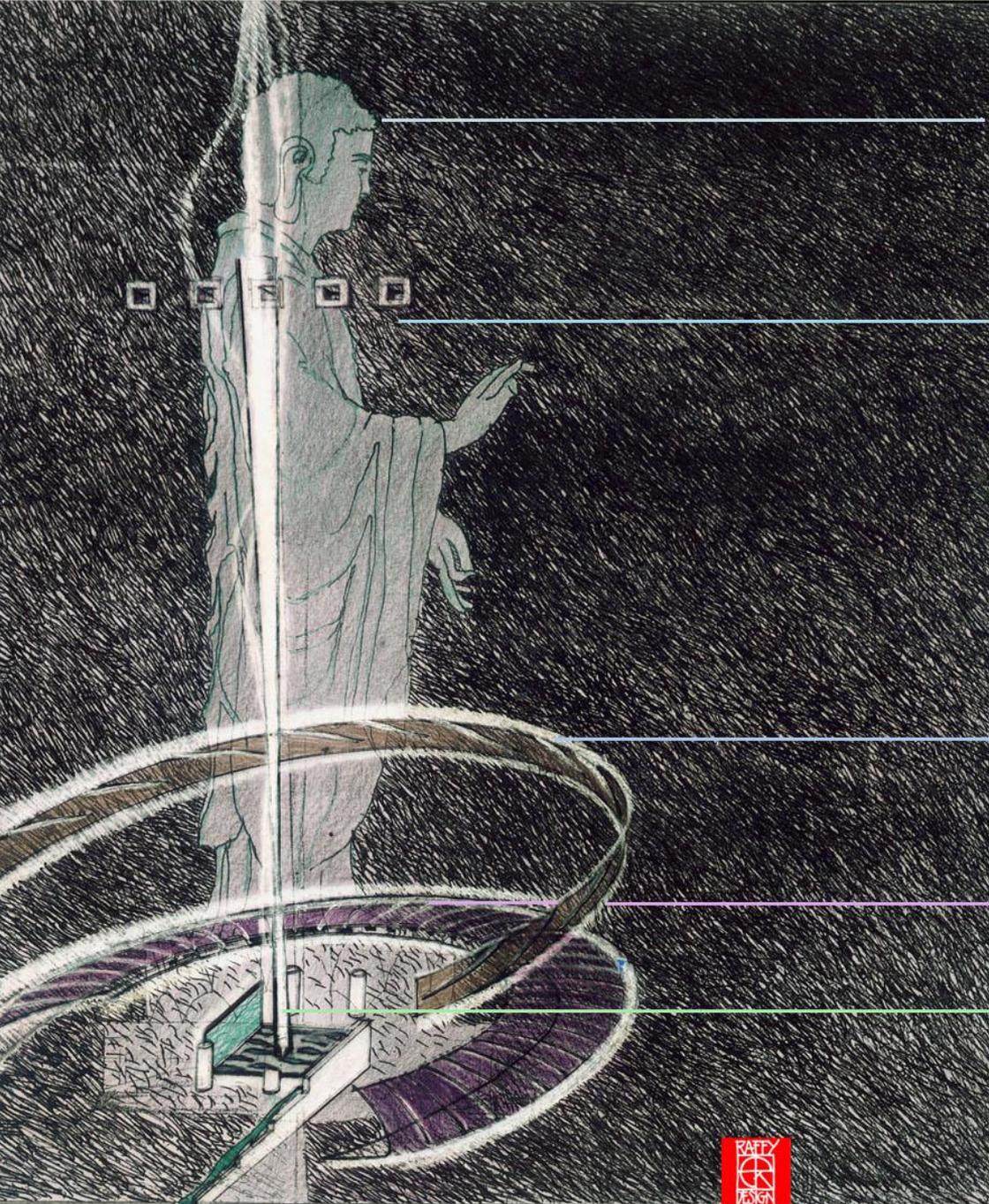
牛久大仏
(牛久阿弥陀大佛)

所在地 ● 日本



Ushiku ARCADIA,
Ibaraki pref.,
100+20 m high.
Amitabha Buddha,
completed 1993, by
Jodo Shinshu Pure
Land school





Main symbol - the wide ray coming from the top of the statue .
Spirit of eternity .
Design inspiration : our eyes can't support the solar light (this can be use as a symbol for godness superiority)

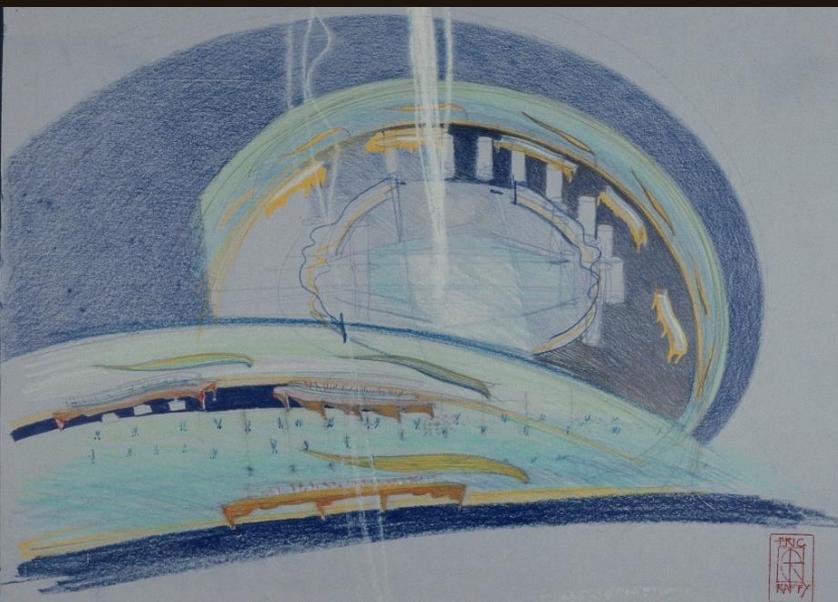
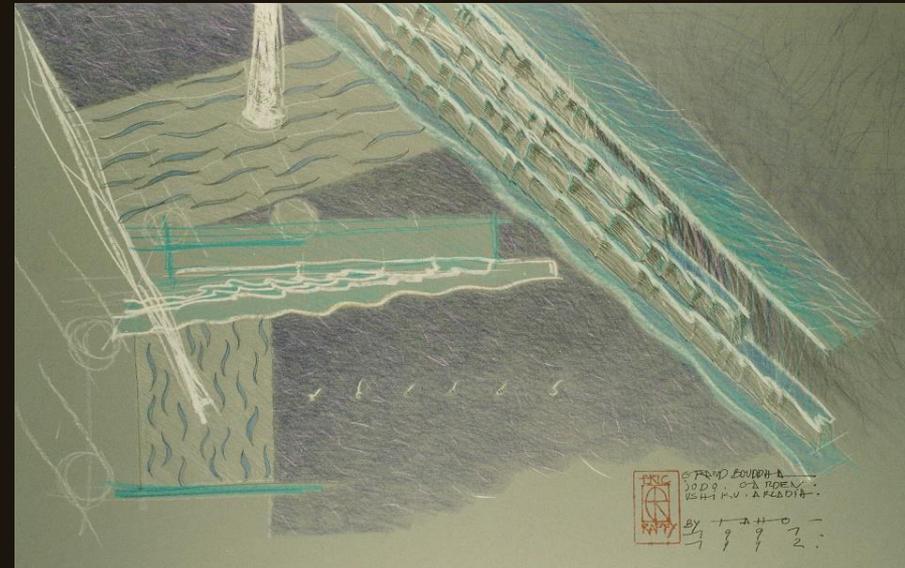
Top level : far away view through caved windows ..
long and narrow distances at the same glimpse .. for humans.

Clouds large preach room
Clouds are more heavy than air ; but don't fall !
Design interpretation of our «materiality » in opposition to ours spirit .

The dome circle area . Our vision on earth with our eyes (20 km) in opposition to blue sky dome with boreal auroras

Entrance place
the wide ray enlighting the main room . Waves at soil ; a seven levels fountain on your side and an incense smoke elevating in the air ..
Opposition between our reality to the verticality

Design
by Eric
Raffy



Design boards for sutra reading space
by Eric Raffy



Digital Goes Mainstream

- Research (and life) is already a **blend** of digital and analogue
- horizontalisation of access \neq democratization of access
 - funding schemes need to support digital infrastructure & DB access
 - digital research skills need to be taught, funded and valorized for job hires
- Enhanced digital visibility now crucial for career advancement
 - launch your own website
 - potential to rethink our 'scholarly apparatus' through, for example, 'small-gauge' scholarship disseminated on blogs and podcasts.
 - Bernard Kredell, "Small-Gauge Scholarship: An Introduction," *Mediapolis* 3:1 (2016).
- New visualization and analysis tools = new methodological possibilities
 - AI image search, VR



L H O O Q

#betweenartandquarantine
#tussenkunstenquarantaine 73.5k posts



Forakechi Yata
(Ichi Ban Studios,
California),
Eleanor, Carolyn
and Rebecca
Broadhead, ca.
1885, folding
screen, 160.2 x 188
cm, Peabody
Essex Museum

The Importance of Local Networks

- Reframe your research to your local environment and actors
 - incentivized by increasing pressure for university communities to connect with societal needs and non-academic communities
- if research on Asia is to maintain relevance, it needs to stop insisting on the intrinsic value of studying exceptionalized 'Asian' topics
 - Instead, we need to include within our research scope phenomena characterized by hybridity and flow



"Să te lași fascinat de tot ceea ce te înconjoară, așa coborî Raiul pe Pământ."
James Milton





- 6th May Materials 1 : Paper
- 13th May Materials 2 : Textiles
- 20th May Materials 3 : Exotica
- 27th May Practices 1 : Calligraphy
- 3rd June Practices 2 : Poetry**
- 10th June Practices 3 : Manuscript / Painting vs. Print

Material Cultures of Entertainment Media in Late-seventeenth-century Japan

[Home](#) / [My courses](#) / [MatCult](#) / [3rd June Practices 2 : Poetry](#) / [Object journal task 06](#)

Object journal task 06

Strawberry moon Sparrows sing of longer days Living in a cage

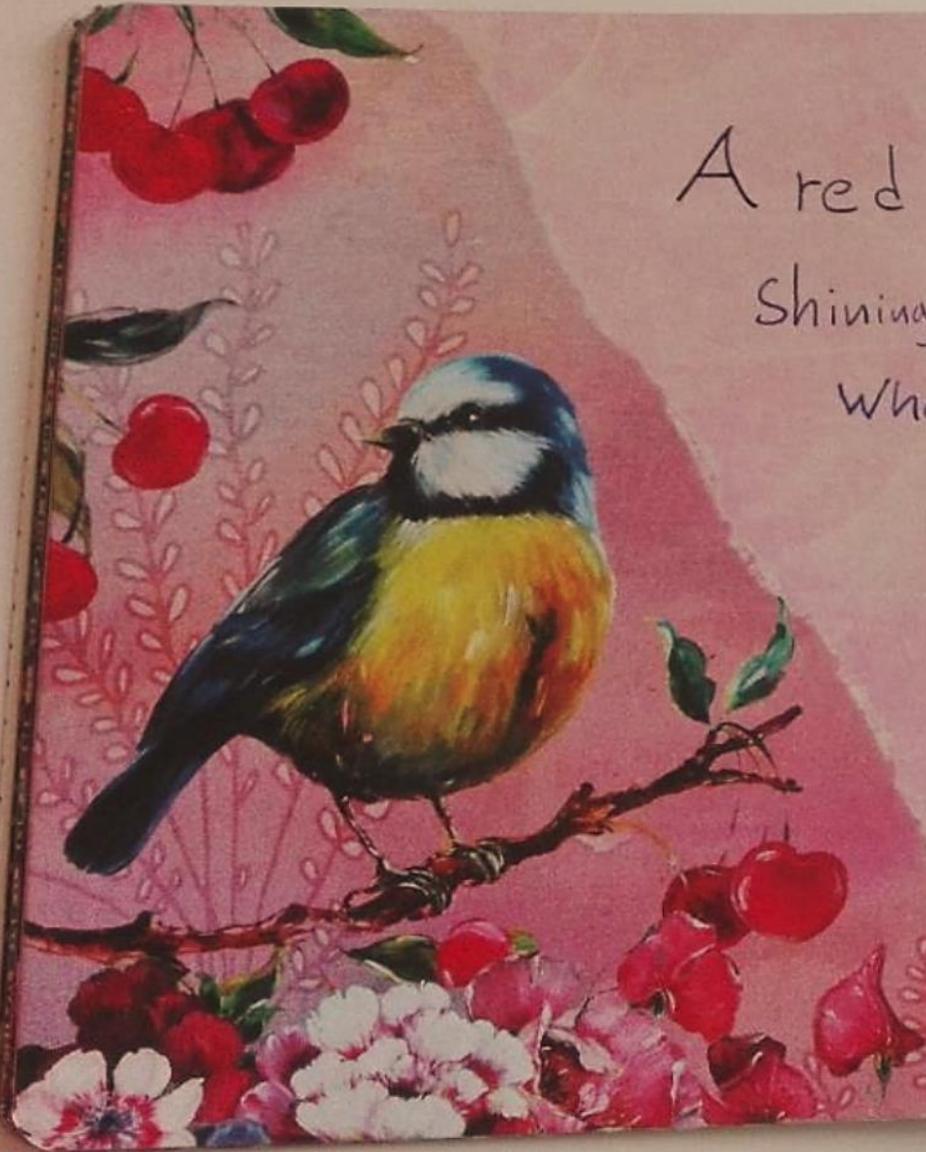
Compose a poem of 17 syllables in response to the above. It can contain references to the season, the time and place of composition, your personal experience, recent events. Do not worry about rhyme.

Write your response poem on a piece of paper, take a photo, and then explain in 200 words the resulting object with your poem. What role does the choice of paper have, and the way it is written? In which situations would you use such an object?

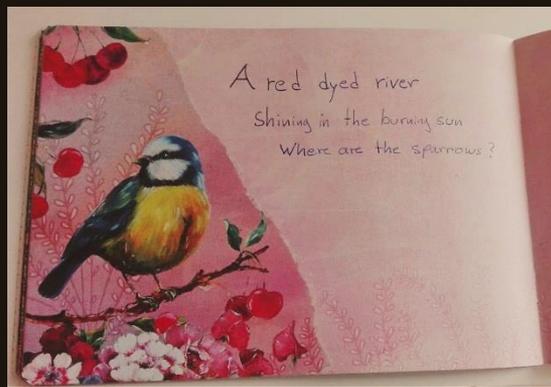
A red dyed river

Shining in the burning sun

Where are the sparrows?

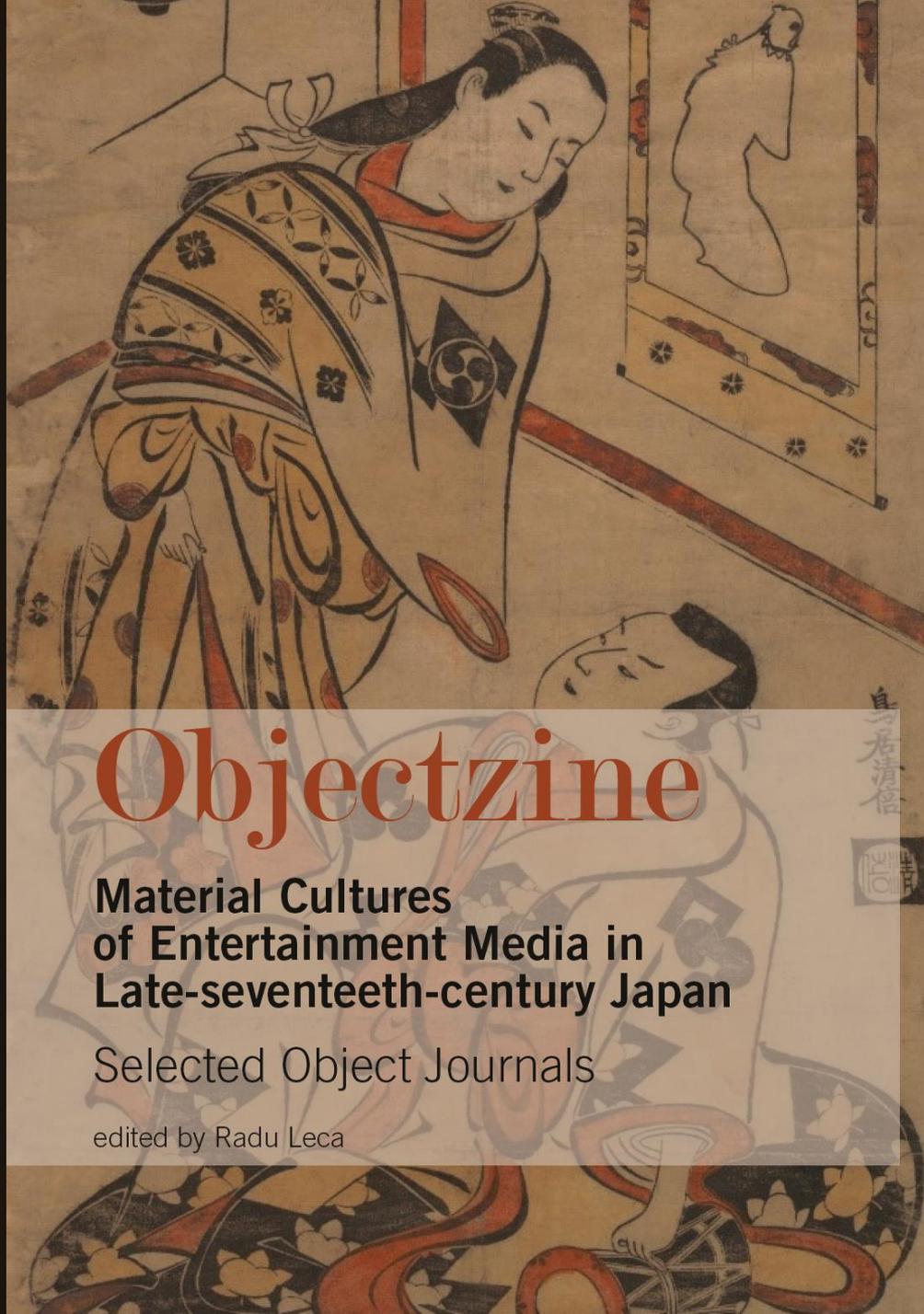


Felicitas Jung, Coursework for *Material Cultures of Entertainment Media in Late-seventeenth-century Japan*, IKO 2020.



The poem is written in a notebook with pretty designed pages. I chose this page, because the bird and the red colour refer to the poem. Also, with the pretty bird next to it, the poem seems harmless and nice. But it is about a serious matter, which is often belittled. To write it, I used the same blue ink I usually use for notes, since the poem is about something I think about a lot. Also, I wrote readable since it is about an important matter.

The Poem refers to the diesel spillage in Russia, which caused a red colour in some rivers. It was caused by the melting of permafrost soil. And that again was caused by the climate change. The burning sun symbolizes the climate change and the too hot weather in Russia. The question “where are the sparrows?” refers to the dying of many species, which will get probably worse with all the human-caused damage of the nature. The sparrows and the colour red are the link to the kick-off poem, which refers to another current situation. Also, in my poem, us living in a cage, would be something positive, at least for the sparrows.



Objectzine

**Material Cultures
of Entertainment Media in
Late-seventeenth-century Japan**

Selected Object Journals

edited by Radu Leca

Mundane Authenticity

- Replicas and reproductions, analogue or digital, are frowned upon –
- the emphasis is still on ‘primary’ sources with corresponding pedigree

- post-Latourian awareness of the subjective and narrative aspects of all research *bricolage*

- thinking with and through objects
triangulation

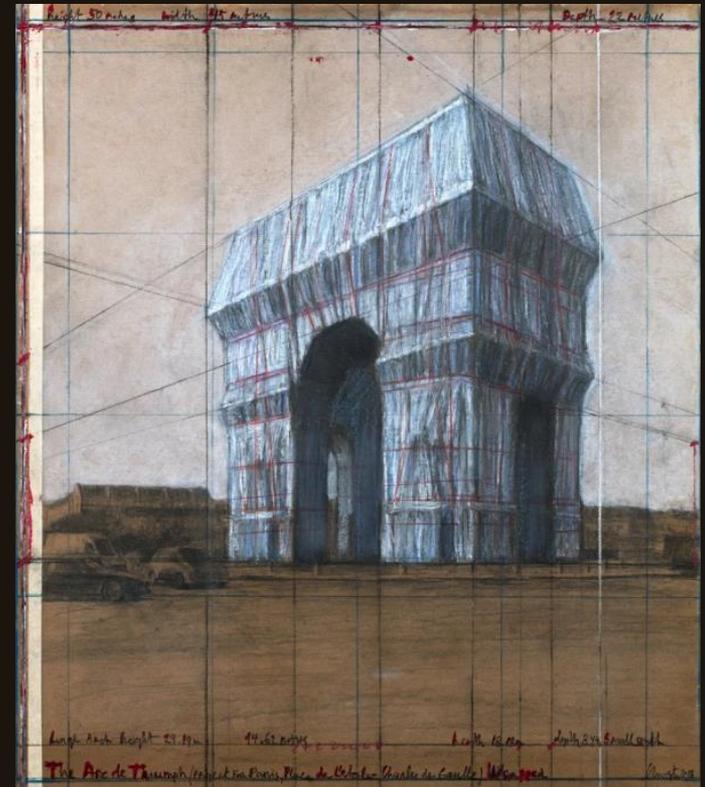




Fig. 8.4 (left) Fu Shen (born 1937) writing the frontispiece for *Ten Thousand Things*, March 1997



Fig. 8.5 (below) Jackson Pollock (1912–1956) painting *Number 32*, 1950

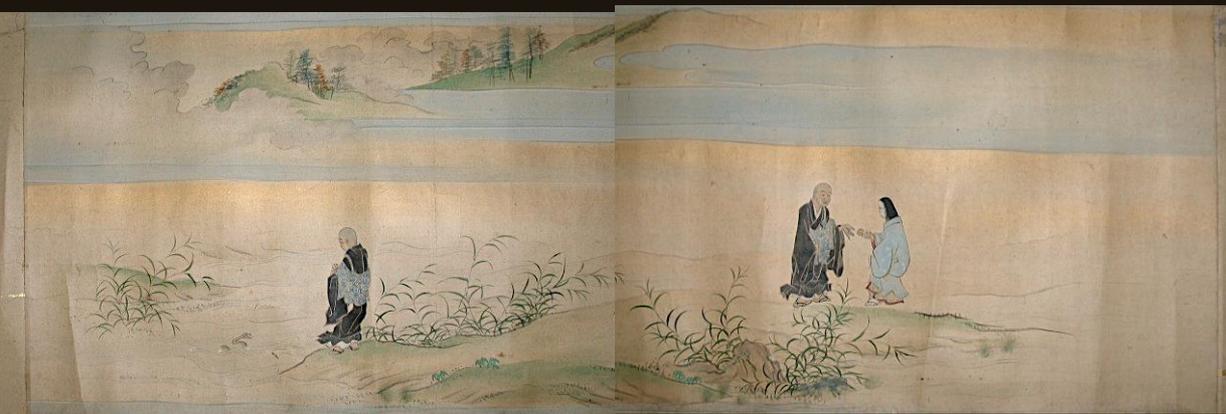


B14: Interactive Media: Interdependencies between the Written/Painted and the Printed in Japan of the Long Seventeenth Century

- Ihara Saikaku's production as:
 - examples of editorial strategy and meaning differentiation between formats
 - meta-texts with references to text-bearing artefacts



• The *field of tension* between diverse materialities of the 'Dance Libretto' (jp. *mai no hon*) genre throughout the seventeenth century (Trede)





切手趣味週間



PHILATELIC WEEK, 1962

First Day of Issue: April 20, 1962

Watanabe Saburō (designer), Collector's envelope for 10 Yen stamp with design of *Dancing girl* from 'Flower-Viewing Party', 1962, 16.5 by 9.65 cm (envelope), 3.3 by 4.8 cm (stamp), colour offset print with red ink seal (envelope), 4-colour photogravure (stamp)



Kanō Naganobu, Merry-making under Cherry and Aronia Blossoms,
1610s, pair of six-fold screens, 148.8 by 356.8 cm each,

museum display view

electric light vs. candlelight



Glass negative of right screen of 'Merry-making under Cherry and Aronia Blossoms,' 1911, glass negative, 25.3 by 30 cm, 画像提供／文化財活用センター、東京国立博物館

高精細複製品によるあたらしい屏風体験「国宝 花下遊楽図屏風」



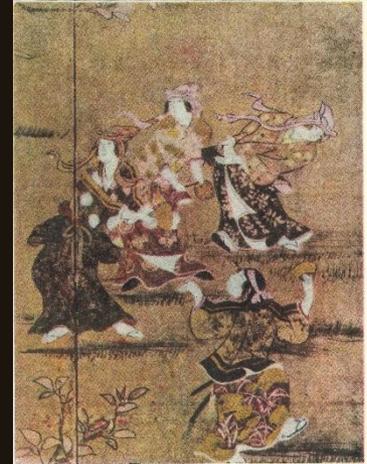
高精細複製品によるあたらしい屏風体験

か か ゆうらくず びょうぶ

「国宝 花下遊楽図屏風」



Replica including digital recolorisation of two lost panels, 2020,
[video](#)



切手趣味週間



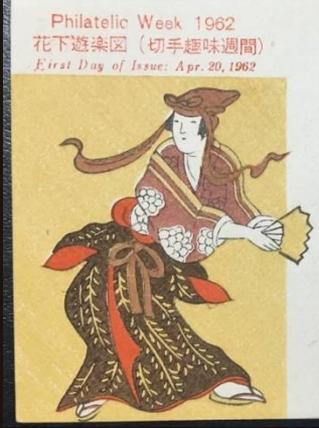
PHILATELIC WEEK, 1962
First Day of Issue: April 20, 1962



切手趣味週間



PHILATELIC WEEK 1962
First Day of Issue: April 20, 1962



Philatelic Week 1962
花下遊楽園 (切手趣味週間)
First Day of Issue: Apr. 20, 1962



Collector's editions of Philatelic Week commemorative stamps



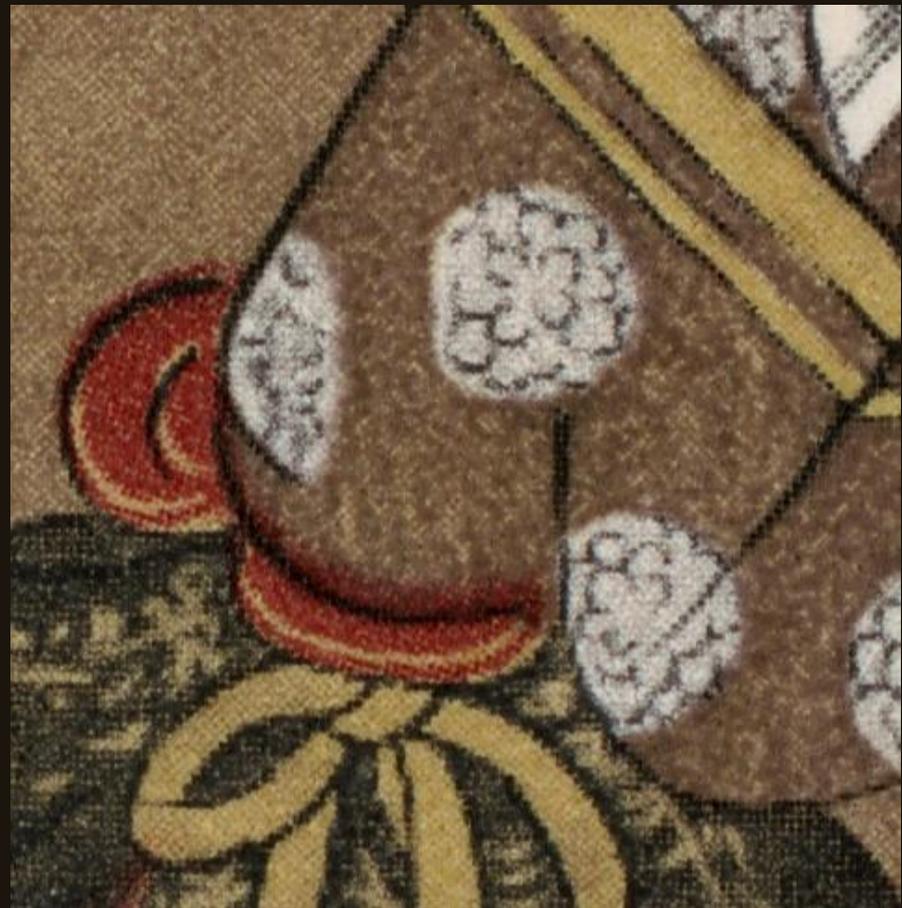
‘screen vision’

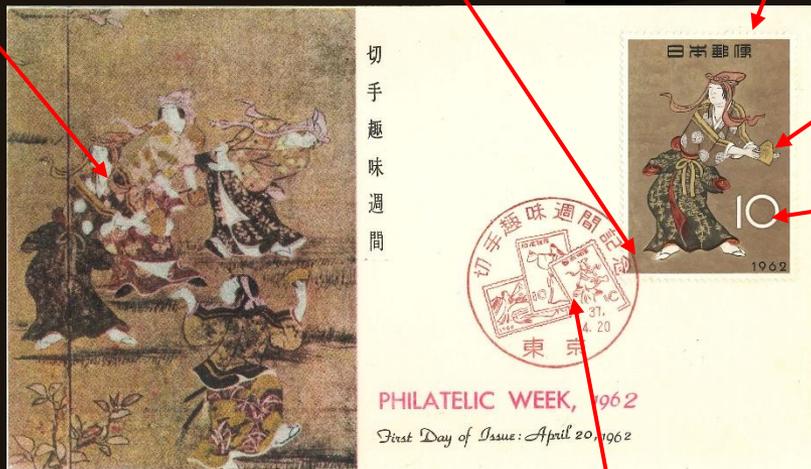
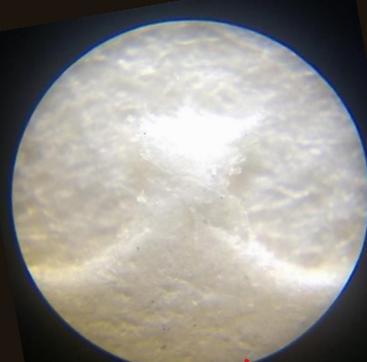
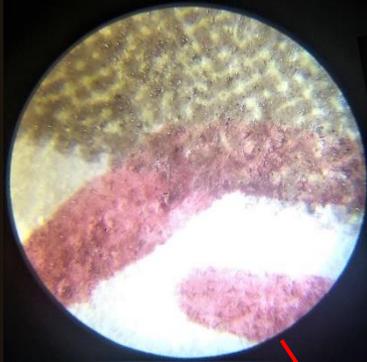
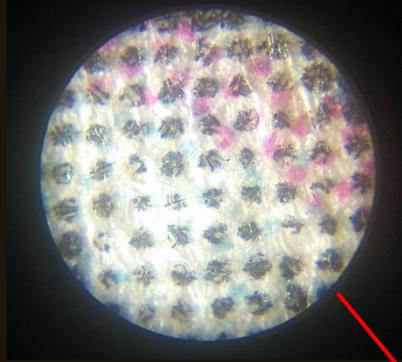
‘single field of vision scene’

Ōta Shoko 1995 pp. 86-95

Kanō Naganobu, Merry-making under Cherry and Aronia Blossoms, 1610s, left of pair of six-fold screens, 148.8 by 356.8 cm, ink and colour on washi paper, National Treasure, Tokyo National Museum, detail





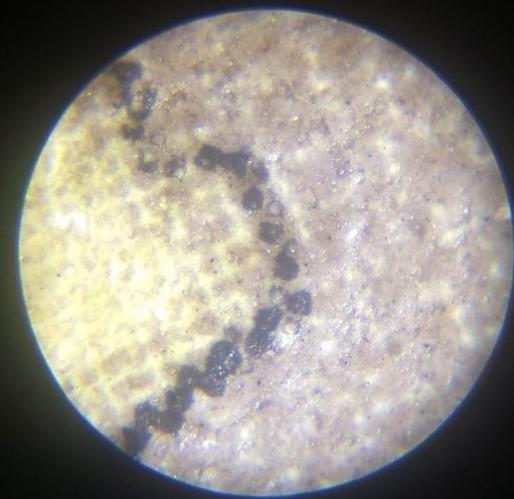


Optical investigation of printing processes with portable microscope, 100x

SPECIAL STAMP: PHILATELIC WEEK
First Day of Issue: April 20, 1962
Denomination: 10 yen
Design: Dancing girl
"Flower-Viewing Party"
Four colors
Printing Colors: White, unwatermarked
Paper: Photogravure
Printing Process: 33 mm. x 48 mm.
Size of Impression: 13 1/2 x 13
Sheet Composition: 10 (5x2) stamps per sheet
Original Composer: Mr. Saburo Watanabe
Quantity Issued: 10,000,000 stamps



Detail of sleeve
on seal,
100x magnified



Detail of edge of fan on stamp, 100x magnified



切手趣味週間



- While promoting stamp collecting, art-themed stamps constitute an alternative art historiographical practice (flattening, fragmentation, reiterative remediation)
- Philatelic practices (optical investigation, haptic knowledge) offer a model for researching art and material culture
- Such collector's items encapsulate the overlapping materiality of printed media in contemporary Japan, instigate fresh views on the initial materiality of the source image in early modern Japan, and prefigure the interplay between authenticity and simulation in the digital age.

Action View

Diskeeper Professional PI

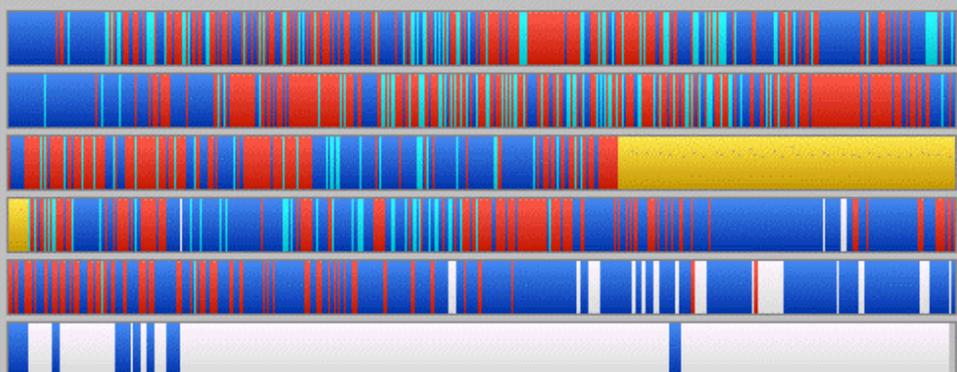
- ▶ Set It and Forget It
- ▼ Analyze selected drive
 - Start
 - Stop
 - Pause
 - Resume
- ▶ Defragment selected drive
- ▶ Change your settings
- ▶ Help
- ▶ Color legend
 - Blue - defragmented files
 - Red - fragmented files
 - Yellow - paging file
 - Green - system files
 - White - unused space
 - Green/White - reserved system
 - Light Blue - folders

Analyzed



Volume	Session Status	File System	Capacity	Free Space
(C:)	Analyzed	FAT32	6,137 MB	2,180 MB

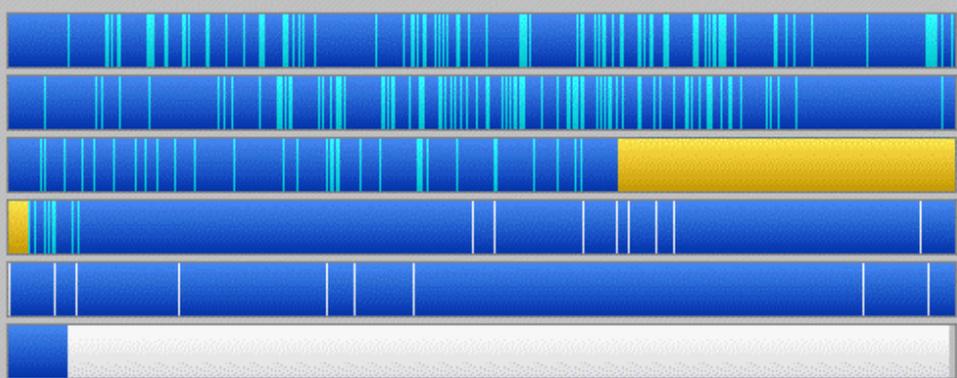
Performance | Reliability | Fragmentation | Drive Ma



(C:) Analyzed 0% Complete

Before

After



Conversation points

- Once-in-a-generation opportunity to reassess and transform research practices.
- We need to engage with emerging knowledge-making practices with a more collaborative and open-access mindset.
- Performance-as-research by involving our bodies and biographies in the research process.
- Need for more direct and open involvement in the shaping of our object of inquiry
- Temporary adjustments need to be made permanent as our identities and circumstances are increasingly fluid



Thank you!