Dear readers,

We are delighted to present you the first MIRA Newsletter. We have gone a long way since 2013 when two young graduate students decided to organize a workshop. Since then, MIRA co-hosted events in Japan and Europe on an annual basis, published five issues of the Mutual Images Journal, and worked with an increasingly large network of fellow researchers from all over the world.

Because we are growing with more and more events, new active members, new places to visit and always new subjects to study, we thought that the newsletter will allow all members of MIRA’s network to keep updated on the latest events, publications and news of MIRA but also from MIRA members. We also have a dedicated section of “mutual images”-themed events and publications.

You will be able to read all about our annual Spring “Mutual Images Worshop”, which 7th edition will take place in Vigo University, Spain (spoiler alert!). In addition, we will be having punctual events in autumn all over the globe, you will read more about those in the next newsletter.

We also introduce a novelty: a summer school. MIRA’s goal to encourage research among students and give a voice to young researchers has always been central to our work. We hope with the summer school, not only to share the knowledge of the teaching team, but also their passion for research and for Japan. The Call For Participation is still open. Don’t miss it!

And because it’s never enough with us, we will start a new section in Mutual Images Journal: a series of interviews from people working in the manga and anime industry: from translators to producers. You will be able to read them starting in issue n°6 (June 2019).

In this newsletter, we will introduce the newest active members of MIRA. They joined the editorial or scientific boards of Mutual Images Journal or the team of volunteers that help run the association. Without them, MIRA wouldn't exist. Thank you for your precious participation, giving us time and energy.

I also want to thank the editorial and scientific board members, the peer-reviewers and the proof-readers who help to make Mutual Images Journal possible. Their knowledge and time are greatly appreciated.

I wish you a pleasant reading and hope to see you at one of our future events!

Dr. Aurore Yamagata-Montoya,
President of Mutual Images
//Featured News

//Mutual Images 6th International Workshop: ‘Mediatised Images of Japan in Europe: Through the Media Kaleidoscope’

On 1-2 May, we held our 6th international research workshop at Cardiff University in Cardiff, UK. Held over two days, the workshop drew participants from across the world, including from the United States, Japan, France, Italy and Germany. We were delighted to have Marco Pellitteri and Rayna Denison from the University of East Anglia as our two keynote speakers for the workshop.

//New Websites!

In October, we relaunched our website with a fresh design. The web address remains unchanged and is the home of Mutual Images Research Association online, and also back issues of our peer-reviewed journal, Mutual Images Journal. We have also created a new website for the journal. Going forward, articles published in MIJ will be assigned a DOI, and all articles published in past issues of the journal have been given a DOI. If you have published with us and have an ORCID, please get in touch.


//MIRA on Patreon

MIRA’s aim is to support academics in their research and dissemination thereof, both through our workshops and other events, as well as through our peer-reviewed academic journal, Mutual Images Journal. As a non-profit organisation, any income we generate goes into supporting these activities, and to supplement this, we have recently launched a Mutual Images Patreon account. If you are not familiar with Patreon, it is a website which connects creators with the public, allowing for individuals to set up monthly donations to support these creators, in return for exclusive perks and benefits.

Check out our Patreon, and give what you can: https://www.patreon.com/mutualimages

Mutual Images Journal Issue 7: Call for Papers

We are now welcoming submissions for the 7th issue, to be published in December 2019.

We encourage papers that look at the ever-changing, multifaceted relations between Europe and Asia, and between specific European countries or regions and specific Asian countries or regions. A privileged area of investigation concerns the mutual cultural influences between Japan and other cultures, with a special emphasis on visual cultures, media studies and the cultural imaginary. Papers should follow Mutual Images Journal guidelines (see www.mutualimages-journal.org) and should be submitted directly on the journal website.

The deadline for submissions is 25th of June 2019.
After some delay due to technical issues, the latest issue of Mutual Images Journal (MIJ) has been published and is available to read online. This issue of the journal is inspired by two workshops: the main section of the issue draws on MIRA’s 2017 workshop entitled ‘Japan Pop Goes Global: Japanese Pop Culture on Aesthetics and Creativity’, which was co-organised by Aoyama Gakuin University. The issue also features a special section on Arts and Politics, and results from a workshop held at the University of East Anglia/Sainsbury Institute for the Study of Japanese Arts and Cultures, also in 2017. This workshop was entitled ‘Reflective Transitions of Politics in the Arts: Examining the Atomisation of Japanese Socio-political Milieus through Art’.

**Articles**

Erika Ann Sumilang-Engracia, ‘Digitalization of Japanese Folktales in Pokémon’

Natalie Close, ‘International Tourism and the Cool Japan Campaign’

**Special Section: Arts & Politics**

Eriko Tomizawa-Kay & Marco Pellitteri, Special Section Editorial


Hope B. Steiner, ‘Master of Silence: Matsumoto Shunsuke’s Muon no fūkei and His Quiet Resistance to Sensōga During the Fifteen-Year War’

Ewa Machotka, ‘Geopolitics of Ecological Art’

Rayna Denison, ‘Nationalism in a Superflat World: Anime, Art and National Representation in Mamoru Hosoda’s Summer Wars’

**Reviews:**

Marco Pellitteri, *Japanese Animation: East Asian Perspectives*—Yokota Masao & Hu Tzu-Yue G. (Eds.)

Marco Pellitteri (author) & Luca Paolo Bruno (translator), *Japan Expo 2018: My Dear Old Gendizer, You’re Still Looking Great*

**//Mutual Images Journal Issue 6**

Our next issue is due to be published in June, and is based on 2018’s workshop theme ‘Mediatised Images of Japan in Europe: Through the Media Kaleidoscope’

*Mutual Images* is an open access journal and can be read on our website [http://mutualimages-journal.org/](http://mutualimages-journal.org/)
Intense influences between cultures is commonly associated with new technologies and globalisation. However, in the art world, the new millennium is only continuing hundreds of years of artistic influences between countries. The relationship between Japan and Europe, strengthened after the Meiji Restoration, richly exemplifies how artists and their production benefit from outside influences. This workshop aims to gather researchers and practitioners who wish to discuss the mutual influence between Japan and Europe on artists, their works and styles.

We received a high volume of abstracts for this conference and as a result have a packed programme of fascinating research lined up for June. The full programme has been included for your perusal, beginning on the next page.

If you can't make the workshop, you can follow us on Twitter @Mutual_images, where we will tweeting throughout.

//2019 International Summer School

Mutual Images Research Association invites applications for its first International Summer School, titled 'Mediated and cultural representations in East Asia, Italy and Europe', which will be held at the University of Messina from Tuesday 16 July to Friday 19 July 2019. This Summer School offers an intensive learning experience where under-graduate, graduate, and post-graduate students will have the opportunity to consolidate their theoretical and methodological skills and engage in thought-provoking conversations.

The total cost of the tuition and supplementary activities is 350 euro. This sum covers five nights accommodation, three official meals (two lunches and a dinner together), free access to wi-fi in the campus and to the libraries and university facilities, small refreshments for the session breaks, and the transportation for the organised tour.

Applications are open until 24 May and more information can be found on the dedicated webpage: https://www.mutualimages.org/summerschool2019
PAINTING EAST:
ARTISTIC RELATIONS BETWEEN JAPAN AND THE WEST
[ARTISTS, AESTHETICS, ARTWORKS]

University of Vigo (Pontevedra Campus)
Spain, 3 - 4 June 2019
MONDAY
19.06.03

9.30 OPENING AND WELCOME REMARKS

ARTS & AESTHETICS UNTIL THE 19TH CENTURY

10.00
ALEJANDRO M. SANZ GUILLÉN
Zaragoza University
The perception of Japan during seventeenth century Europe: illustrated books and the construction an image

10.30
ELETTRA GORNI
Independent scholar and artist
Representation methods between Europe and Japan: exchanges and experimentations crossing Japanese xylography (mokuhanga) during XVIII and XIX century

11.00
MARIKO HIRABAYASHI
University of York
Albert Moore and ukiyo-e: aesthetic Japonism in Britain in the late 19th century

11.30
PANEL DISCUSSION
CHAIR
TBC

12.00 COFFEE BREAK

ARTS & AESTHETICS 20TH AND 21ST CENTURIES

12.30
JAMI WATSON
University of Minnesota
Writings of Contemporary Japonisme

13.00
DAMASO FERREIRO
Hiroshima University
Painting the west in the 20th century Japanese modern literature: Akutagawa’s attitude towards the modernization of Japan seen through the works of Gauguin and Renoir

13.30 LUNCH BREAK

PHOTOGRAPHY

17.30
ANA TRUJILLO DENNIS
Universidad Pontificia Comillas (Madrid)
Advancing Japan. Photomontage as propaganda in the context of Japan’s diplomacy in the 1930s

17.55
EMILY COLE
University of Oregon, History Department
Photographic encounters during the Allied occupation of Japan

18.20
ANTÓNIO JOÃO SARAIVA
CEMRI- Universidade Aberta, Lisboa
Pine journey

18.45
PANEL DISCUSSION
CHAIR
Dr. Aurore Yamagata-Montoya
President of Mutual Images Research Association

19.00 COFFEE BREAK

SCHEDULE
### TUESDAY 19.06.04

#### POPULAR CULTURE

**MANGA AND ANIME**

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker(s)</th>
<th>Institution(s)</th>
<th>Topic</th>
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<tbody>
<tr>
<td>10.00</td>
<td>OSCAR GARCÍA ARANDA</td>
<td>Pompeu Fabra University</td>
<td>Representations of Europe in Japanese anime: an overview of study cases and theoretical frameworks</td>
</tr>
<tr>
<td>10.30</td>
<td>KARIM EL MUFTI</td>
<td>Political Science Institute (Sciences-Po Beirut) Saint-Joseph University (USJ)</td>
<td>Influence and success of the Japanese Grendizer in the Arab World, mirror of violence and expectations for generations of Arabs</td>
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<tr>
<td>11.00</td>
<td>JOSÉ ANDRÉS SANTIAGO IGLESIAS</td>
<td>University of Vigo</td>
<td>Manga à la mode. Exploring Lastman from a mangaesque perspective</td>
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#### POPULAR CULTURE

**TECHNOLOGY**

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<th>Topic</th>
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<tr>
<td>12.00</td>
<td>IMEN BOUZIRI BOULLOSA</td>
<td>Complutense University of Madrid</td>
<td>Techno-embodied Japanese media texts and techno-orientalist western readings</td>
</tr>
<tr>
<td>12.30</td>
<td>LINET HEREDIA OTERO</td>
<td>University of Vigo</td>
<td>[AESTHETIC] Iconography: Appropriation of Japanese pop culture images through Vaporwave music</td>
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#### Panel Discussion

**Chair**

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<tr>
<td>13.00</td>
<td>Dr. Jose Andres Santiago Iglesias</td>
<td>dx5 - digital &amp; graphic art_research</td>
<td>Mutual Influences between Japan and Europe across fashion. Pattern design making as constructive thinking</td>
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#### Panel Discussion & Closing Remarks

**Chair**

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<tr>
<td>13.30</td>
<td>Dr. Ana Soler Baena</td>
<td>Director of dx5 - digital &amp; graphic art_research</td>
<td>Panel Discussion &amp; Closing Remarks</td>
</tr>
</tbody>
</table>
ARTS & AESTHETICS UNTIL THE 19TH CENTURY

10.00

ALEJANDRO M. SANZ GUILLÉN
Zaragoza University

The perception of Japan during seventeenth century Europe: illustrated books and the construction of an image

At the beginning of the seventeenth century, after more than fifty years of relations between European nations and Japan, the first images about the Japanese archipelago were created in Europe. These images evolved during the century but were conditioned by the traumatic persecutions of the Catholics at the end of the sixteenth century and the isolation of the country from 1639. These illustrations were based on the reports published before the closure of the Japanese borders, mainly written by Iberian missionaries, and by the information of the workers of the Dutch East India Company, who will be the only Westerners in contact with the Japanese until the mid-nineteenth century.

The objective of this communication is analyze the prints in the books about Japan published in Europe during the seventeenth century. With this research we can determine how the first images of Japan and its inhabitants were built in Europe. As well, we can study how these illustrations changed considering some factors as the relations between both territories. For this proposal, we will present several analyzes of the different illustrated works. From the publication of Beschryvinche vande voyaje (Amsterdam and Rotterdam, 1601) with the voyages of the Dutch navigator Olivier van Noort in, to the most richly illustrated title on Japan in this period, Gedenkwaerdige Gesantschappen (Amsterdam, 1669), written by the pastor Arnoldus Montanus. Furthermore, we will prove the importance of these images in the influence on other prints of the eighteenth and nineteenth centuries.

10.30

ELETTRA GORNI
Independent scholar and artist

Representation methods between Europe and Japan: exchanges and experimental crossings Japanese xylography (mokuhanga) during XVIII and XIX century

A method of representation always brings a system of thought, a specific notion of space: through the dissemination of the treatise “Perspectiva pictorum et Architectorum” by Andrea Pozzo, operated by the Italian brother Jesuit Giuseppe Castiglione in the East, two worldsviews, two ways of representation of reality meet and compare. In 1735 Castiglione edits the first chinese-language book on the mechanics of perspective entitled SHIXUE (Visual Learning), adapting some sections of the first volume of the Pozzo’s “Perspectiva Pictorum et Architectorum”. The publication of SHIXUE represented the first formal dissemination of techniques and mechanisms used in western art at the Qing court to the Chinese public. In Japan, the treatise was probably imported by the Jesuits or by the Western merchants who traded in southern areas such Nagasaki and Kobe. The contact with the western techniques of representation and painting arouses interest among Japanese artists, especially the mokuhanga artists, who are open to comparison with the representation of the third dimension, that seems an interesting method to give more realism to their prints. Starting around 1740 mokuhanga artists embark on study and interpretation of the perspective technique: the effort leads to uki-e prints by Okumura Masanobu and Utagawa Toyoharu and to megane-e prints by Maruyama Oukyo.

During the first half of XIX Century Western realism and perspective are investigated with a new sensibility by ukiyo-e masters Hokusai, Katsushika and Utagawa Hiroshige: their prints went over realism, resemblance and Western works copy. They clearly show an interiorization of the perspective view of the landscape that is completely different from Western art and its imitation, and at the same time they also deeply renew Japanese tradition.

It's singular that these prints – synthetizing a perspective view introduced into Japan one Century before – are so deeply influencing Western art when it is trying to get free from tradition - specially impressionists and post impressionists - during the second half of Nineteenth Century. Van Gogh's paintings depicting the prints of Hiroshige witness the final step of a journey there and back of the influences and the knowledge.

11.00

MARIKO HIRABAYASHI
University of York

Albert Moore and ukiyo-e: aesthetic Japonism in Britain in the late 19th century

Albert Moore (1841-1893), a Victorian Aesthetic artist, depicted Japanese artefacts and ancient Greek-style women in paintings famed for their beautiful colour harmony. This paper will explore the influence of ukiyo-e (Japanese prints) on Moore’s paintings, emphasising the formal, political, and art historical significance of Moore's Greco-Anglo-Japanese style in the broader context of British Japonism. Following the Great Exhibition in 1851 and the International Exhibition in 1862, interest in Japanese art in Britain quickly grew, and collections were built up by both museums and individuals, particular of ukiyo-e. Among artists, James Abbott McNeill Whistler played a central role in British Japonism, collecting ukiyo-e by Katsushika Hokusai and Torii Kiyonaga. Whistler was a close friend of Moore’s, whose enthusiasm for ukiyo-e directly affected him, although Moore preferred Kiyonaga’s harmonious beauty to Hokusai’s bold and eccentric prints. Examining the connection between Moore and ukiyo-e further, I reveal clear parallels between Moore’s paintings and ukiyo-e by Kiyonaga, whose depictions of ‘the Venus(es) of the Edo era’ draw them together, and draw into alliance British, Japanese, and Greek art. In so doing, the paper will deepen our understanding of Moore as the only British artist who integrated Japanese, British and Greek styles, and as a key player in British Japonism besides the better-known Whistler and Dante Gabriel Rossetti.
ARTS & AESTHETICS
20TH AND 21ST CENTURIES

12.30
JAMI WATSON
University of Minnesota
Writings of Contemporary Japonisme

In 1914, Japonisme was divided into two eras—the traditional era pre World War I and the contemporary era post WWI. This past year, Paris organized a grand festival entitled: Japonismes 2018 to celebrate the 150th year of French-Japanese relations. This season featured many sponsored events and exhibitions including art, music, and theatrical performances but didn’t include events within the role of literature in Japonisme. In celebrating the beginning of French-Japanese relations since the Meiji restoration, some of the most influence of Japonisme is portrayed in literature—fictional works written by French, Japanese, and biracial writers. While the influence of Japanese culture on French writers isn’t a new idea, the influential effects of Japonisme has made a lot of impact over this era. It is not uncommon to read subtle mentions of Japan in French fictional writing, along with stories based on fictional characters of different races and nationalities featured within a French and Japanese backdrop. A few of these current writers including: Reiko Sekiguchi, Elisa Shua Dusapin, Sébastien Raizer, and Maëlle Lefèvre, have undertaken the role of publishing their fictional works based off their personal and imaginative experiences within the Occidental and Oriental worlds. In my paper, I will discuss the importance of literature in the field of Japonisme and the intersectional influence of French and Japanese worlds within in the works of the writers mentioned above. By analyzing the role of their writings within contemporary Japonisme, I will address how these writers portray themselves within French and Japanese contexts. Through an analysis of a selection of these writings, my paper will explore contemporary French-Japanese literature and engage in scholarship on Orientalism and Japonisme by Edward Said, Gabriel Weisberg, and Pamela Genova to better express the role of French and Japanese writers and their literary role within contemporary Japonisme.

13.00
DAMASO FERREIRO
Hiroshima University
Painting the west in the 20th century Japanese modern literature: Akutagawa’s attitude towards the modernization of Japan seen through the works of Gauguin and Renoir

By the beginning of the 20th century, when Japan took the West as a model for its own modernization, Western artists, especially painters, played an important role in this process. This presentation explores the ontological ways of understanding the works of Gauguin and Renoir seen through the eyes of Akutagawa Ryunosuke, a famous writer of Taisho period who wrote his poetic testament before committing suicide in 1927. In this last essay titled Bungeitekina, amarini bungeitekina, Akutagawa goes further a mere description of the works of both French painters and chooses them in an attempt to universalize the two possible ways of facing the psychological pain modernity causes to humankind. Of course conflicts between culture and nature, education and instincts, tradition and modernity are tackled by several different authors of the same period and they are visible even in some of Akutagawa’s earlier works such as Yoshinakaron. However, the fact of giving an ontological dimension to Gauguin and Renoir in order to explain his own conception of modernity is something completely innovative. In this presentation I would like to clarify the following two main questions: by conferring that dimension to Gauguin and Renoir is Akutagawa falling into contradiction within his own poetry? If Shiga Naoya is the model Akutagawa proposes to follow in literature and Gauguin the one to follow in painting, what can be the possible connection between them?

16.00
LORETO LARRAÑAGA ABAJAS
NaArt – Nature-Garden & Landscape Research Institute
Nature as Art, a space of memory (the Japanese garden: poetic chance and spatial reason. Its imprint on Visual Arts since 20th century)

This study has investigated the garden as a respected work of art and aims to give birth to the hermeneutics of the Japanese garden as a nature created by man included in the field of architecture as a pictorial three-dimensionality combining literary components which are a synthesis of art and nature and thus the principal idea behind this project, entitled Nature as art, a space of memory. On contemplating the evolution undergone by the Japanese garden over the great cultural epochs I have been witness to the introduction of a diversity of techniques and design elements, which have gradually become incorporated into a design corpus and, together with aesthetic principles, have smoothed the way for creators to centre the point of interest of their works of art. I have considered necessary to analyzing some paradigmatic gardens in order to cover the coexisting aesthetic-visual and interdisciplinary elements, and including a re-reading of its visual dimensionality, coupled with the aesthetic derivatives arising in relation to the projection of these works in the West—in both the discourse of visual arts and the work of significant artists in the international context since 20th Century—especially from the end of the Second World War onwards. However, on combining the above with Japanese aesthetic concepts relative to the vitality of art, this study has ered on the side of the contemporary Japanese garden selecting the figure of Mirei Shigemori (1896-1975), an erudite, solidly-trained artist, whose work represented the complexities of combining the wisdom of the ancient traditions of Japanese art with the skill and courage to bring about a vanguard metamorphosis in the art of the Japanese garden. His work shows us the birth and evolution of what could be called the modern Japanese garden and looks to the future being a source of inspiration in the design of the post-modern landscape.
ARTS & AESTHETICS
20TH AND 21ST CENTURIES

16.25
LAURA MESA LIMA
Higher School of Art and Design
Fernando Estévez

From archipelago to archipelago. The Japan that draws in the Canary Islands

The Japanese and Canarian archipelagos are separated by 12,369 km. The influence of Japanese art in the Spanish islands has never gone beyond a theoretical relationship, mental, ideal if we want. Historically, there have been no departures or arrivals of works from overseas in any of the ways. Japan has been a conceptual reference, but not a palpable and close plastic influence on techniques or expressions. However, and this is where the confluence is found, there is a special relationship between our ways of looking and letting ourselves be enlightened. Unwittingly, modelled by an insular medium man have been caráter building with a certain way of being, as García Cabrera would say: both geographies and architectures share similarities in the treatment of light, and this has made Canarian artists especially comparable to Japanese aesthetics. Contemporary creators such as Gonzalo González, Julio Blancas, Davinia Jiménez Gopar, Laura Mesa and Marco Alom show these similarities in their drawings in a latent way. In their works the importance of darkness, the treatment of light close to the concept of the recently discovered liquid light, the use of the concept of space—empty— or the austere use of compositional resources, go hand in hand with the complex concepts wabi, sabi, yūgen or shibumi. From the assumption of a geographical-conceptual positioning in both cases determined by an insular spatiality, many artists from both archipelagoes construct parallel narratives strongly based on the intention of dominion, that is, containment, of light and space. In this way, the most representative works of these Spanish artists in this sense will be analysed, relating them directly not only to the most theoretical aspects of Japanese aesthetics, but also to authors such as Michiko Kon, Misato Kurimune, Reiko Tsunashima, Hiraku Suzuki or Satoru Aoyama.

PHOTOGRAPHY

17.30
ANA TRUJILLO DENNIS
Universidad Pontificia Comillas (Madrid)

Advancing Japan. Photomontage as propaganda in the context of Japan’s diplomacy in the 1930s

When studying how Japan has been perceived from a foreign lens, it is also important to understand the different efforts by which Japan has tried to consolidate an image of itself outside its borders. In this regard, Japan’s cultural diplomacy, in its efforts of self-representation in different historical moments, has used art as a visualization of Japaneseness. These efforts can be related to ideas of Orientalism and Self-Orientalism. This proposal for the Mutual Images 7th International Workshop focuses on the efforts carried out by Japanese diplomacy in the 1930s to promote abroad a positive image of a modern Japan, and more specifically, in the use of photomontage as a tool for self-representation. Attention will be placed on Japan’s participation in international fairs, such as the International Exposition of Art and Technology in Modern Life organized in Paris in 1937, or the New York World’s Fair, in 1939, analysing how photomontage was used in the Japanese pavilions, as a vehicle to communicate with images specific ideas that can be considered propagandistic. This practice was not exclusive of the Japanese organizers. In the Japanese case, the use of these photomontages has to be contextualized in the background of Japan’s rising imperialism in the 1930s, a moment when the use of photomontage was very important, not only in international exhibitions, but also in multiple magazines published at the time with clear propagandistic intentions, under the guidance of organizations such as Kokusai Bunka Shinkokai. Furthermore, the style of these photomontages reveals the influence of European trends, for example the Bauhaus.

17.55
EMILY COLE
University of Oregon, History Department
University of Tokyo

Photographic encounters during the Allied occupation of Japan

My paper examines cross-cultural encounters between Japanese and Western photographers during the Allied Occupation of Japan (1945-1952), asking how these encounters influenced Japanese photographic trends, as well as how photographic images and discourse shaped postwar Japanese cultural identity. Building upon research framed by theories of contact zones, cross-cultural encounters, and hybridity (see Mary Louise Pratt, Melissa Miles & Kate Warren, Homi Bhabha), I argue that photography magazines functioned as contact zones by providing spaces for exchange between Western and Japanese photographers. These photographic contact zones facilitated cross-cultural encounters through multiple platforms: interviews and round table discussions of photographic trends; articles on and photo series by Western photographers; and images by both Western and Japanese photographers depicting Western cultural material and landscapes, such as photographs of Western-style fashion, domestic space, and daily life in European and American cities. Such encounters directly influenced photographic trends in Japan. Features on Henri Cartier-Bresson, Robert Capa, and Ernst Haas, for example, contributed to the postwar popularity of humanism. Further, these encounters provided a conduit through which photographers and readers confronted or embraced Western cultural material at a time when Japan underwent a cultural identity crisis brought on by the devastation of defeat and foreign occupation. In this way, photographic contact zones simultaneously functioned as spaces that mediated what exactly “Japanese culture” meant in Japan’s new postwar world. An analysis of photographic media during the Allied Occupation reveals ways in which Occupier and Occupied encountered each other outside strict social hierarchies imposed under occupation regimes. Photography magazines in particular provided spaces for consistent contact, interaction, and cultural exchange between Japanese and Western photographers, as well as for the magazines’ readership—encounters that went beyond simply influencing Japanese photographic trends to shape postwar constructions of Japanese cultural identity, especially as it was formed vis-à-vis the occupying ‘Other’.
We presented a photo essays with four spatial-experience within a geographical setting. In view of this question the presentation will defend in June 2018 Barcelona’s Art History degree, submitted and related issues.

Indeed, the Japanese manga quickly became a cultural phenomenon for an entire generation in Arab countries, from the Gulf to the Levant. Today, many Arab artists, studios and underground circles continue to refer to the Grendizer myth, an object that has transformed into a cult object, symbolizing both humanistic and alternative (or left-wing) values.

The UFO-Grendizer Japanese manga was introduced in the Arab world in the mid-1970s in an Arabic dubbed version and met a gigantic success. Its main dubbing artists, mainly Lebanese (among whom M. Jihad El Atrache) and Palestinian, as well as the singer of the credits song (M. Sami Clark) were among the makers of this particular success within the Arab cultural scene. Moreover, the Japanese manga quickly became a cultural phenomenon for an entire generation in Arab countries, from the Gulf to the Levant. Today, many Arab artists, studios and underground circles continue to refer to the Grendizer myth, an object that has transformed into a cult object, symbolizing both humanistic and alternative (or left-wing) values.

The latter have been formulated in the Arabic lexicon by the term “progressive” and shaped political, cultural and artistic trends going back to the 1980s. A recent mural illustration of the robot-hero produced in Beirut in 2014 by the Ashekmon group claiming in Arabic: “A people with Grendizer by its side cannot die”, has created a real buzz on the Internet and confirmed the great appeal of the manga character within the Lebanese society.

This communication suggests exploring the reasons behind this success in a region commonly cursed by war and destruction. In the 1975-1985 phase which coincides with the screening of the show towards the first generation of fans, no less than three wars agitated the Middle East: the Israeli-Palestinian conflict, the neighboring Lebanon which will experience a bloody fifteen years civil war (1975 to 1990), in addition, from 1980 to 1988, to the Gulf War struck between Iraq and Iran.

From there, it would be interesting to understand how the Arabic Grendizer, Japanese story of an invasion against Earth and battles successfully won by an invincible robot piloted by the hero Daysuki / Duke Fleed (Dayski/Doq Fleed in Arabic), has impacted a region familiar with this type of violence and expectations for wars. The Japanese story of an invasion against Earth and battles successfully won by an invincible robot piloted by the hero Daysuki / Duke Fleed (Dayski/Doq Fleed in Arabic), has impacted a region familiar with this type of war, justice, peace, occupation, resistance, forgiveness and comradeship between the peoples of the Middle East. The Grendizer myth, an object that has transformed into a cult object, symbolizing both humanistic and alternative (or left-wing) values.

Indeed, the Japanese manga quickly became a cultural phenomenon for an entire generation in Arab countries, from the Gulf to the Levant. Today, many Arab artists, studios and underground circles continue to refer to the Grendizer myth, an object that has transformed into a cult object, symbolizing both humanistic and alternative (or left-wing) values.

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This communication suggests exploring the reasons behind this success in a region commonly cursed by war and destruction. In the 1975-1985 phase which coincides with the screening of the show towards the first generation of fans, no less than three wars agitated the Middle East: the Israeli-Palestinian conflict, the neighboring Lebanon which will experience a bloody fifteen years civil war (1975 to 1990), in addition, from 1980 to 1988, to the Gulf War struck between Iraq and Iran.

From there, it would be interesting to understand how the Arabic Grendizer, Japanese story of an invasion against Earth and battles successfully won by an invincible robot piloted by the hero Daysuki / Duke Fleed (Dayski/Doq Fleed in Arabic), has impacted a region familiar with this type of war, justice, peace, occupation, resistance, forgiveness and comradeship between the peoples of the Middle East. The Grendizer myth, an object that has transformed into a cult object, symbolizing both humanistic and alternative (or left-wing) values.

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In 2001 Frédéric Boilet unveiled his ‘La Nouvelle Manga’ manifesto and claimed a new space halfway between the French bande dessinée and the Japanese manga, bringing together the best of both worlds. However, for many readers those works were far from what an ‘European manga’ should be. To a certain extent, La Nouvelle Manga was but a commercial label intended to gather different independent works under the same umbrella term. In a similar fashion to what happened with the Impressionist artists and Japonisme, the manga label plays an important role within La Nouvelle Manga as a marketing tool, since this artistic movement aestheticises manga without seeking a deeper understanding of the medium. Created by Bastien Vivès, Balak and Michaël Sanlaville, Lastman was never born with Boilet’s ideas in mind, nor with high conceptual expectations, but as a mainstream product. However, within the last few decades, it has become — in many regards — the French comics series which has best managed to capture manga’s essence.

Surprisingly, unlike other works often labelled as manga, Lastman does not mimic manga aesthetics and formal features but manga marketing and production. Defined by its authors as a “French-style manga”, Lastman is inspired by manga as a product, printed in kanzenban sized volumes with dust-jacket, and rendering in colour the first pages of each (otherwise monochrome) volume. Moreover, this series relies heavily on manga’s media-mix potential, with several products such as a prequel animated series, video-games, and merchandising products. Ultimately, in this paper I will try to explore the mangaesque elements within Lastman, pondering the strong authorial perspective, with the distinguishing features that are popularly perceived as ‘manga style’.

**POPULAR CULTURE**

**MANGA AND ANIME**

11.00

JOSÉ ANDRÉS SANTIAGO IGLESIAS

University of Vigo

Manga à la mode. Exploring Lastman from a mangaesque perspective

This research paper explores the relationship between technology and its diverse embodiments in Japanese popular culture and audio/visual media in the last decade, especially in cultural products and media mix franchises pertaining to the science fiction genre (with a special focus on the cyberpunk subgenre). The main purpose of the study is to demonstrate how technology is both thematically represented and materially embodied in certain audiovisual artworks in a way that allows for a transcendence of the textual/semiotic (representational and discursive) aspect of such works and begs for the development of a new theory of technological materiality (or techno-embody) in the academic field of new media studies. This material manifestation of technology has been particularly present in contemporary Japanese media texts which has led some western scholars to offer techno-orientalist readings, whether based on a western Eurocentric gaze or on the essentialist theory of a supposed Japanese cultural specificity.

The unstoppable encroachment of technology in our lives is dramatically changing our normative, and institutional understanding of very complex concepts such as identity, subjectivity, memory, or consciousness. Japanese popular culture—especially contemporary science fiction texts—has largely contributed to emphasize the increasingly profound human anxieties and desires towards technological progress, speculating on both utopian and dystopian techno-future-scapes. Through a brief analysis of the three following examples, each pertaining to different media: All About Lily Chou-Chou (Dir. Iwai Shunji, 2001), Serial Experiments Lain (Dir. Nakamura Ryutarō, 1998) and Silent Hill 2 (Dir. Tsboyama Masashi, 2001), we will trace a rhizomatic map of links that will help us determine how technology does not merely appear in these artworks as a theme or topic but also in a performative way where the artwork itself integrates technological elements, transforming into a sort of technological device or hybrid.

11.30

IMEN BOUZIRI BOULLOSA

Complutense University of Madrid

Techno-embodied Japanese media texts and techno-orientalist western readings

This research paper explores the relationship between technology and its diverse embodiments in Japanese popular culture and audio/visual media in the last decade, especially in cultural products and media mix franchises pertaining to the science fiction genre (with a special focus on the cyberpunk subgenre). The main purpose of the study is to demonstrate how technology is both thematically represented and materially embodied in certain audiovisual artworks in a way that allows for a transcendence of the textual/semiotic (representational and discursive) aspect of such works and begs for the development of a new theory of technological materiality (or techno-embody) in the academic field of new media studies. This material manifestation of technology has been particularly present in contemporary Japanese media texts which has led some western scholars to offer techno-orientalist readings, whether based on a western Eurocentric gaze or on the essentialist theory of a supposed Japanese cultural specificity.

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12.00

LINET HEREDIA OTERO

University of York

[A E S T H E T I C] Iconography: Appropriation of Japanese pop culture images through Vaporwave music

Vaporwave is an electronic music genre that firstly emerged around 2010. As an internet-based music genre, it has been acknowledged as an underground and subcultural product, created and mainly consumed by anonymous people; however it has recently caught the eye of many music labels.

When we talk about Vaporwave we have to take into consideration both sound and image, since vaporwave music heavily depends on its imagery — popularly known as “AESTHETIC”— in order to build the atmosphere that has ultimately become the genre’s signature. Whereas the sound involves slowed down samples (a portion of music cut and reused, often in looping ways) of aging 80s and 90s hits (pop, jazz and elevator music) remixed with retro synthesizers, the aesthetics mainly feature a deliberately awkward mixture of visual tropes, such as 3D rendered objects, grainy VHS footage, Japanese characters, late 90s popular entertainment and technology, anime, neon signs and cyberpunk Tokyo-inspired landscapes. This aesthetic is often seen in cover artworks and fan-made videos on youtube channels, and has spread throughout the internet, becoming a code that defines a recognisable and unifying identity to this genre.

Vaporwave has recently become an object of study for critics and academics as an issue that is still open for discussion. So far, it has been linked to an ambivalent attitude towards consumer capitalism, longing for the past and a quite new manifestation of techno-orientalism, based on the assumption that it deals with elements of Japanese pop culture that embody escapism, nostalgia and a sense of strangeness (the new) and familiarity (the old), striving to create a distorting and ethereal atmosphere, almost mesmerizing and fairly bizarre. Regardless of the socio-political readings, Vaporwave is but another example of how Japanese pop culture (J-pop, manga, anime, technology, video games, etc) continues to impact the West to a significant level, creating openings and new possibilities in terms of artistic creation.

12.30
In a globalized and increasingly “Japanized” world, new aspects of design culture need to be studied from an academic perspective. In terms of graphic design theory, there is a void, being Western countries the ones that have traditionally led the discourse on research into this discipline. Little is known about Japanese graphic design, a recent and creative field of Japanese visual culture that is extremely fascinating to the outside world due to the ability of the designers to absorb new developments without denying the heritage of the past, constantly renewing it. This nostalgia for tradition coupled with constant reinvention is what makes it unique, a fusion of a religious tradition based on concepts such as simplicity and Zen Buddhism with more contemporary trends such as kawaii culture and manga. Although Japanese graphic designers have been influenced by Western culture, they will produce a steady stream of masterpieces that reflect the living heritage of the traditional and distinctive forms of Japanese art. A journey through Japanese Graphic Design images is the best way to know the evolution of a society and its culture: from ukiyo-e woodblock print that had a strong communicative appeal to the masses and opened the way for a commercial graphic communication within Japan, to a revision of the work of some of the most experimental authors up to the present day. Simultaneously, Japanese design culture has permeated the work of some European graphic designers enriching the recent history of graphic design. This paper aims to offer a more inclusive and renewed perspective of Graphic design history valuing the role of Oriental design and its different approaches to design thinking, methodology and practice. This difference in perception is important to understand graphic design culture from a global perspective and the power of images to communicate and forge bonds between cultures. 

Bilateral influences in Graphic Design between Japan and The West: Shigeko Fukuda, a case study

TATIANA LAMEIRO GONZALEZ LINET HEREDIA OTERO

University of Vigo

Taking the bilateral influences in Graphic Design between Japan and the West as a starting point, in this paper we will try to highlight how the Swiss International Style has deeply influenced some of the most prominent graphic designers and artists within the Japanese sphere. In order to do so, we will analyze Shigeko Fukuda’s remarkable posters designs. Fukuda is now acknowledged as one of the most distinguished and influential designers of his time, ambassador of a world-spread artistic movement which still remains broadly referred and deeply influential within the contemporary artistic scenario. Graphic design —understood as a discipline of its own— was born in the mid 20th century, but its origins can be traced back much further. As culture changes, different cultural movements arise, in literature, painting, etc. Likewise, over time graphic design has undergone a similar transformation giving birth to myriad of different styles. One of the most important and characteristic movements in graphic design is the Swiss International Style, which emerged (mostly) in Switzerland after the Second World War. The Swiss International Style grew in Switzerland and Germany in the 1950s and was on the rise until the 1970s. Many of the distinguishing theories from the Swiss International Style —especially when it comes to typographic form and grid composition— are still broadly applied in todays design schools. Moreover, these formal parameters played an important role in Shigeko Fukuda’s artworks. Fukuda developed a style of his own, communicating complex ideas through simple images, which is one of the key premises in contemporary graphic design. Therefore, in this presentation, we will try to trace a multidirectional formal relationship between Europe and Japan, by analysing —through various graphic works — the influence of European design in Japan in the second half of the 20th century. Ultimately, we will also highlight how these Japanese references became an important part of contemporary graphic design.
The research work presented here focuses on the mutual influences between Japan and Europe through Fashion, from the end of the Meiji period to the 90s decade of the past XX century. The speech will focus on fashion as a social and cultural phenomenon that reflects the interconnection between both cultures, deepening the idea of the pattern as constructive thought that reflects the way in which each culture develops itself and how they have influenced each other.

Due to the changes that have been experienced from the Meiji period to the 90s decade of the last century, the evolution of the pattern has been influenced by Japan in Europe and vice versa, so that we have witnessed a mutual interest between both cultures, exporting and transferring patterns and uses from one culture to another with different adaptations, transformations and hybrids; Firstly, westernizing Japanese fashion and at the same time orientalizing European fashion, adapting clothes from one culture to the other. Secondly, through the transformation of patterns, new uses of fabrics and creating new types of garments, and thirdly creating a new language that will bring fashion to art, understanding fashion as a plastic language, where Japanese designers have transformed the concept of fashion in a radical way. In this way, an understanding could be made in relation to how both cultures have been mutually influenced throughout the 20th century, creating a language that has transformed the concept of contemporary fashion, transcending its own limit as a discipline.
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From the 18th to the 20th of December took place the Israeli Association of Japanese Studies Thematic Conference: “The West in Japanese Imagination/Japan in Western Imagination: 150 years to the Meiji Restoration”. It is the largest Japan studies conference in Israel and the Middle East. This annual conference saw 80 scholars gather for 3 days of scholarly discussion, including 10 professors from Japan, and several members of MIRA and participants in previous workshops we organized.

The IAJS, which has approximately 250 members, has organized conferences since its creation in 2012. Until now the scale of those events was much smaller in size. Ayelet Zohar, the conference chairwoman, decided to tackle this theme after the reactions of students in a course on Meiji Art and Photography, when she noticed how influenced the students were by Westerners’ photographs. The scope of this 2018 conference goes well beyond the field of photography or even art history. Scholars from a large variety of fields presented in the many panels ranging from Western travelers in Japan to tattooing, from calligraphy to science fiction, from Kabuki to manga, from copyright laws to architecture, to make a non-exhaustive list of the large range of themes and disciplines, but also periods and source materials.

The international aspect of the conference was as evident as its multidisciplinarity. Academics from all continents met in Tel Aviv. The large number of submissions received for the conference, around 130, shows that even in the field of Japanese studies, and despite claims of uniqueness, studying a country, nation or culture in isolation leads to gaps in its understanding. Without going as far as to talk of “globalization”, cultural interactions and influences are found in all disciplines, as this conference showed: art, language, religion, law, ideology, gender discourses, body and health.

The conference opened with a toast with His Excellency, the Ambassador of Japan to Israel, Mr. Koichi Aiboshi and Honorary President of IAJS, Professor Jacob Raz, before the usual succession of greeting speeches from the official representatives and the organisers. They were followed by the prize giving to two young persons who won the 2nd Japan Compositions competition, in the two available categories this year: high school and university. The two students, let us hope, maybe future researchers in Japanese studies, presented in front of what must be a frightening audience of professors their winning compositions on the theme “Youth in Japan”.

Each day was punctuated by a keynote speech, in the following order: “Japan as Far West: An Allegorical Reading of Katakana Space” by Michio Hayashi (Sophia University), “Classical Greece in Japan. Why It Matter. A Postcolonial Perspective” by Mickael Lucken (INALCO, Paris), and “Japan in Madama Butterfly/Madama Butterfly in Japan” by Arthur Groos (Cornell University).

The conference closed with a round-table session: “From Meiji to Heisei: Japan in the Post-Modern World”. Three questions were answered by the eleven speakers regarding international relations, gender issues and culture. It has to be noted that the round-table was entirely feminine. This goes in hand with the opening speech affirmation of the role of the IAJS in promoting women and young researchers in the field of Japanese studies.

Mutual Images Research Association was created in 2013 as a response to the lack of events considering Japan in relation to other cultures and countries. Today, perhaps also influenced by the celebrations of the Meiji Restoration, there are a myriad of events looking at “mutual images” being held across the world. We are pleased of this development and hope that this trend will continue beyond the anniversary period.

Dr. Aurore Yamagata-Montoya, President of MIRA and participant at the conference
Russian Japanology Review is a new Russian journal in the sphere of Japanese studies. In Russia we already have two regular academic journals in this field - the quarterly web-journal Yaponskiye Issledovaniya (Japanese Studies in Russia) and the yearly edition Yezyegodnik Yaponiya (Yearbook Japan). Both editions present Russian Japanologists' views on different matters of foreign policy and domestic politics, economy and society, history and culture of Japan. Yet we felt that as they are published mostly in Russian, they cannot be used for promoting mutual exchanges between Russian Japanologists with the English speaking academic community in the sphere of Japanese studies.

In view of that decided to publish a new English speaking regular academic journal in the sphere of Japanese studies titled 'Russian Japanology Review'. Such an edition would provide a tribute for the international presentation of the best papers which have already been published in Russian in Russian academic journals, mostly under auspice of Russian Association of Japanologists. Besides, this edition will serve as a tool of education of Russian Japanologists trying to get accustomed to high standards of the international academic environment in the sphere of Japanese studies.

We nourish a strong hope that, on the one hand, it would help us to expand the international readership of Russian academic works, on the other, to attract academic papers from abroad would present different views on specific problems covered by our journal. In our view, this would be indispensable for establishing academic contacts and exchanging opinions between Russian researchers and our foreign colleagues.

I strongly hope that the edition will attract attention of different categories of readers, including specialists, students, practitioners and educated laymen. We would be happy to receive all possible forms of feedback that would enable us to improve the edition, which we intend to publish on a regular basis.

The first volume can be read online here: http://www.japanreview.ru/images/book/rjr_2018_1.pdf

Dmitry Streltsov
Head of Department of Afro-Asian Studies
MGIMO University, Moscow
//Member Updates

Marco Pellitteri has been hired as a lecturer at the School of Journalism and Communication of Shanghai International Studies University (SISU), where he is currently teaching on advertising, visual communication, media, and intercultural communication, and is involved in the establishment of the curriculum of an upcoming new master's programme. Marco, however, amidst these activities in Shanghai is still conducting his research and fieldwork on Japanese animation in Europe with funds from the Hōsō Bunka Foundation and the Tōshiba International Foundation between Europe and Japan.

Christopher Hayes recently completed his doctoral study at Cardiff University. He is now based at the University of East Anglia in Norwich, Norfolk, where he is working as Project Officer in the Centre for Japanese Studies, regularly collaborating with the Sainsbury Institute for the Study of Japanese Arts and Cultures, also in Norwich.

Matteo Fabbretti received a JSPS Postdoctoral Fellowship and is now carrying out research at Ritsumeikan University in Kyoto, Japan. His project is entitled 'Video Games Localisation in the Japanese Context'.

We would like to introduce and welcome Alejandra Armendáriz-Hernández to the Mutual Images family. Alejandra is the new editor of the book reviews section of the journal. She is a Ph.D. candidate at University Rey Juan Carlos in Madrid writing a dissertation on female authorship and representation in the films directed by Japanese filmmaker Tanaka Kinuyo. She has been a visiting researcher at the Meiji Gakuin University in Tokyo with the support of the Monbukagakusho Scholarship and the Japan Foundation Fellowship. Her research interests and publications include the study of women filmmakers in Japan, gender representations in Japanese cinema, art and popular culture and transnational film connections between Japan and Latin America. She is currently based in London and works at the Japan Society.

She can be contacted for any submission or questions by email: mutualimagesjournal.reviews@gmail.com

Got some news?

...then let us know!

Let other MIRA members know what you have been up to by sending us an update to feature in our next newsletter. Send us reports of conferences and workshops, findings and outcomes of recent research, pictures, and anything else you would like to share. We love to hear what our members are doing!

Get in touch by emailing: mutualimages@gmail.com
My name is Claudia Schmidt and I majored in Japanese Studies in Vienna and did my PhD in Cultural Studies at Momoyama Gakiuin Daigaku (or St. Andrew’s University), where I did my research on contemporary tea culture in Japan. After my graduation in 2014, I found it hard to find opportunities to continue my research, especially besides of work (I am currently working as a German teacher in Bangkok), and I started to miss writing. That’s how the idea of writing a blog was born.

In “Tea Blog Asia” I want to share the knowledge I gained from my research on tea culture in Japan and I also want to gain new insights about tea from other places around Asia. I want write articles on an academic level that are not only informative but also interesting for the reader, with my own insights, experiences, theories etc. I just started with my blog in January, but I would be happy if we could use it as a platform to exchange our knowledge on tea cultures.

Claudia Schmidt

You can read Claudia’s blog here: http://teablogasia.com/
Member Interview: Nissim Otmazgin

In this section of the newsletter, we interview MIRA members and past participants in our events about their research and activities. In this first issue, our Vice President, Marco Pellitteri interviewed Nissim Otmazgin from the Hebrew University of Jerusalem.

MP: Can you tell us a little about yourself?

NO: I am currently a professor in the Department of Asian Studies at The Hebrew University of Jerusalem and currently also serve as the Director of the Institute for Asian and African Studies at the same university (https://en.asia.huji.ac.il). Four years ago, I was also made a member of the Israeli Young Academy of Science and Humanities, which is made up of about 30 Israeli scholars up to 45 years old from all fields of sciences (http://www.young.academy.ac.il/?nodeId=808).

Before joining the Hebrew University, I lived in Kyoto for nearly 7 years. I finished my PhD there (Kyoto University) and it’s also the place where my first daughter was born. As my dissertation dealt with the export of Japan’s contemporary culture to Asia, I spent about 18 months in 5 major cities in Asia—Hong Kong, Singapore, Bangkok, Shanghai, and Seoul. In each city I collected data, interviewed key personnel in the local media industries, and surveyed students.

Although I am a political scientist in training, very early in my PhD I decided I want to deal with much more fun issues, so I chose popular and media culture over traditional politics and IR. My publications have so far dealt with issues related to Japanese and Korean popular culture industries, media regionalization in East and Southeast Asia, and notions of soft power and cultural diplomacy in Asia.

On the administrative side, after serving as the chair of the department of Asian Studies for nearly 4 years—a department with over 300 students—I was appointed as the Director of the Institute for Asian and African Studies. The Institute oversees three of the biggest departments in the faculty of Humanities: the department of Middle Eastern Studies, the Department of Arabic Language and Literature, and, of course, the department of Asian Studies. In this position, I am trying to advance our unique academic
contribution and more broadly develop new directions in Area Studies. As we are situated in the Middle East, I would not like us to be merely a mirror reflection of similar departments in Europe and the US, so we try to develop our own identity and unique contribution to the field.

**MP:** What can you tell us about your research?

**NO:** When it comes to research, I usually work simultaneously on a few projects at the time. I am currently working on two new book manuscripts, one (tentatively) titled “From Colonial Power to Soft Power”, which looks at Japan’s cultural diplomacy in Southeast Asia in historical perspective over a period of almost 150 years. The book emphasizes the fluctuations of Japan’s cultural diplomacy, from actively introducing and imposing Japanese culture during its empire-building period under the banner of "the Greater East Asia Co-Prosperity Sphere", to essentially avoiding the promotion of Japanese culture in Asia for most of the post-war period, due to fears of being seen once again as engaged in cultural imperialism; and more recently, to supporting and encouraging the export of Japanese contemporary culture and lifestyle in order to attain "soft power".

The second book project, funded by the Academy of Korean Studies, compares the development of the Korean and Japanese media industries, especially music, games, animation, and advertisements, and looks at their different global trajectories. Specifically, this book examines the changing nature of their work, the challenges to their businesses, and the actions they have taken to remain profitable. This book basically tries to describe a major industrial shift toward a new stage, where companies and promoters are both responding to and fearing the vast technological and social changes. This shift also entails developing new models of production and marketing, and a much closer networked relationship between consumers and producers as part of corporate success.

I consider editing books and special issues one of the essences of academic work, and I enjoy doing it. I have so far initiated and co-edited four edited books and three special issues. These collected works all emerged from workshops in Israel, Japan and Australia. I am currently co-editing (together with Eyal Ben-Ari and Nobuko Kawashima) a book on creativity and innovation in the media industries (forthcoming, published by Springer), and another volume (with Keith Howard and Gilsung Park) on Hallyu’s recent transcultural diffusion (forthcoming, published by Korea University Press).

**MP:** You often travel to Japan, where you have many professional and personal interests. Can you tell us more about this?

**NO:** During my PhD, I was young and restless and could hunt for data and interviews for days, staying in cheap hotels and working long hours on getting data and meeting people. One example is a survey I once did at Hong Kong’s Sino Center, which in the 2000s used to be the mecca of Japanese popular culture. I visited each and every one of the stores, talked with the owners and with hundreds of teens who visited there. These days, however, my fieldwork time is more limited, many of the data is available online, and I am not as powerful... I also enjoy staying in better hotels. Instead, in recent years I focus on long-term relations with key personnel in the media industries and I try to meet at least once every few years. Just last year I had an interview with the general manager of a major media distribution company based in Hong Kong. This was my third interview with him in 12 years! Given our long acquaintance, he was more willing to provide information and I could have the big picture about how the market is changing.

Researching Asia’s media industries, one needs to build a network of acquaintances in the industry, meet with emerging scholars who sometimes sit on a mountain of new empirical data, and generally stay tuned to new market trends. I guess this is relevant to
other fields of study as well, but this is especially true for those working on media and popular culture, where changes are swift.

I usually visit Japan, Korea, and other places in East Asia at least 4 times a year, not including half-year sabbaticals once every three years, summer fellowships, and other short-term visiting professorships every now and then.

**MP:** Recently you have expanded your research activities to the Korean context. How in particular?

**NO:** My interest in Korean popular culture started after visiting the country in the late 1990s, and especially after returning to Israel and seeing Hallyu's huge popularity emerging. A few years ago, we opened a new Korean studies program at the Hebrew University and the number of students climbed up from 5 to 45 students in only 3 years (!). The overall majority of the students, 95% of them are female, were fans of Hallyu. Collaborating with the World Association of Hallyu Studies and with my Hebrew University colleague, Dr. Jooyeon Rhee, we started organizing conferences on different aspects of Hallyu. While the first conference, back in 2012, focused on the acceptance and influence of Hallyu in the Middle East, the following conferences looked at how geography is seen through the lenses of Hallyu, and examined Hallyu's relations with other societal and cultural phenomenon such as diaspora and literature.

Two years ago I was invited to join an AKS funded project looking at Hallyu's economic and organizational aspects, and I have since been looking more deeply at the huge dynamism of the Korean media market and the creativity of the companies and promoters involved. I also noticed the various impediments and risks the promoters of Hallyu have to take, especially when going global. Hallyu is exciting and I will definitely continue to study it in the coming years.

**MP:** Two of your latest books are on the telling of history in Japanese comics (edited with Rebecca Suter) and on the ways Japanese animated series are purchased and distributed in the United States (authored with Michal Daliot-Bul, University of Haifa). How did you advance knowledge and awareness in these two fields, and what gaps do you believe these books have filled in the existing literature?

**NO:** In these two books I was lucky to work with wonderful partners whose knowledge of the artistic sides of manga and anime is greater than mine.

Based on a workshop we organized at the University of Sydney, in the book *Rewriting History in Manga: Stories for the Nation* (Palgrave-Macmillan, 2016), edited together with Rebecca Suter, we looked at the way manga not only reflects historical events or uses history as the background of the plot, as the majority of work in the field did, but also shapes readers' political and historical perceptions on a macro level. In other words, discussing different historical contexts, the book demonstrates how manga actually provides a new body of knowledge and context for people in Japan to think about their past. In this sense, for many Japanese, manga is an important historical source, perhaps even more than what they study in school.

In the book *The Anime Boom in the US: Lessons for Global Creative Industries* (Harvard University Asia Center, 2017), Michal Daliot-Bul and I investigate the ways in which anime has been exported to the US since the 1960s, explore the transnational networks responsible for its marketing, and discuss the ways it has been received by both the audience and the American animation industry. Drawing on a huge database on anime in the US compiled by our talented research assistants, and on interviews we conducted in both the US and Japan over a period of three years, the book provides a comprehensive account of the different stages and processes responsible for the so-called “anime boom” in the US. I think that what distinguishes this book from previous work in the field is that Michal and I tried to combine our two different approaches: political economy and cultural
studies. In the book, we discuss not only the artistic and the cultural sides of Japanese anime series, but also the networks of production and marketing which are responsible for its commercial success.

I think that this kind of integrative approach characterizes my work: I have always been fascinated by the possibility of combining social science methodologies and area specialization in analyzing and explaining social and cultural phenomena.

Nissim Otmazgin is Director of the Institute for Asian and African Studies at The Hebrew University of Jerusalem, and Associate Director of the Harry S. Truman Research Institute for the Advancement of Peace. You can read more about him on his university profile page: https://scholars.huji.ac.il/nissimotmazgin

Selected books by Nissim Otmazgin:


As well as a new book reviews editor, we would also like to warmly welcome three new scientific board members to the MI family:

Marco Bellano, Department of Cultural Heritage, University of Padova, Italy
Marco Bellano, PhD, is adjunct professor in History of Animation at the University of Padova, Italy. He graduated in Piano and Conducting from the Conservatory of Vicenza. His main research area is music in film and animation. In 2014, the SAS-Society for Animation Studies assigned him the Norman McLaren-Evelyn Lambart Award for the Best Scholarly Article. He was Chair of the 29th SAS Annual Conference (Padova, 2017). He wrote the books Metapartiture. Comporre musica per i film muti (2007) and Animazione in cento film (2013, with Giovanni Ricci and Marco Vanelli). He is currently writing Václav Trojan: Music Composition in Czech Animated Films (CRC Press, 2019) and Allegro non Troppo: Bruno Bozetto’s Animated Music (Bloomsbury, 2020). He co-edited (with Giannalberto Bendazzi) the final Animation Journal issue, on Italian animation (2017).

José Andrés Santiago Iglesias, Department of Fine Arts, Universidad de Vigo, Spain
Visual artist and postdoctoral researcher at the Fine Arts Faculty (Universidade de Vigo), focused on manga studies in Spain, and currently working as invited researcher at Kyoto Seika University. Member of the «dx5 - digital & graphic_art_research» group – specialized in expanded field contemporary graphic art – and founding member of the ACDCómic (Spanish Association of Critics and Researches of Comics) since its inception in 2012.

Yohei Nagato, Kyoto Seika University & Kyoto University
Yohei Nagato is a part-time teacher at Kyoto Seika University, Kyoto University of Art and Design and others. His specialty is sound studies and film studies. He analyzes the functions of sound/music in visual expression, from the point of view of aesthetic and cultural history, with a focus on the films of Kenji Mizoguchi. In recent years, also in the frameworks of ‘media mix’, soundtrack records, etc. in Japan, he investigates the issue of auditory in Japanese entertainment industry in the modern age. He won the Suntory prize for social sciences and humanities with Eiga onkyo ron: Mizoguchi Kenji eiga wo kiku (Misuzu Shobō, 2014). Among his recently works, an essay of his has appeared in Sengo eiga no sangyō kukan (edited by Takeshi Tanikawa, Shinwasha, 2016), Kawashima Yūzō ha nido umareru (edited by Kawasaki Kohei and others, Suiseisya, 2018).
New Editorial Board Members

We would also like to welcome the following new editorial board members to the MI family:

Rik Spanjers, Universiteit van Amsterdam, Netherlands
Rik Spanjers is a PhD researcher at the Amsterdam School for Cultural Analysis and a lecturer in the Modern Dutch Language department of Utrecht University. His PhD project, which charts different itineraries of World War II comics after the success of Art Spiegelman’s Maus, is nearly completed. Together with Erin La Cour, Spanjers founded Amsterdam Comics, through which he organized a number of masterclasses and two international conferences. Spanjers also wrote reviews for Aniway and Stripschrift and worked as a researcher for an exhibition on the globalization of Japanese pop culture called “Cool Japan”. The exhibition, after record-breaking success in Leiden, has now moved to the Tropenmuseum Amsterdam. Also together with Erin La Cour, Spanjers co-edited Image[n]Narrative 17.4. Currently, Spanjers busies himself with dotting the last i’s of his PhD thesis and preparing publications in journals and a number of edited volumes.

Bounthavy Suvilay, Université Paul Valéry-Montpellier 3, France
Bounthavy Suvilay is a PhD student at the Paul Valéry University of Montpellier 3 and freelance journalist. Her research looks at popular culture, including manga, anime, video games, toys. In March 2018, her book Indie Games : Histoire, Artwork, Sound, Design des jeux vidéos indépendants was published by Bragelonne in French, and looks at the history of independent video games as well as the industry itself.

Guido Tavassi, Independent Researcher, Italy
Guido Tavassi is an independent researcher specialising in the history of anime in Japan. Tavassi has had a lifelong interest in Japanese animation which has culminated in his book Storia dell’animazione giapponese. Autori, arte, industria, successo dal 1917 a oggi, which was published by Tunué in 2012, and a revised edition published in 2017.

Deborah Shamoon, National University of Singapore, Singapore
Deborah Shamoon is an Associate Professor in the Department of Japanese Studies. Her areas of expertise are Japanese literature, film and popular culture, particularly manga (comics) and animation. Dr. Shamoon’s research focuses on representations of girls and young women in Japanese media (film, anime, manga, novels, magazines) from the 1920s to the present day. Her book, Passionate Friendship: The Aesthetics of Girls’ Culture in Japan (University of Hawai’i Press, 2012) is a cultural history of shojo manga (girls’ romance comics).