China and European Contexts: List of Lectures

C01 • Chinese culture in Europe at the time of the Italian Jesuit missionaries | Lippiello A| 16 July, 11:00-12:00
The real encounter between Chinese and European cultures occurred when the missionaries lived in China and learned the Chinese language and culture. At that time they came across Confucianism, Buddhism and Taoism and could learn the indigenous philosophical and religious traditions. On the other hand, the Chinese could appreciate the marvels of European science and the depth of European theology. What were the main themes dealt with in their discussions? The lesson will provide interesting examples of mutual understanding and misunderstanding of Christian and Chinese concepts.

C02 • Chinese contemporary thought from the European perspective | Lippiello B | 16 July, 13:50-14:50
At the beginning of the XXth century, the Chinese intellectuals confuted and refused Chinese traditional culture as they thought that Confucianism and Chinese traditional thought in general had hindered the scientific, economic and social progress. But in recent years we witness a revival of the tradition, on the political and on the cultural spheres, with the ambition to provide new answers to the contradictions and problems of contemporary western societies. What are the values promoted in China today and what is their impact on Chinese society? The lecture will provide some theories promoted by Chinese scholars and their interpretation of the role of philosophy today.

C03 • Local, National and Global: The transnational cultural flow of the Chinese community of Milan | Serratore A | 16 July, 17:20-18:20
C04 • Milan-Wencheng round trip. A multi-sited fiendwork research on the musical practices of the Chinese community of Milan | Serratore B | 17 July, 14:35-15:35
The two lessons will focus on the relationship between the transnational dynamics and the musical practices of the Chinese community of Milan. The Chinese community of Milan is the oldest and the largest Chinese community in Italy, however the greatest number of its components arrived in Italy from the 1980s onwards. It means that this community developed during the period of globalisation. Moreover, this community has another characteristic that can be very useful to understand the transnational flow of cultures: the largest part of its members come from a small area of China, the rural area around the city of Wenzhou.
Considering the above, the two lectures will focus on:

- Theoretical and methodological approaches to diaspora studies. Specifically, we will discuss the 'Disjointed flow' of 'scapes' (Appadurai, 1994), and we will analyse some methodological ways with which to research the transnational flow of cultures in the diasporic communities at the time of globalization. This will include the use of a 'multi-sited' (Marcus 1994) fieldwork between the emigrants' place of origin and the new place of landing.

- The second lecture will focus on the research report of a multi-sited fieldwork project between Milan (Italy) and Wencheng (China). This part highlights the musical practices and its relation with the Identity of the Chinese emigrants of Milan. The report will show how the different levels of institutionalisation of musical practices can influence the impact that they have in mediating the construction of the cultural identities of the different generations of emigrants.

C05 • Visualising the verbal or verbalising the visual? The 798 Art District, part 1 | Fusari A | 17 July, 09:35-10:35
C06 • *Montage* and visual storytelling of China: the 798 Art District, part 2 | Fusari B | 17 July, 10:40-11:40
Images are gaining momentum in the communication strategies of individuals, business and governments globally. Estimates for 2019 predict that 80% of global data consumption will be visual content. It has been suggested that, each year, more images are being produced than throughout the whole history of photography prior to the introduction of smartphones. In contrast, visual literacy as educating on the specific grammars of visual communication, is increasingly overlooked.
In response, this course will stimulate a critical revision of the core aspects of the visual language by practising how visual communication is produced. Images from the 798 Art District of Beijing will be used as case study.

C07 • Opposite images of China in Italy: traditional medicine and comics | Pellitteri C | 18 July, 08:30-09:30
In this lesson I present two diverse examples of Chinese culture in Italy and how it is handled. The first and main example is that of 'traditional Chinese medicine' or TCM, one of the main so-called unconventional or non-standard forms of medical treatment in Europe. The legal handling and the public opinion on TCM are interesting phenomena to understand the level of understanding and trust about Chinese culture in the Italian socio-cultural context. The second example is at the popular and subcultural level: *Long Wei*, the first comics series (a 12-issue mini-series, in fact, 2013-14) made in Italy with a cast of Chinese characters who reside in Milan the capital city of the Italian northern region of Lombardia: despite the attempt to break prejudice on Chinese residents in Italy, this comic book series itself, although fed with good intentions and by a nice storytelling, fell into a variety of stereotypes, and the series itself was not widely sold or appreciated. In the lesson, I discuss the possible reasons why.

C08 • Artificial intelligence trends and their impact on business and society | Renzi A | 17 July, 16:00-17:00
Application of Artificial intelligence and bigdata is pervasive on all the industries and sectors of society. It is now clear that this will have important consequences with radical changes for companies and citizens, which are happening at exponential speed. In the lesson, we will evaluate the expected outcomes: positive and negative ones. We will also analyse what this will mean in the West and in China due to the differences in society, companies, and thought.

C09 • Artificial intelligence and digital humanities: a Pandora box ready to be exploited | Renzi B | 17 July, 17:05-18:05
Artificial intelligence and bigdata are present in all the industries and sectors of society, but, for reasons that we will discuss, they are still less present in digital humanities. Digital humanities, however, should consider that AI and bigdata would produce many advantages if well used. In the lesson, after a general discussion on the topic, we will focus on two cases. The first is using AI & bigdata for a new analysis of the history of the 'Silk Road' by crosschecking the historic fonts with new technologies. In the second case, we will discuss AI image recognition in the world of art and how to apply leading edge technology from China in western art.

C10 • Closing remarks on China, Italy, Europe, Japan in media strategies | Pellitteri D | 18 July, 15:35-16:35
The very last lesson is an open discussion on the contents of the Summer School and Lectures and involves the participation of other teachers and of course of the students. It summarises the main theoretical trajectories of the School and Lectures, the insight collected and offered by teachers and students, and collects the questions and doubts of the students, which will be addressed in this 'round table'-like final conversation, which will devote special attention to the dynamics of mutual representations among China, Japan, Europe, and Italy in the media, also through the discussion of outstanding cases of failure in intercultural communication.

MEDIATED AND CULTURAL REPRESENTATIONS IN EAST ASIA, ITALY AND EUROPE

International Summer School and Lectures

University of Messina, 16-19 July 2019

Program

16 July	
08:30-08:50	Opening (Giuseppe Giordano, director of DiCam), Introduction (Marco Pellitteri, director of the summer school)
08:50-09:50	Lesson 1	Pellitteri A
09:55-10:55	Lesson 2	Palumbo
11:00-12:00	Lesson 3	Lippiello A
12:00-13:45	**Lunch break**
13:50-14:50	Lesson 4	Lippiello B
14:55-15:55	Lesson 5	Hiraishi
15:55-16:15	**Break**
16:15-17:15	Lesson 6	Pellitteri B
17:20-18:20	Lesson 7	Serratore A
18:20-18:30	Conclusion of the day

17 July	
08:30-09:30	Lesson 8	Spanjers A
09:35-10:35	Lesson 9	Fusari A
10:40-11:40	Lesson 10	Fusari B
11:45-13:15	**Lunch break**
13:20-14:20	Lesson 11	Damiano
14:35-15:35	Lesson 12	Serratore B
15:35-15:55	**Break**
16:00-17:00	Lesson 13	Renzi A
17:05-18:05	Lesson 14	Renzi B
18:05-18:15	Conclusion of the day

18 July	
08:30-09:30	Lesson 15	Pellitteri C
09:35-10:35	Lesson 16	Hernández-Pérez A
10:35-10:55	**Break**
10:55-11:55	Lesson 17	La Marca
11:55-12:55	Lesson 18	Hernández-Pérez B
12:55-14:30	**Lunch break**
14:30-15:30	Lesson 19	Spanjers B
15:35-16:35	Lesson 20	Pellitteri D
16:35-17:00	**Pre-exam break**
17:00-18:30	Open-book exam
18:30-18:40	Conclusion of the day

19 July	
08:30-18:30	Excursion to Giardini Naxos and Taormina

Lecturer Profiles

TIZIANA LIPPIELLO, PH.D., CA' FOSCARI UNIVERSITY OF VENICE, VICE-RECTOR, DEPARTMENT OF ASIAN AND NORTH AFRICAN STUDIES, FULL PROFESSOR.
Tiziana Lippiello (Ph.D. Leiden University) is Professor of Classical Chinese at the Department of Asian and North African Studies, Ca' Foscari University of Venice. She is Vice Rector at Ca' Foscari University of Venice. Her research focuses on thought and religion in classical China, in particular on Confucianism and Chinese ethics.

LUISA DAMIANO, PH.D., UNIVERSITY OF MESSINA, DICAM, CHAIR OF PHILOSOPHY OF SCIENCE, ASSOCIATE PROFESSOR.
Luisa Damiano is Associate Professor of Philosophy of Science at the University of Messina, where she coordinates the Research Group on Epistemology of the Sciences of the Artificial (RG-ESA). Her main research fields are Epistemology of the Sciences of Complex Systems, Epistemology of the Cognitive Sciences and Philosophy of Mind, Philosophy of Biology, Epistemology of the Sciences of the Artificial.

NORIKO HIRAISHI, PH.D., UNIVERSITY OF TSUKUBA, ASSOCIATE PROFESSOR.
Noriko Hiraishi is an Associate Professor of Comparative Literature at the University of Tsukuba in Japan. Her major research interest has been the aspects of modernization and exoticism from the perspective of female representations. In addition to her ongoing interest in European fin-de-siècle literature and modern Japanese literature, her current research includes studies on contemporary Japanese literature and culture, focusing on its reception and transformation in the world.

FABRIZIO RENZI, MBA, DIRECTOR OF THE RESEARCH-INNOVATION-TECHNOLOGY DIVISION AT IBM ITALIA, MILAN, ITALY.
Renzi has a Master's degree in Electronic Engineering from the Polytechnic University of Milan and one in the International Executive program from INSEAD in Paris and Singapore. He joined IBM Italy in 1990: he spent several years in research facilities in the United States, since 1997 in Italy he held various roles with increasing managerial responsibilities on technology and innovation. During 2009-2010 he spent 2 years in Dubai, creating and leading the IBM CEEMEA. He now directs the newly-created research lab for innovation and technology activities in Italy.

MASSIMILIANO FUSARI, PH.D., UNIVERSITY OF WESTMINSTER, SENIOR LECTURER.
I'm an academic scholar and results-driven consultant in the analysis and production of visual storytelling. My research focuses on [1] Digital Creativity, [2] Visual literacy; and [3] Interactive storytelling. Upon a revised understanding of editing (from composition to mash-up, from montage to aesthetics) I engage, both theoretically and in practice, how the visual language is reshaping contemporary communication.

MANUEL HERNÁNDEZ-PEREZ, PH.D., UNIVERSITY OF HULL, FACULTY OF ARTS, CULTURES AND EDUCATION, SCHOOL OF ARTS, LECTURER.
Manuel Hernández-Pérez is Lecturer in Digital Design at the University of Hull (School of Arts) where he has been coordinating the Game and Entertainment Design course until September 2018. He holds a Ph.D. in Communications (2013) from the University of Murcia, Spain. He is author of the monograph in Spanish "Japanese Cross-Media Narrative. Manga, Anime and Videogames" (PUZ, 2017) and co-editor of "Japan for Otakus" (Diábolo Ediciones, 2018).

RIK SPANJERS, PH.D., UNIVERSITY OF UTRECHT, LECTURER.
Rik Spanjers researched historical representation in comic books at the Amsterdam School for Cultural Analysis. After finishing his thesis, Rik Spanjers started teaching at Utrecht University's Dutch Language and Culture and Media Studies programs. Besides his work in academia, Rik Spanjers writes for Dutch comics magazines (Stripschrift & Aniway) and contributed to a large-scale exhibition on the globalization of Japanese popular culture for the National Etnographic museum, which broke visitor records and was later also staged at The Tropenmuseum Amsterdam.

PAOLO LA MARCA, PH.D., UNIVERSITY OF CATANIA, CHAIR OF LANGUAGES AND LITERATURES OF JAPAN AND KOREA, ADJUNCT PROFESSOR.
Paulo La Marca holds a Ph.D. in Contemporary Japanese Literature from Sapienza University of Rome. Between 2012 and 2018, he taught Japanese Language at University of Catania, and since 2018 has been Adjunct Professor of Japanese Language and Culture at University of Catania. He is the manga editor for the Italian publisher Coconino Press.

FABIO DOMENICO PALUMBO, PH.D., UNIVERSITY OF MESSINA, DICAM, COLLABORATOR OF THE CHAIR OF AESTHETICS.
Fabio Domenico Palumbo holds a Ph.D. in Aesthetics from the University of Messina (Italy), and is currently an honorary fellow at the Department of Ancient and Modern Civilizations at the same University. His field of research includes Aesthetics (visual culture), Postmodernism and Psychoanalysis, mainly focusing on Gilles Deleuze, Slavoj Žižek and Jacques Lacan.

FRANCESCO SERRATORE, PH.D., SHANGHAI CONSERVATORY OF MUSIC. POST-DOC RESEARCHER.
Francesco Serratore is a Post-doctoral research fellow in Anthropology of Music at the Shanghai Conservatory of Music, having been awarded his Ph.D. in Ethnomusicology at Sapienza University of Rome carrying out his research on 'Music and Transnational Identity in the Chinese Community of Milan'. His main research fields include the music of transnational connections and of diasporas, Wenzhou folk music, and Southern Italian double reed folk instruments.

MARCO PELLITTERI, PH.D., SHANGHAI INTERNATIONAL STUDIES UNIVERSITY, SCHOOL OF JOURNALISM AND COMMUNICATION, LECTURER.
Marco Pellitteri is a media sociologist. He teaches in the School of Journalism and Communication of Shanghai International Studies University. He has published extensively on histories and theories of Japanese pop cultures and soft power, television, video games, animation, and comics. Among his publications, the books Mazinga Nostalgia (1999, 4th ed. 2018, 2 vols) and The Dragon and The Dazzle (2008, Eng. ed. 2010).

Japan and Euro-American Contexts: List of Lectures

J01 • Introduction: Japan, China, Europe. Challenges and methodological issues | Pellitteri A | 16 July, 08:50-09:50
In the introductory slot, I first present the many activities and features of the Summer School and Lectures, as well as its sponsors and partners. I also provide a few hints on the research opportunities available to international scholars who want to apply for scholarships or fellowships or research grants in Japan; and I present *Mutual Images* research association and its journal, which constitutes a venue for interdisciplinary scholars to publish their research papers, especially but not only in the early stages of their careers. Lastly, I introduce elements of theory and methodology relating to the 'gaze' of Euro-American observers. Dealing with elements of intercultural communication, transculturalism, and the actual risks and shortcomings of Orientalism, Occidentalism, and Self-Orientalism, the lesson provides context for other lectures.

J02 • Japanese cinema and European philosophy: Deleuze, Mizoguchi, Ozu | Palumbo | 16 July, 09:55-10:55
The starting point of this lesson is the affinity between Gilles Deleuze's notion of surface and Japanese artistic tradition of *emakimono*. This aesthetic convergence can be found in the cinematographic work of eminent Japanese directors such as Kurosawa Akira, Mizoguchi Kenji and Ozu Yasujirō. Gilles Deleuze's analysis of some of their masterpieces is essential to understand the difference between small form and large form in cinema, as well as to identify what Deleuze calls the passage from the movement-image to the time-image. a

J03 • Mutual connections in contemporary arts between Europe and Japan | Hiraishi | 16 July, 14:55-15:55
In this lesson, I investigate how Euro-American culture was adopted in Japan, sometimes weirdly, focusing on the concept of 'modern love' in Japan at the beginning of the 20th century. Ever since Japan opened its ports to Western countries in the 1860s, the Japanese have been strongly impressed and influenced by Western culture. 'Modern Love' was a sensational topic discussed at that time, and the romantic love ideology was spread among Japanese literati through European/American literature, with the basic principle 'Loveless marriage has no power before *true love*'. Examining literary representations of kiss and adultery in this period, I will explore the formation of the concept of modern love in Japan, which is also important to understand contemporary Japanese culture.

J04 • Japan's soft power, fictional characters, and the Tokyo 2020 Olympics | Pellitteri B | 16 July, 16:15-17:15
This lesson discusses the notion of soft power and how Japan's government has recently made use of imaginary characters from 'manga' and 'anime' to promote the country's appeal. I focus on the official video clip for the Tokyo 2020 Olympics, first released in 2016. This montage features Japan's Prime Minister as well as Japanese athletes and showbusiness celebrities, but also fictional characters. An association can be found between the transnational circulation of anime/manga franchises and related commodities, the presence of fictional characters meant to advertise the Olympics and its host country, and the exploitation of Japanese animation.

J05 • Western technology and Japanese "spirit" in robotics and philosophy | Damiano | 17 July, 13:20-14:20
Living with robots is one of the next challenges for humanity. The new generations of artificial agents that are being developed by Social Robotics and HRI are increasingly defined by social performances compatible with ours. A significant part of contemporary research on social robots focuses on affective signals. This lecture offers a philosophical exploration of the current work in Social Robotics and HRI dedicated to the construction of 'emotional' or 'empathic robots', with particular attention to research conducted in Japan. The lecture will offer perspectives on the different approaches to the notion of robots in Japan and in Euro-American thought.

J06 • Images of Europe in manga and anime / 1. WWII in Europe | Spanjers A | 17 July, 08:30-09:30
During this class, we will attempt to develop a way of reading the representation of World War II in manga that does not focus on how the depiction of the conflict in Europe might be read allegorically as reflecting the difficult legacy of World War II in Japan. Instead, we will consider representations of World War II in manga as challenging European readers to reexamine their own histories from a more global perspective.

J07 • Images of Europe in manga and anime / 2. Spain and UK | Hernández-Perez A | 18 July, 09:35-10:35
This lesson contextualises the representation of Spain and Spanish culture among Japanese cultural producers, particularly through the production of Japanese commercial animation (anime). The lesson provides a historical background of Japan-Spain relations within the context of the tourism industry, as well as some examples of the diverse forms of representation within several creative industries. Subsequently, the lesson reviews the ways in which popular culture has been contributed to national branding. There is special attention to the Spanish case and the proliferation of such images sometimes resulting in the (mis)representation of Spain's tangible and intangible cultural heritage.

J08 • Images of Europe in manga and anime / 3. Italy | La Marca | 18 July, 10:55-11:55
The interest of Italian comics, and in particular of its authors, towards Japan, has long been known. However, if we reverse the perspective and observe how Japanese manga has described Italy, a little-known but equally interesting portrait emerges. Stories set in ancient Rome or in Renaissance Florence; stories related to Italian cuisine or to the football dream; travel reports and romantic stories set in Venice and Rome. Hundreds of manga have described Italy and still continue to do today. The purpose of this lesson is to present some of these manga, trying to create a sort of 'narrative mapping' related to Italy.

J09 • Anime pilgrimages: Japanese tourists travelling to Europe | Hernández-Pérez B
The lesson explores the reasons and narratives behind the pilgrimage experiences of Japanese tourists in Europe, with special attention to pilgrimages induced by fandom around manga and anime media tourism. The otaku pilgrimages are a phenomenon widely studied by Japanese and foreign academics in relation to *seichi junrei* ('pop culture tourism') and activities such as the collecting of snapshots from the media (*butaitanbou*). Many others have examined the motivations of international otakus, mainly from a holistic perspective related to national branding strategies related to *Cool Japan*. However, there is little discussion about the 'out of Japan' pilgrimages and the motivations behind Japanese audiences. I will establish a typology for the study of Japanese otaku tourism that could be eventually transferred to other media pilgrimages.

J10 • Organising exhibitions on Japanese art overseas: the case of the Netherlands | Spanjers B
In this lesson, I offer insight into the initial creation process of the *Cool Japan* exhibition, which was staged in two Dutch etnographic museums in 2017 & 2018. I will consider the ways in which museum professionals aimed to portray Dutch anime fandom and how they fostered support for their endeavors by actively incorporating the stakeholders in the exhibition. Finally, I want to address the dificulties and rewards that come with exhibiting Japanese popular culture fandom in existing museum structures.