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, Taoism and the indigenous philosophical and religious traditions. On the other hand, the Chinese could appreciate the marvelous 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 21st century, the Chinese intellectuals compared and reformed 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
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 largest and the Chinese community of Italy in general, however, the greatest number of community members 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 town of Wencheng. Considering the above, the two lectures will focus on:
- Theoretical and methodological approaches to diaspora studies. Specifically, we will discuss the 'Disentangled flow' of 'escapes' (Appadurai, 1994), and we will analyse some methodological ways to which we have 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 fiendwork 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 790 Art District, part 1 | Fusari A | 17 July, 09:35-10:35
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.

C06 • Montage and visual storytelling of China: the 798 Art District, part 2 | Fusari B | 17 July, 10:40-11:40
In response to this tendency, we will stimulate a critical revision of the core aspects of 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: comics series (a 12
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FABIO DOMENICO PALUMBO, PH.D., UNIVERSITY OF MESSINA, DICAM, CHAIR OF LANGUAGES AND LITERATURES

Tiziana Lippelhoffer (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 religious communication, in particular on Confucianism and Chinese ethics.

LUIZA DAMIANO, PH.D., UNIVERSITY OF MESSINA, DICAM, CHAIR OF PHILOSOPHY OF SCIENCE, ASSOCIATE PROFESSOR.

Luiza 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 the epistemology of the Sciences of Complex Systems, Epistemology of the Cognitive Sciences and Philosophy of Mind, Philosophy of the Sciences of the Artificial.

NORIKO HIRASHI, PH.D., UNIVERSITY OF TSUKUBA, ASSOCIATE PROFESSOR.

Noriko Hirashi is an Associate Professor of Comparative Literature at the University of Tsukuba. Her major research interest has been the aspects of modernization and exoticism from the perspective of transnational studies. 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 formation and use in the world. She completed her doctorate at the Technical University of Milan and she is currently working in the Netherlands.

FABRIZIO RENZI, MBA, DIRECTOR OF THE RESEARCH-INNOVATION-TECHNOLOGY DIVISION AT IBM ITALIA, MILAN, ITALY.

Massimiliano Fusari is a senior lecturer in Japanese Language at the University of Messina, Sicily, Italy. He has a Master’s degree in Electronic Engineering from the Polytechnic University of Milan and one in the International Executive program in 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 holds various roles with increasing managerial responsibilities on technology and innovation. During 2009–2010 he spent 2 years in Dubai, leading and creating the IBM CEMEA. He now directs the newly-created research lab for innovation and technology activities in Italy.

MAXIMILIANO FUSARI, PH.D., UNIVERSITY OF WESTMINSTER, SENIOR LECTURER.

I am an academic scholar and a 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-PÉREZ, 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 is 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 Narratives. Manga, Anime and Videogames” (PUH, 2017) and co-editor of “Japan for Otakus” (Dibulario Ediciones, 2018).

RIK SPANJERS, PH.D., UNIVERSITY OF UTRECHT, LECTURER.

Rik Spanjers researches 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 number of comic books about European history and culture. His research on social robots focuses on affective signals. This lecture offers a philosophical exploration of the current work in robotics and philosophy.

PAOLO LA MARCA, PH.D., UNIVERSITY OF CATANIA, CHAIR OF LANGUAGES AND LITERATURES OF ASIA, KOREA, ADJUNCT PROFESSOR.

Adjunct Professor Paolo La Marca holds a Ph.D. in Contemporary Japanese Literature from Sapienza University of Rome. Between 2012 and 2018, he taught Japanese Language at the 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 (cultural technique), Postmodernism and Psychoanalysis, mainly focusing on Gilles Deleuze, Slavoj Žižek and Jacques Lacan.

FRANCESCO SERRATORE, PH.D., UNIVERSITY OF MESSINA, MUSIC STUDIES, LECTURER.

Francesco Serratore is a Post-doctoral researcher fellow in Anthropology of Music at the Catholic University of Nantes, where he has been awarded a Ph.D. in Ethnomusicology at Sapienza University of Rome carrying out his research on ‘Music and transcultural communication in the Chinese Community of Milan’. His main research interests include the music of transnational connections and of diasporas, Wenzhou folk music, and Southern Italian double reed folk instruments.

MARCO PELLITTERI, PH.D., UNIVERSITY OF MESSINA, STUDIES IN JOURNALISM AND COMMUNICATION, LECTURER.

Marco Pellitteri is a media sociologist. He teaches in the School of Journalism and Communication Studies University of Sapienza, Rome, focusing extensively on histories and theories of Japanese pop cultures and soft power, television, video games, animation, and comics. Among his publications, the books Mazinger 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

01 • Introduction: Japan, China, Europe. Challenges and methodological issues | Pellitteri A | 16 July, 08:50-09:50

In the introductory slot, I present the many activities and features of the Summer School and Lectures, as well as its sponsors and partners. I 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 career, with no rigid methodology relating to the ‘game’ of Euro-American observers. Dealing with elements of intercultural communication, transculturalism, and the actual risks and shortcomings of Orientalism, Occidentalism, and Self-orientation, the lesson provides contexts for other lectures.

02 • Japanese cinema and European philosophy: Deleuze, Mizoguchi, Ozu | Palumbo M | 16 July, 09:50-10:55

The starting point of this lesson is the difficulty between Gilles Deleuze’s notion of surface and Japanese artistic tradition of emblems. The aesthetic convergence can be found in the direct sense such as in Kurosawa Akira, Mizoguchi Kenji and Ozu Yasujiro. 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.

03 • Mutual connections in contemporary arts between Europe and Japan | Hirashi N | 16 July, 14:55-15:55

In 1945, the distinctiveness of Japanese culture in Europe has become increasingly clear. The concept of ‘modern love’ in Japan at the beginning of the 20th century. Since the 1960s, Japanese culture has been strongly influenced and influenced by Western culture. ‘Western love’ was a sensational topic discussed at that time, and the romantic love story was a taste of the modern literature. In Europe, ‘Japanese love’ is an entirely new concept: ‘Japanese love’ 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.

04 • 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, characters of Japanese 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.

05 • Western technology and Japanese “spirit” in robotics and philosophy | Damiano L | 17 July, 13:20-14:20

Liberating 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 performance characteristics of our robots. A significant part of contemporary researches is to interpret how humans assign a semiotic structure to the work of 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 robot in Japan and in Euro-American thought.

06 • Images of Europe in manga and anime | 1. WWII in Europe | Spanjers A | 17 July, 08:30-09:30

During this slot, we will attempt to develop a way of reading the representation of World War II in Japan that does not focus on how the events were translated or imagined but instead explore 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.

07 • Images of Europe in manga and anime | 2. Spain and UK | Hernández P | 18 July, 09:35-10:35

This lesson contextualizes 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 in which the representations have been constructed to reflect the changing ways in which popular culture has been marketed with 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.

08 • Images of Europe in manga and anime | 3. Italy | La Marca P | 18 July, 10:55-11:55

The interest of Italian comics, and in particular of its authors, towards Japan, has been long known. However, if we reverse the perspective and consider the Italian context of Europe, we might also discuss how European authors have been impressed and influenced by Japanese culture. This lecture will attempt to promote the country’s appeal.

09 • Anime pilgrimages: Japanese tourists travelling to Europe | Pérez B | 17 July, 11:55-12:55

This lecture will discuss how and why Japanese tourists travel to Europe. We will look at anime and manga in the context of these pilgrimages and how and why they are important. We will look at examples of anime and manga scenes where Europe is the setting and why it is important in the context of tourism.

10 • Organising exhibitions on Japanese art overseas: the case of the Netherlands | Spanjers B

In this session, I will consider the initial creation process of the Cool Japan exhibition, which was staged in two Dutch ethnographic museums in 2017 & 2018. I will consider the role of diplomatic relationships and the ways in which these were fostered for their endeavors by actively incorporating the stakeholders in the exhibition. Finally, I want to address the difficulties and rewards that come with exhibiting Japanese popular culture fandom in existing museum structures.