

Tuesday, January 15

Registration, Opening Ceremony, and Welcome Buffet

- Location: The Sistine Hall at the Otsuka Museum of Art
- 15:30 Registration (latecomers may register at the reception desk)
- 16:30 Opening Ceremony
Welcome: Director of the Museum, Akihiko Otsuka,
and the President of CIHA, Ulrich Grossmann
Introduction to the Colloquium: President of the Executive Committee for the
Colloquium, Shigetoshi Osano
- 18:00 Welcome Cocktails and Buffet

Wednesday, January 16

Section One: Western Art (first day)

- Location: The Sistine Hall at the Otsuka Museum of Art
- Chairmen: Toshiharu Nakamura (Kyoto University)
Tsukasa Kodera (Osaka University)
- 9:00 - 9:40 Keynote Speech: Stephen Bann (University of Bristol), “Imitation or Substitute? The Dilemma of Reproduction in Western Art”
- Panel 1: 9:50 - 12:10
- 9:50 - 10:00 Introduction by Toshiharu Nakamura
- 10:10 - 10:40 Marco Quabba, “Battista Naldini’s imitatio. Repositioning the drawn copy within the context of cinquecento artistic imitation”
- 10:50 - 11:20 Joris van Grieken, “Text and Image. ‘Reproductive’ printmaking and its role in the formation of a modern artistic canon in Europe. (1500-1600)”
- 11:30 - 12:00 Jeanette Kohl, “Vasari Reconsidered: Facial Reproductions in the Renaissance”
- Lunch at the museum’s restaurant
- Panel 2 ①: 14:00 - 15:20
- 14:00 - 14:30 Ulrich Grossmann, “Original and Reproduction in Central European

- Architecture”
- 14:30 - 15:00 Romana Filzmoser, “Original/Copy. The dualistic concept in 17th-century art-writing and practice”
- 15.00 - 15.20 Discussion

Panel 2 ②: 15:30 - 16:40

- 15:30 - 15:40 Introduction by Tsukasa Koderu
- 15:40 - 16:10 David Maskill, “Versailles abandoned: copying for the court in early 18th-century France”
- 16:10 - 16:40 Carla Mazzearelli, “Raphael, Annibale Carracci and Guido Reni reproduced: the cultural impact of Museum and Galleries of copies from 'Old masters' in England and North America (1750-1820)”

Coffee break

Panel 2 ③: 17:10 - 18:50

- 17:10 - 17:40 Marc Gotlieb, “The Attack on the Copy in Romantic Art Pedagogy”
- 17:50 - 18:20 Adina Kamien-Kazhdan, “Remaking the Readymade: Marcel Duchamp and Man Ray in the Galleria Schwarz”
- 18:20 - 18:50 Discussion

Section Two: East Asian and Japanese Art

Location: The Conference Room at the Otsuka Museum of Art

Chairmen: Yukio Lippit (Harvard University)
Hiroyuki Suzuki (Tokyo Gakugei University)

- 9:00 - 9:40 Keynote Speech: Tadashi Kobayashi (Gakushuin University), “The Influence of European Painting on Ukiyo-e”

Panel 1: 9:50 - 12:10

- 9:50 - 10:00 Introduction
- 10:10 - 10:40 Hsueh-man Shen, “Copies with the Original: King Aśoka’s 84,000 Stupas and Their Replications in China”
- 10:50 - 11:20 Seinosuke Ide, “Standing on the Fringes: An Interactive Perspective on Sōhon Buddhist Paintings in Japanese Collections”
- 11:30 - 12:00 Kensuke Nedachi, “The Intermediary Song-Style Iconography of the Tōdai-ji Great South Gate Kongō Rikishi Sculptures”

Lunch at the museum’s restaurant

Panel 2: 14:00 - 16:20

- 14:00 - 14:30 Olivia Meehan, “Considering the Role of Utsusu 写す in Nanban byōbu 南蛮屏風”
- 14:40 - 15:10 Hans Bjarne Thomsen, “Reproduction and Copy in the World of the Shasei 「写生」”
- 15:20 - 15:50 Jessica Ullrich, “Reproducing a Reproduction: Hiroshi Sugimoto’s Photographs of Taxidermic Specimen”
- 16:00 - 16:20 Discussion

Coffee break

Panel 3: 16:40 - 18:50

- 16:40 - 17:10 Akira Takagishi, “From Painting to Print to Painting: The Yuzunenbutsu engi emaki and the Muromachi Shoguns”
- 17:20 - 17:50 Sau Wah Ng, “Reproducing Elite Art: The Materiality and Visuality of Rubbing Collections in Early Modern China”
- 18:00 - 18:30 Christine Ho, “Whose Long March?: Reproducing Huang Zhen's Sketches, 1934-1935”
- 18:30 - 18:50 Conclusion

Thursday, January 17

Section One: Western Art (second day)

Location: The Conference Room at the Otsuka Museum of Art
Chairmen: Gerhard Wolf (Kunsthistorisches Institut in Florenz)
Peter Schneemann (University of Bern)

Panel 3 ①: 9:00 - 10:20

- 9:00 - 9:10 Introduction
- 9:10 - 9:40 Peter Schneemann, “Contemporary Artistic Practices and the Construction of Anagrammatic Images”
- 9:50 - 10:20 Viktor Oliver Lorincz, “The Myth of Originality, the Copy, Reproduction and the Multiple in Art History and the Western Legal Tradition - A Comparative Approach”

Break

Panel 3 ②: 10:30 - 12:00

- 10:30 - 11:00 Anna Anguissola, “In Search of a Language for Copies: Imitation in the Greek and Roman World”
- 11:10 - 11:40 Barbara Baert, “Nymph, Wind. Aby Warburg (1866-1929) and the Paradigm of Reproduction”
- 11:40 - 12:00 Final Discussion

Section Three: Comparative and Cross-Cultural Approaches in Art History

Location: The Sistine Hall at the Otsuka Museum of Art

Chairmen: Toshio Watanabe (University of the Arts London)
Toshiharu Omuka (Tsukuba University)

9:00 - 9:40 Keynote Speech: Jonathan Hay (New York University), “The Reproductive Hand”

Panel 1: 9:40 - 12:00

- 9:40 - 9:50 Introduction
- 9:50 - 10:20 Catherine B. Asher, “Copying a Masterpiece at Home and Abroad: The Taj Mahal”
- 10:30 - 11:00 Shao Yiyang, “Copy of Western Classic sculpture on Chinese art education”
- 11:10 - 11:40 Hiroko Ikegami, “To Whom Does Pop Belong? Comparative Analysis on ‘Reproduction of Pop’ by Ushio Shinohara and Elaine Sturtevant”
- 11:40 - 12:00 Discussion

Lunch at the museum’s restaurant

Panel 2: 13:30 - 15:40

- 13:30 - 14:00 Frederick Asher, “Replicating Bodhgaya”
- 14:10 - 14:40 Yoshie Kojima, “Reproduction of the Virgin Image of Salus Populi Romani in Japan”
- 14:50 - 15:20 Anja Grebe, “Albrecht Dürer in Asian Art. Paradigms of Reproduction and Transformation”
- 15:20 - 15:40 Discussion

Coffee break

Panel 3: 16:00 - 17:30

- 16:00 - 16:30 Thierry Dufrêne, “Neo-caves: Becoming Art through Reproduction”
- 16:40 - 17:10 Final discussion for all three sections

17:10 - 17:30 Concluding Speech by Jaynie Anderson (University of Melbourne)

Friday, January 18

Excursion to select historic and artistic sites on the island of Shikoku
(for speakers and invited scholars only)