

Displaying Manga and Japan at the British Museum

For the Shin-nihongaku lecture series, University of Tokyo

27-28 February 2018

Instructor:

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Outline

This course focuses on the shifting meanings and underlying discourses of the display of Japan and Japanese material outside of the Japanese archipelago with special emphasis on the British Museum and the display of manga-related material. The displaying of a 'curated' Japan in the context of a national museum provides fertile ground for understanding the attached meanings that these objects carry in the local cultural imagination. In the case of the display of manga related material, which has witnessed a rapid increase in Europe, new complexities are introduced. Manga, a creative industry at heart and ephemeral by nature, does not neatly comply with the classic definition of a 'collectable' artefact in traditional European context. And yet manga's popularity is such that many western museums hold manga exhibitions of varying quality drawing in record numbers of visitors. How might a better understanding of manga and its multiple manifestations be sensitively explored through an exhibition for visitors with little understanding of the material? The British Museum *Power of Manga Anime and Gaming*, currently in process, is explored as a test case for bringing in a new audience into the museum and refreshing the visitor experience.

Syllabus

Lecture 1 (27 February, 10:25-12:10)

The British Museum as national showcase, display and meaning in light of British imperial and post imperial narratives

- The British Museum founded in 1753 is introduced along with its multiple re-inventions
- The emergence of the modern museum, from private to public spheres
- The Smithsonian Institution and the Victoria and Albert Museum are discussed in light of their role as the encapsulating nations intellectual and aesthetic aspirations

Assignments:

Read James Delbourgo, 'Creating the Public's Museum', Chapter 7 in *Collecting the World, the Life of Curiosity of Sir Hans Sloane*, Allen Lane, 2017 (pp. 303-342). 'Towards a Public Art Collection', in *The Emergence of the Modern Museum, an anthology of nineteenth-century sources*, by Jonah Siegel, Oxford University Press, 2008, Chapter Two (pp. 37-59); Tiffany Jenkins, 'The British Museum has lost its marbles', *Spiked* 12 December, 2014.

Explore British Museum social media engagement on the following platforms: Facebook, Twitter, Instagram and You tube (LinkedIn if possible). Please look at the website for the Smithsonian Institution five year plan.

If interested read Carol Duncan, "The Art Museum as Ritual", in *Civilizing Rituals*, Routledge, 1995, Chapter 1 (pp. 7-20).

Lecture 2 (27 February, 13:00-14:45)

The collecting and display Japan abroad with a focus on the British Museum

- The role of Japan in the British Museum is contextualized along with the Victoria and Albert Museum.

Assignments

Read Steven Conn, "Where is the East?" in *Do Museums Still Need Objects*, University of Pennsylvania Press, 2010, Chapter 3 (pp. 86 -137).

Look at the V&A website for Japan, <https://www.vam.ac.uk/collections/japan>

And <http://www.vam.ac.uk/page/k/kimono/>

And the Victorian Vision of China and Japan from the V&A website

<http://www.vam.ac.uk/content/articles/t/the-victorian-vision-of-china-and-japan/>

And the V&A Story <https://www.vam.ac.uk/collections/the-va-story>

Glance at John Clammer, 'Europe in Asia's imaginary', Chapter 2 and Nicole Rousmaniere and Simon Kaner. 'Collecting East Asia in nineteenth-century Britain, chapter 13, both in *Europe and the Asia Pacific* (Stephanie Lawson, ed., RoutledgeCurzon Press (pp. 17-32 and 195-211).

Lecture 3 (27 February, 14:55-16:40)

Japan as Permanent and Temporary Spectacle, examining recent Japanese exhibitions in the British Museum

- Recent past Japanese related exhibitions at the British Museum are assessed.
- Japan as a permanent display? The Mitsubishi Corporation Japanese Galleries

Assignments

Read Christopher Bolton, 'Tezuka's Buddha at the National Museum: an Interview with Matsumoto Nobuyuki', *Mechademia 9: Origins* (2015).

Assessments of the British Museum *Power of Dogû* exhibition (print out).

Explore Google's cooperation with the British Museum. Focus on the Japanese Galleries and also their new collaboration with a Mayan site.

<https://www.google.com/culturalinstitute/beta/partner/the-british-museum>

Look at the British Museum's exhibition *Power of Dogû* (2009) and the Miho Museum *Dogû, A Cosmos* (2012), Tokyo National Museum exhibition of *Dogû and Buddha: The Story in Manga and Art* (2011).

Lecture 4 (28 February, 10:25-12:10)

Manga-mania, multiple manga exhibitions in Europe and their audiences.

- The proliferation of manga exhibitions in Europe belies the medium's fundamental challenge to the very nature of Western art historical canon. Is manga art?
- The place of comics in relation to art history

Assignments

David Carrier, 'Posthistorical art; or comics and the realm of absolute knowledge, in *The Aesthetics of Comics*, The Pennsylvania State University Press, 2000, pp. 107-123); Paul Gravett, 'Mapping Mangasia' and 'Censorship and Sensibility', in *Mangasia* the definitive guide to Asian comics, Thames and Hudson, 2017 (pp. 23-31, 209-219); Jaqueline Berndt, 'Reflections: Writing Comics into Art History in Contemporary Japan,' *Konsthistorisk Tidskrift/Swedish Journal of Art History*, Dec. 2016, pp. 1-8. (<http://dx.doi.org/10.1080/00233609.2016.1259658>)

Lecture 5 (28 February, 13:00-14:45)

The Hokusai Effect: Dr. Matsuba Ryoko discussing the Hokusai phenomenon at the British Museum and at the Abeno Harukasu Museum, Osaka; intentions, meanings and reality.

- The British Museum's intensely popular Hokusai beyond the Great Wave exhibition is analyzed with references to past exhibitions. The exhibition was shown in London with a linked but distinct exhibition at the Abeno Haurkasu Museum in Osaka. The two exhibitions are compared with revealing outcomes.
- Printing with woodblocks was the most common printing technique in pre-modern Japan. The print industry reached its height in terms of technical skills and mass production in the early 1800s. Katsushika Hokusai (1760-1849) was a witness of this age and fully used his imagination to produce innovative designs by using technical perfection of woodblock printing. The exhibition demonstrated Hokusai's contribution to the popularity of printed books in the Edo period.

- The Hokusai exhibitions were part of a larger AHRC British government granted research project with a semantic web component. The challenges and benefits are placed in context.

Assignments

鈴木重三「富嶽三十六景私見」（『絵本と浮世絵』、美術出版社、一九七九年、二九三～三〇一頁）

鈴木重三校注、飯島虚心『葛飾北斎伝』（岩波書店、一九九九年、一四九～一五〇頁）

浅野秀剛、吉田秀之『北斎「浮世絵を読む」4』（朝日新聞社、一九九八年、八二～八三頁）。

浅野秀剛「日本史リブレット五十一『錦絵を読む』」（二〇〇二年、山川出版社、七〇～九八頁）

Henry D Smith II, 'Hokusai and the blue revolution in Edo prints', in Carpenter 2005, pp. 234-269

Sabine Schulze and Nora von Achenbach "Hokusai X Manga: Japanese Pop Culture Since 1680", Hirmer, 2016

Ellis Tinios, 'Hokusai to sono horishi', Aato risaachi in *Art Research* vol. 16 (Ritsumeikan University Art Research Center), pp. 39-44

Tim Clark, "*Hokusai: beyond the Great Wave*", 2017, Thames and Hudson

Look at

Gian Carlo Calza, et al., *Hokusai, Il vecchio pazzo per la pittura*, Milan, Electa, 1999

John T Carpenter, ed., *Hokusai and his Age*, Amsterdam, Hotei Publishing, 2005
Paris, Grand Palais, *Hokusai*, Paris, Éditions de la Réunion des musées nationaux, 2014

Christine M E Guth, *Hokusai's Great Wave: Biography of a Global Icon*, Honolulu, University of Hawai'i Press, 2015

Jacqueline Berndt, 2016, "Drawing, Reading, Sharing: A guide to the Manga Hokusai Manga Exhibition," for Manga Hokusai Manga exhibition organized by The Japan Foundation, pp. 3-38.

(https://www.academia.edu/22879183/HEAVY_FILE_Drawing_Reading_Sharing_A_Guide_to_the_Manga_Hokusai_Manga_Exhibition)

Lecture 6 (28 February, 14:55-16:40)

The British Museum and Manga: Why manga? Why the British Museum?
The Power of Manga, Anime Gaming exhibition scheduled for Summer 2019 at the British Museum: Challenges, realities and motivations.

- The British Museum is redefining its approach to major exhibitions by placing the displayed material into larger contexts and dialogues
- Why have a manga exhibition at the British Museum?
- Why manga?

- The British Museum’s decision to hold a major manga exhibition is examined along with the challenges that such an exhibition entails is examined in real time.
- Manga’s collecting and display challenges
- The Japanese government is currently planning to construct a national archive for manga, anime and gaming

Assignments

Paul Malone, ‘The Manga Publishing Scene in Europe’, Chapter 19 and Globalizing Manga: From Japan to Hong Kong and Beyond’, Chapter 20, both in *Manga: An Anthology of Global and Cultural Perspectives* (ed. Toni Johnson-Woods), Continuum International Publishing Group, 2010, Chapter 19 (pp. 315-331, 332-350); *Manga Comics, Museums in Japan, Cultural sharing and local communities*, CIAS Discussion Paper no. 28, Tanigawa Ryûichi, ed., 2013.

*Look at Manga*Anime*Games from Japan*, National Art Center Tokyo exhibition catalogue, The Media Art Internationalization Promotion Executive Committee, 2015; *Cosplay* by Dash Shaw, Fantagraphics Books, 2016.

Additional Japanese sources for manga:

- 夏目房之助『マンガ学入門』（ミネルヴァ書房、2009年）
- 竹内オサム『本流!マンガ学—マンガ研究ハンドブック』（晃洋書房、2009年）
- 斎藤 宣彦『マンガの遺伝子』（講談社、2011年）
- 佐々木果『まんが史の基礎問題—ホガース、テプフェールから手塚治虫へ』（オフィスヘリア、2012年）
- 伊藤剛『テヅカ・イズ・デッドひらかれたマンガ表現論へ』（講談社、2014年）
- 宮本大人「歴史の中にマンガを開く—赤本漫画のある風景から—」（『歴』第188号、国立民俗歴史博物館、2015年）
- 鈴木雅雄、中田健太郎『マンガ視覚文化論:見る、聞く、語る』（水声社、2017年）

Database

メディア芸術データベース

<https://mediaarts-db.bunka.go.jp>