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Chapter 1 : Past Events :: ILCAA

The Place of Marginal Positionality: Legacies of Japanese Anti-Modernity - Midori Matsui 7. Tokyo's Urban and Sexual Transformations: Performance Art and Digital Cultures - Stephen Barber.

Takahashi Makoto no sekai shōjo romance: Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan, Berkeley: State, Schooling and Self-Presentation in Japan, A Century of Popular Culture in Japan, Between the Blinds, Hemel Hempstead: A Gaze from Outside: A History of Far Eastern Art, 5th edn, A Theory of Parody: Capitalism and Schizophrenia, Against the Native Grain: Alice in Wonderland Zero games, All About capucomu taisen taisenkakutō gemu All about Capcom head to head fighting games , Tokyo: An Introduction fo Visual Culture, Anime from Akira to Princess Mononoke: Art and Culture, Nara Yoshitomo, Murakami Takashi are global , Dobutsuka suru posuto-modan The animalization of the postmodern , Barthes and the Empire of Signs, Cambridge: Playfulness in Japanese Art, Beyond the Pleasure Room to a Chaotic Street: Can Popular Culture go Global?: Mariko Mori, Play with Me, ex. Dallas Museum of Art Damianovic. Critical Texts, Mass Artifacts: Appearance, Sexuality, and Advertising in Capitalist Society, Culture and Consumption, Bloomington and Indianapolis: Apocalypse as a Right of Passage, Very Flat or Beyond Flat? Eternal Present Germano Celant vs. Five Faces of Modernity, From Jindō to Shinto: Hiding in The Light, Hiroki a. History of Sexuality, A Japanese Mirror, Images of the West: Individualization, individuality, interiority, and the Internet: Interpreting Sexual Imagery in Japanese Prints: Another World by Five Contemporary Artists, ex. Miyagi Museum of Art. Issey Miyake Men vs. Japanese Ghosts and Demons: Spencer Museum of Art, JUt , at the Gallery nijntje in het museum , Kitsch and Art, Kitsch as a Repetitive System: Explosive Animationfrom America and Japan, ex. Museum of Contemporary Art. La Trentaine de Makoto Aida, Takashi Murakami and his proteges invade Kitty Goods Collection, Making of project k Museum of Contemporary Art, Made in Japan, ex. The Birth of a Personopolis, Mojo genron F kai: Murakami and Nara, Perfect Guide Book, Des Moines Art Center. Nihon gendai bijutsu Japanese Contemporary Art , Kisō no lineage of the fantastic , Noi b. Nyilyōku ni ART no tane 0 maita. Yokohama Museum of Art. Otaku ato nado tsugitsugi baide kogaku rakusatsu: Painting at the Edge of the World, New Japanese Painting in s, ex. Photo the author 7 The Pursuit and Politics Playing and Reality, Riding the Black Ship: Japan and Tokyo Disneyland, Samurai from Outer Space: Understanding Japanese Animation, Seishun to hentai adolescence and perversion , Simulationism; House Music and Appropriated Art, Structure and Power, Superflat Japanese Postmodernity , Available: Hiratsuka Museum of Art, Takashi a. Manifesto for Tokyo Pop ,

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Chapter 2 : Full text of "Japanstudien, Band 16, "

Consuming bodies: sex and contemporary Japanese art. Hasegawa --The place of marginal positionality: legacies of Japanese anti-modernity / Midori Matsui --Tokyo.

Yevgeny Zamyatin, WE1 This essay is not about the politics of terminology as much as it is about the histories to which regional terminologies are bound, and the processes that occur in and around their making. The intention is not to re-enforce the application of these terms, nor is it about redefining the borders to which they extend. Rather, the idea is to consider the dynamics inscribed into words that define certain geographies so as to understand what is at work when they are deployed, bearing in mind Walter D. This is especially true when taking into account the historical processes that have brought certain geographical nouns into being. Consider the breakdown of the former Yugoslavia in the early s as a result of ethnic conflict. This contradictory Ottoman legacyâ€”of being both an empire and global melting pot at onceâ€”was invoked in an exhibition at Izolyatsia in Kyiv: Curated by Cathryn Drake, *The Presence of Absence, or the Catastrophe Theory*, proposed a comparative study of three nation-states formerly bound by the Ottoman Empire â€”Turkey, Albania and Greeceâ€”through the artwork of three artists who deal with the complexity of their respective contexts: Most modern empires had, and have, similar concerns: Seeley, or in modern analyses like those by D. This binding is reflected in the regional terms that have been used by both the colonisers and the colonised of history in order to stake and preserve territorial claims. Consider what being Ottoman meant: It could be posited that the nation-state is a distillation of this idea: This adds another dimension to the contemporary moment, when the world is being reshaped by an amalgam of neo-imperial and neo-national forces. Take Russia, now re-asserting claims over the former Soviet Union, with the state activating its diaspora in support of its cause. In , the year Crimea was annexed, parliamentary elections in Latvia saw a pro-Russia party take the largest share of the vote. It is a visionâ€”and contradictionâ€”that also aligns with processes unfolding within the global art world and the economic sphere, as reflected in the development of certain geographic and geopolitical terms being used in both realms as markers of cultural and political systems and their associated identities. The edition, for example, was described as the most globally diverse art fair in the world, with ninety-four galleries from forty-three countries, from Algeria to Uruguay. There is of course an expansionist agenda embedded into such practices as those undertaken by both Abraaj Group and Art Dubai, but these agendas acknowledge the realities of the times. This position embodied, in many ways, an ongoing Third World struggle for a way through the binaries laid down by the geopolitics of the Cold War. Presently, the boundaries between the two are crisscrossed by networks of various kinds, many of them economic, thus relocating some of the South in the North and vice versa. There are, after all, arguments for naming too, especially if undertaken as a point of resistance to pre-existing narratives. But even this position links to the imperialising politics of the past, just as the global initiatives taken by cultural and financial institutions alike should not be considered innocent of the contradictory politics that are so often associated with geopolitical namings and mappings. Consider the slogan for the Beijing Olympics Games, which offers an insight into an aspiration that has manifested at various points in the world, and in various forms throughout history, by a number of imperial powers: Still the Barbarians, performed a destabilisation of the North-South binary by pulling the post-colonial legacies and discourses of the South right into the heart of the North through the identification of Ireland, a member of the European Union, as the first post-colonial nation. Taking on the concept introduced by Andalusian philosopher Ibn Arabi, in which time is considered as fluid space and space as fluid time, *The Time is Out of Joint* challenged the common use of regional frameworks in large-scale exhibitions by blurring and blending global time and space. The curator points to two images to support this claim: *On Navigating Without a Compass* in Egypt was photographed in These movements that have erupted worldwide since we entered the second millennium, from Tahrir to Hong Kong, reflect a certain dissonant unity when it comes to the crises plaguing the world as it stands, and a connection between the

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histories and systems that brought them into being. To do so is to recognise a messy, complicated and historic struggle that transcends borders and has no name, in which another world is already in the making. This amended essay was first published on the online publishing forum, Ibraaz Platform , 1 August ; see <https://www.vintagebooks.com/>, p. See *The Middle East: Other instances of the term prior to are mentioned by Clayton R. Kopp*, University of Chicago Press, , pp. *Democratisation in the Middle East: The long story of a Label*, 18 March ; <https://www.oxfordjournals.org/doi/full/10.1093/monist/101.1.1>, p.

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Chapter 3 : Consuming Bodies: Sex and Contemporary Japanese Art - Professor Fran Lloyd - Google Boo

Explores the themes of sex and consumerism in Japanese art and how they connect with the wider historical, social and political conditions in Japanese culture. This title examines the contradictions and ambivalences embedded in the Japanese experience of modernity, and the effects of commodification on the individual and the nation state.

Maria-Alina Asavei modern art asia: Cultural modernity in Japan meant the approval and domestication of Western theories of art and aesthetics. This modern culture of prettiness encourages consumption on a mass-scale, disregarding the dangers of superficiality, infantilism and social injustice. This paper attempts to investigate several contemporary art pieces produced by Japanese artists which exhibit beauty, yet have a critical- political function critical beauty. The argument I aim to put forth is that beauty in contemporary Japanese art has started to go beyond immediate pleasure and does not function as an end in itself, but rather as a means to political criticism. To this end, I will analyze three instances of critical beauty in political art works by Yasumasa Morimura, Yanagi Miwa and Aida Makoto. However, this does not mean that prior to the Meiji period the Japanese completely lacked notions corresponding to beauty. The fact that the meaning of words changes over time is beyond doubt: As Yanabu Akira argues: When we appreciate that something has beauty we implicitly accept that it is a source of positive aesthetic value or positive aesthetic appreciation. However, this does not mean that only pleasurable objects or art pieces can be a source of beauty. Nishida Kitaro argued that traditional Japanese culture was grounded on pure aesthetic feelings. This view is also sustained by Steve Odin: All interests regarding the function of that beautiful object piece of art are quarantined. The pure contemplation of beauty is always, in this framework, a tranquil one. As a matter of fact, beauty is the function of an aesthetic attitude as a result of artistic detachment both in Zen and in Western traditions. By the same token, beauty in art is thought to have no function; it has to be contemplated and valued for its own sake only. He identifies in Three Lessons on Aesthetics two classes of things that are beautiful: The global art-market is also part of this story of prettiness grounded on aesthetics of detachment. Yet, as Harold Osborn points out: On the contrary, the beautiful in their critical-political art is rendered by cognitive and ethical concerns. Nevertheless, beauty can work politically and critically if we consider it not only as a specific kind of aesthetic pleasure. In order to function critically and politically, beauty needs in the first place to be re-visited and re-evaluated. He borrows images from historical art ranging from Leonardo da Vinci to Frida Kahlo to Rembrandt and Manet and superimposes or inserts his own face or body into them. It raises questions regarding gender issues like masculine-feminine identity or opposing heteronormativity , cultural identity, Western-Eastern dichotomies and prejudices, and challenges the beauty canons of the Western world. Morimura is not performing a spectacle by the means of his impersonations " he is rather performing a task: The act of over-imposing his face on these pictures or paintings acquires a political significance: Had Mona Lisa been an Asian man, would we have found her still beautiful? If we experience it in a conceptual vacuum as the purist beauty requires then we miss its point and its beauty altogether. In other words, if we see it without any conceptual content and without having a purpose of its function in mind, it does not seem beautiful. Yet this may in itself support the reemergence of beauty as a critical category. Morimura uses a Western image of feminine beauty to subvert and criticize it. The beauty of this impersonation does not occasion in viewer an immediate and disinterested pleasure and contemplative mood; on the contrary, we experience it as a beautiful piece of art for the political-critical function it performs. This beauty is neither function-less nor immediately pleasant to the sight. As Elliott acknowledges, Japanese art has achieved great popularity in the West solely through manga and anime. That is the reason why Japanese art is generally misunderstood and misinterpreted as being infantile, shallow and superficial. Bye, Bye Kitty rectifies this opinion through the work of fifteen dexterous politically engaged artists who express their anger and astute social criticism in three interrelated sections. The Grandmothers series is a project which attempts to envision visually and conceptually a self-perceived projection into the future of several young women.

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Women are pushed to conform to a paradigmatic model of beauty at any cost. The stereotyped image of a beautiful woman, the one which is distributed through fashion advertisements, is a disturbing impersonation of artificiality and anonymous conformity to a standard model. This imposed glamorization of femininity is not only an issue in Japanese culture: *My Grandmothers* consists of twenty-five photographs of seemingly elderly women. Every photograph is displayed together with an accompanying text. Actually, the grandmothers are posed by both young men and women in their twenties and thirties. Towards the end of this project, Yanagi has staged their vision-projection into the future in photographs which make them look older, using special make-up and computer manipulation. Yanagi assumes that once a woman gets older, she becomes more eager to talk openly about her expectations and strange desires. That is the reason why her extraordinary and uncommon grandmothers are all independent women both financially and psychologically. The beauty of these grandmothers rests in their willingness to express a personal opinion on the current state of affairs, regardless of how old they get and how much their physical appearance declines. By the same token, in her more recent series *Fairy Tales*, the seductive nightmare of consumer culture is suggested through popular Japanese and Western European stories which simultaneously combine images of old and young women. The stereotypes of beauty are merely constructed on conventions of a pleasant appearance. However, as Yanagi suggests, there are many kinds of beauty which are not equally valuable, and it would be a mistake to conceive that there is a single, peculiar quality which all kinds of beauty have in common. How can we love a feature that often characterizes objects that serve oppression or falsehood? In his description of *Beautiful Flag Aida* states: One should be courageous in exhibiting these hidden evil desires, which are effectively in control. *Harakiri School Girls*, and also tackles unsettling beauty as violence by mixing images of high-fashioned pretty school girls with images of the samurai practice of ritual suicide. The idea behind this shocking art piece is that women are simply consumer goods in a society of spectacle. Where these young girls have been shot they release chocolate, strawberries and other juicy and kitsch things instead of blood. Knowledge of function affects the aesthetic appearance of the object. It is not an immediate pleasure we take in its apprehension, but a pleasure which arises from a reflective contemplation and deliberative thinking. It is always important to understand the function of the object we perceive. Difficult beauty has consequence in our lives in a way in which the beauty of mere appearance does not. Conclusion Beauty and political-critical art can go hand in hand. Truth is a lie; morality stinks; beauty is shit. And of course they are absolutely right. Equally, of course, they are wrong. Truth, morality and beauty are too important to be handed contemptuously over to the political enemy. How beauty looks is less noteworthy in comparison with what beauty does and means. The critical art of Yasumasa Morimura, Miwa Yanagi and Aida Makoto usually exhibits difficult beauties, queer beauties and obscure beauties which, nevertheless, do not seem to be pleasant at the first sight. But all these strange-looking beauties comport themselves as a reminder for tolerance, acceptance and understanding. Something truly beautiful could be seen in many and, sometimes, even conflicting ways, but not as just an object of pleasure and contemplation. Beauty is often not easy to recognize at first glance, needing closer reflection and deliberation. Works that do not look beautiful may turn out to be beautiful once we understand why we appreciate them. Beauty is not meant merely to be looked at and to be pleasing because beauty can change something in the world if it changes something in the mind of the beholder. Beauty is not at odds with critical awareness but on the contrary, it could be one of its legitimate expressions if we understand beauty differently, stepping out from our comfort zone of prettiness and conformity. Notes i The ancient philosophy of Wabi-Sabi sees beauty in the everyday and even in imperfect things. Dutton, New York, , p Sex and Contemporary Japanese Art, London: Toward a New Aesthetics, New York, , pp Toward a New Aesthetics, New York, Dutton, New York,

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Chapter 4 : The Globalization of “Riverbed Beggars” | John D Swain - calendrierdelascience.com

Gender and Contemporary Japanese Art Yuko Hasegawa 6 *The Place of Marginal Positionality: Legacies of Japanese Anti-Modernity* Midori Matsui 7 *Tokyo's Urban and Sexual Transformations: Performance Art and Digital Cultures* Stephen Barber *Afterword: Japanese Pop Culture and the Eradication of History* Yoshiko Shimada *BuBu's*.

Maria Cristina Volpi Nacif. Nacif, Maria Cristina Volpi Orient. Ao CNPq, por ter me concedido bolsa de estudo para esta pesquisa no decorrer de um ano. Ela sabe o que isso significa. Mesmo longe, esteve sempre bem pertinho. Ela merece um agradecimento de joelhinhos. Sem ele tudo isso aqui seria um rascunho. Rio de Janeiro, Ero-Manga; Ero-Guro; Japanese modernity; culture of trauma; culture of the abject; sublime. Nesse sentido, uma das abordagens que me intrigava tinha a ver com uma peculiaridade do gosto pelo cinema de horror e de terror “ um gosto que incluiria e ultrapassaria a cultura japonesa. Essa passagem representa o limite entre o mundo dos vivos e dos mortos Estas divindades deveriam reinar no mundo em seu nome. Curioso, Izanagi procura compreender o que deu origem ao pranto de seu filho. No caminho, a terra se move e treme com seus passos e Amaterasu, aterrorizada, espera sua chegada vestida como guerreira. Como deusa do sol, seu ocultamento representa a morte para as demais criaturas que dependem de sua luz. Ao sair, os deuses trataram de fechar rapidamente a entrada da Casa Celestial das Rochas, e a luz de Amaterasu voltou a iluminar o mundo Isso explica um comportamento moral de dois caminhos: Culturalmente, houve um desenvolvimento excepcional das artes, principalmente na literatura: O regime Tokugawa edificou-se sobre as fortes bases patriarcais do confucionismo e do budismo. As leis decretavam o que as castas abaixo da dos samurais podiam possuir, usar e com o que poderiam decorar suas casas. Diz-se que o primeiro contato dos impressionistas com as Ukiyo-e foi acidental: Os contrastes de luz e sombra eram obtidos de acordo com a lei das cores complementares. Os emakimono estariam entre os mais velhos exemplos dessa arte narrativa. O principal distrito de Edo foi o de Yoshiwara, que integrou, com os distritos das cidades de Kyoto e Osaka, o Mundo Flutuante ou Ukiyo Yoshiwara concentrava um verdadeiro manancial de prazeres sensoriais.

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Chapter 5 : Consuming Bodies: Sex and Contemporary Japanese Art, Lloyd

Matsui, Midori, *"The Place of Marginal Positionality: Legacies of Japanese Anti-Modernity"*, *Consuming Bodies: Sex and Contemporary Japanese Art*, Fran Lloyd (ed.), Reaktion Books Publisher, Nehamas, Alexander, *"The Return of the Beautiful: Morality, Pleasure, and the Value of Uncertainty"*, *The Journal of Aesthetics and Art*.

The Japanese co-opt and reclaim every step the troupe takes away from the center. From my view as an observer of Japan, the artificiality of that label seems apparent because Japanese actors can never be fully outside their own cultural contact zone. However, that is not the case for Zainichi-Koreans, the Korean diaspora in Japan who are, by definition, outcast and nomadic, and must continually resist acculturation. To bolster his image of Zainichi-Korean diasporic identity, Kim Sujin turned to a one hundred year old play depicting the margins of Russian society circa 1900. Like many aspects of their life in Japan, the Korean diaspora must constantly find ways to counter the symbolic boundary-making of cultural nationalism in postwar Japanese theatre. It would seem that the riverbed beggar label is one such property. Kara and others in shingeki theatre who were on the margins of the Japanese theatrical arts wanted to recuperate the riverbed beggar nickname as a means to emphasize their outsider status and overcome the limits of shingeki new theatre. Shingeki became the commercialized establishment form after WWII, and for angura practitioners it represented all the negative aspects of the social status quo and Western modernization. Kara referred to himself and his troupe as riverbed beggars to evoke an itinerate, outcast, uncanny, and semi-religious status. These same adjectives can easily describe Korean diasporic theatre. Edo is the era against which the popular imagination of Japan measures modernity. In Japanese myth and history, actors filled some of the same social and religious functions as Koreans. They were entertainers and shamans, liminal beings connecting this world with the spiritual world who cleansed spiritual pollution. The outcast yet necessary position changed for actors after Edo, but not for Koreans in Japan. Now Artistic Director Kim Sujin tries to expand the idea to include a global population. They did not try to reproduce or re-invent some lost tradition, but created a new and vibrant form of expression that fruitfully influenced and interacted with other theatrical forms throughout the world. However, the cultural nationalist discourse embedded in the revival of the nickname riverbed beggars is not generally acknowledged. This is no doubt because so many angura theatre artists were staunch supporters of the political left. It applies the notion of riverbed beggars to Zainichi-Koreans and more recent immigrants to Japan, moving the concept beyond the essentializing and artificial borders of Japan, producing an inclusive, rather than exclusive, identification grounded in Japan. For a group on the margins of Japanese society to create a global dimension for the idea of riverbed beggars disrupts the reified concept of national seclusion. Furthermore, in the process of re-defining his own Zainichi-Korean identification within the Japanese contact zone, Kim Sujin calls into question the outsider status claimed by angura theatre practitioners since the signing of the Security Treaty in 1965. Swain Japanese body Sanders Angura practitioners applied the riverbed beggar nickname to actors and other marginalized groups, but not foreigners in Japan. Her blood, poured out for sake of both nations, seems to symbolize the essential sameness of Japanese and Koreans. Ri portrayed a shaman-like character that eternally linked the fates and peoples of Japan and Korea across a body of water, imagined not as a barrier, but a conduit. Kara is a Japanese insider who co-opts outsider status, using a real outsider to do so. Ri loses her status as Zainichi-Korean Other, submerged in the angura discourse of theatre as a site and practice of otherness. In this way, Kara and other angura leaders who challenged the political, social and cultural status quo, also re-inscribed the hegemonic, neo-colonial Japanese patriarchy. In the attempt to make Koreans visible, Kara and the theatre practitioners of the s re-erased Zainichi-Koreans. By addressing the unfortunate results of Japanese colonialism, Kara seems to imply that marginalized Zainichi-Koreans can reclaim exclusive cultural territory. However, defining exclusive territory solidifies boundaries, and reclaiming this cultural territory actually re-inscribed the center and strengthened Zainichi-Korean marginalization. They serve to connect the separate historical moments of what is known in Japan as the

Fifteen Year War to the present. As a member of the Situation Theatre, accentuating her Koreanness fit the ideal of the riverbed beggar and resistant Other, as well as the role of shaman that Koreans historically played in Japan. In *A Tale of Two Cities*, a Korean shaman exorcises ghosts of memories so that men in Japan can endure their vacuous lives and go on buying stockings for their nagging wives. He does not seem to be aware that it is also an inscription of patriarchal hegemony. If he is, he does not give Riiran or the nagging wives the possibility of agency to resist. Kara met with the South Korean poet, activist and playwright Kim Chi-ha. None of the other members of the Situation Theatre except Ri spoke Korean, so they must have relied on her for interpreting. Kara mentions that some passages of the dialogue were translated into Korean. Although not credited, Ri seems the most likely translator. Ri was vital to the success of the project, but as woman and Zainichi-Korean she is erased from the creative process. However, Kara, rather than Zainichi-Koreans, is the agent of assertion and retrieval, effectively co-opting the Zainichi-Korean agenda. With someone as prominent as Kara speaking out, there would seemingly be no need for Zainichi-Korean spokespersons. Without a socially accepted agency for creating their own surrogates, it was difficult for the woman Ri Reisen, and Zainichi-Koreans to raise their voices from the margins. During the s, Kim matured as a theatrical artist in the Situation Theatre. Kara may have also felt it was presumptuous for anyone without firsthand experience of the s political and social turmoil to do angura style theatre. On a deeper level, Kara may also have recognized that a nomadic tent-theatre company made up of Zainichi-Koreans, a group that exists precisely because they are outcast from Japanese society, exposed the constructed nature of one of the cornerstones of angura theatre, and upon which he had built his own company. By creating a Zainichi-Korean theatre company, Kim called into question the quality of the Otherness angura theatre utilized through its appropriation of the riverbed beggar nickname. Such use could label Kara as part of the Japanese hegemony and undermine his attempts at identification with outcast, marginalized groups. Kara, despite his estrangement from Kim, was persuaded to permit the production of *A Cry From the City of Virgins*, but made no other effort to mend the rift in their personal or professional relationship. In Kara finally gave Kim permission to produce *Seeing Eye Dog*, but again did not make any other moves toward reconciliation. Success probably persuaded Kara that mutual professional interests were more important than personal rivalry. If he continued to publicly distance himself from success with his work, Kara would look petty rather than the benevolently patriarchal mentor. Kara was to take part in a discussion on the Japanese avant-garde theatre with American director Anne Bogart. Kim was not included in the panel, and neither his Korean citizenship, nor his Zainichi-Korean identification was mentioned during the conversation. Min She has slashed her own breasts off, an act of self-mutilation in solidarity with her mother who was maimed in the same way by her father. The Hegemonic Weight of the Mentor Vampire Princess also makes reference to the several thousand Koreans lynched by vigilante mobs in the aftermath of the Great Kanto Earthquake that struck Tokyo in Zainichi-Koreans were probably in the audience, but would have gone unnoticed because they are optically indistinguishable from Japanese. Although Koreans are a racialized Other in Japan, there is no inherent biological characteristic that makes them somatically different from Japanese. Zainichi-Korean audience members would have been marginalized into invisibility. Furthermore, the Japanese spectator cannot distance himself from any Zainichi-Koreans that are likely sitting next to him. However, with Kara in attendance, the condemnation of Japanese actions is muted because accusations directed at the viewer would have to include him and his reputation as a spokesman for Zainichi-Korean existence. Thus, the outcast, nomadic mantle that the troupe dons is re-co-opted by the hegemonic Japanese. Mutually Inclusive Imaginary Kim must explore a new avenue to maintain a unique voice and identification. That avenue seems to be what he sees as pluralism in Japan. Kim indicates his particular view of Zainichi-Korean identification is not proscriptive, but hybridic and malleable in ways that might bring agency to any group in Japan. There is not just one location for the self, but it could be here, or here, or here Fukuda Swain and by extension, incomplete and ineffective. Petit-nationalism seems to go hand in hand with a tolerance for a diversity of global cultural influences. The petit-nationalism of Japanese youth may reflect the attitudes of one portion of Japanese society that wants to move away from

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provincialism and toward a pluralistic society. Cultural nationalists condemn globalization for homogenizing Japanese culture into something indistinguishable from other, especially Western, forms. Such a view has some merit, but few Japanese cultural nationalists want to entertain the possibility that petit-nationalism and immigrants are actually reinvigorating Japanese culture. The Lower Depths is one of the Western plays that Japanese theatre makers return to repeatedly. It was a staple of postwar shingeki, and theatre companies with a Socialist agenda. Kurosawa Akira adapted it for film in , shifting the film from Russia to Japan in the Edo period with all the characters Japanese. The last ten years or so has seen the diversity of nationalities in this area increase rapidly. Both men and women from all corners of the globe frequent it, earning their livings and enjoying its pleasures. Russian prostitutes hawk their wares, Iranian men kill time until the next job, and Nigerians argue among themselves. Hirata usually tries to demonstrate his view of Japan as inextricably linked to the rest of the world. Although not stereotypes, his non-Japanese characters have no specific ethnic markers and, despite their foreign origins, speak perfect, unaccented Japanese. Kim seems to draw on similarities between the two groups. Rather than just Zainichi-Koreans, many different groups and nationalities are drawn into a visible position in the Japanese contact zone. The elderly Luka dispenses aphorisms on life, in this version, with in decidedly non-Japanese tone. The production of The Lower Depths takes the riverbed beggar definition into global territory by being inclusive of all marginalized, nomadic peoples in Japan. Such use turns upside down part of the re constructed cultural nationalist Japanese imaginary used by Japanese avant-garde theatre practitioners from the s on, to bring global recognition to modern Japanese theatre. Through this transgressive act of border crossing re definition, Korean diasporic theatre continues to position itself on the margins in its efforts to resist acculturation, and present one model of pluralism in Japan. Swain They were stripped of Japanese citizenship at the end of the WWII, and their descendants are not granted citizenship by virtue of Japanese birth. It is intended to echo their divided homeland, and status as disenfranchised Others in Japan. Ten Plays, edited by, Robert T. Rolf and John K. Gillespie, Japanese Drama and Culture in the s: Invented Traditions of Modern Japan, Ed. Berkeley, Los Angeles and London: University of California Press, Lawrence and Wishart, Komaba Agora Theatre, October Japan Times, April 11, The Japan Times, Ltd.:

Chapter 6 : Suehiro Maruo: o sublime e o abjeto como estÃ©tica da existÃªncia by Marcia Casturino - Issuu

Consuming Bodies explores the themes of sex and consumerism in contemporary Japanese art and how they connect with the wider historical, social and political conditions in Japanese culture.

Chapter 7 : Di'van | A Journal of Accounts | Issue 4 by UNSW Art & Design - Issuu

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ã€Žã,ãã•è.ã€•ã€•ã¼šç"èªç--ã°œã½œã"é†ã€•i¼ãf»ABCâ†°ç%ã¼%ã Midori Matsui The Place of Marginal Positionality; Legacies of Japanese Anti-Modernityã¼ãin Consuming Bodies; Sex.

Chapter 8 : Contemporary Art in Japan and Cuteness in Japanese Popular Culture - CORE

This thesis is an art historical study focussing on contemporary Japan, and in particular the artists Murakami Takashi, Mori Mariko, Aida Makoto, and Nara Yoshitomo. These artists represent a generation of artists born in the s who use popular culture to their own ends. From the seminal.

Chapter 9 : ä¼šç"èª (ã•ã„ããã¼ã"ã•)ã•ã - ã,ããf^ãf•ãfãã,

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Matsui, Midori. "The Place of Marginal Postionality: Legacies of Japanese Anti- Modernity." In Consuming Bodies: Sex and Contemporary Japanese Art, ed. by Fran Lloyd,