

UEA MODULE OUTLINE

Section 1		
General Information		
Module Title: Ishibashi Foundation Summer School in Japanese Arts and Cultural Heritage		
Module code:	Credit value: N/A	Level (3, 4, 5, 6 or 7): Advanced undergraduate or postgraduate
	Total student effort hours: 127.5	
Academic Year: 2017/18	Semester: Summer 2018	
Related modules (Co-requisites, pre-requisites etc.):		

Section 2	
Module Description and Learning Outcomes	
Description What is this module about?	This course offers an in-depth encounter with Japanese arts, cultures and heritage, from the earliest times to the present day. Over the three weeks of the course, students will learn about what constitutes Japanese cultural heritage and how this relates to the rest of the world; how Japanese visual and material cultures are displayed in museums and galleries both in Japan and elsewhere; and about current debates in the study of Japanese art history in a transnational context. Through detailed case studies students will gain a clear understanding of Japanese artistic and cultural traditions and their impact on the modern world.
Learning Objectives What will you learn? (subject specific and transferable skills)	Learning objectives include: --The development of a critical awareness of the artistic and cultural traditions of Japan and their global impact --Understanding the arts and cultures of Japan in the context of contemporary debates in art history, museology and cultural heritage studies --Engagement with specialists Japanese arts, cultures and heritage and gaining awareness of key organisations, institutions and networks --Honing skills needed to appreciate and critically assess the contribution Japan has made to the arts and cultures of humanity in general
Learning outcomes? What will you be able to do by the end of the module?	By the end of this module you will be able to: -Be a more intercultural member of society, having gained knowledge about Japan's social, political and cultural context -Have a greater understanding of Japan's artistic and cultural traditions -Have an appreciation of the global significance of Japanese arts, cultures and heritage

	-Use enhanced study skills, in particular the ability to present information and express ideas about materials studied in oral and written formats
Links Where does this fit in to your programme?	The course is suited to those who are interested in Japan, East Asia and the latest debates in Japanese arts, cultures and heritage. No specific prior knowledge is required except a strong desire and willingness to learn and engage.

Section 3	
Module Teaching Team	
Module Organiser (Including brief biographical description)	Dr Simon Kaner (Director, Centre for Japanese Studies, University of East Anglia and Head, Centre for Archaeology and Heritage at the Sainsbury Institute for the Study of Japanese Arts and Cultures). He is an archaeologist specialising in the prehistory of Japan. A Fellow of the Society of Antiquaries of London since 2005, he has taught and published on many aspects of East Asian and European archaeology. He has undertaken archaeological research in Japan, the UK and elsewhere and worked for several years in archaeological heritage management in the UK. His recent publications include <i>Okinoshima: the Universal Value of Japan's Sacred Heritage: A World Heritage Nomination</i> (Springer, 2018) and <i>An Illustrated Companion to Japanese Archaeology</i> (Oxford, Archaeopress, 2016). He is currently co-editing the <i>Oxford Handbook of the Archaeology of Korea and Japan</i> . Simon is Research Fellow in the Japanese Section, Department of Asia, British Museum, and Fellow of the McDonald Institute for Archaeological Research at the University of Cambridge. He is Co-Editor of the <i>Japanese Journal of Archaeology</i> (www.ijarchaeology.jp), Series Editor for the Archaeopress series <i>Comparative Perspectives on Japanese Archaeology</i> and Series Co-Editor for the Springer series <i>The Science of the History of Humanity in Asia and the Pacific</i> . He developed the <i>Online Resource in Japanese Archaeology and Cultural Heritage</i> (www.orjach.org) and is directing the research project <i>Global Perspectives in British Archaeology</i> (www.global-britisharchaeology.org).
Co-tutors on the Module	Nicole Coolidge Rousmaniere is IFAC Handa Curator of Japanese Art at the Department of Asia, British Museum. She is also the founding Director of the Sainsbury Institute for the Study of Japanese Arts and Cultures and Professor of Japanese Art and Culture at the University of East Anglia. She received her PhD from Harvard University in 1998. Her research interests include Jōmon period to contemporary ceramics in East Asia and particularly Japan, East Asian trade networks, the history of archaeology and manga. She spent three years on secondment as a Visiting Professor in Cultural Resource Studies at Tokyo University (2006-2009). She is currently working on a book manuscript <i>Four Hundred Years of Japanese Porcelain</i> . In 2012 she wrote <i>Vessels of Influence: China and the Birth of Porcelain in Medieval and Early Modern Japan</i> (Bloomsbury Academic). In addition to her work at the

	<p>British Museum from Summer 2011, she is the Research Director of the Sainsbury Institute.</p> <p>Toshio Watanabe is Professor for Japanese Arts and Cultural Heritage at Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC), University of East Anglia and also Professor of History of Art and Design at the University of the Arts London (UAL). He was the Founding Director of the Research Centre for Transnational Art, Identity and Nation (TrAIN) at UAL (2004-2015). His research has explored how the arts of different places and culture intermingle and affect each other. His publications include <i>High Victorian Japonisme</i> (1991, Society for the Study of Japonisme Prize), <i>Japan and Britain: An Aesthetic Dialogue 1850-1930</i> (1991, Japanese edition 1992, co-edited), and <i>Ruskin in Japan 1890-1940: Nature for art, art for life</i>, (1997, Japan Festival Prize and Gesner Gold Award). He is currently working among others on modern Japanese garden in a transnational context.</p>
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Section 4		
Learning Activities and Indicative Student Effort Hours		
Learning Activity	Total effort hours (module)	Indicative Effort hours per week
a) Class sessions (Lectures, workshops, seminars etc.)	45 (15x3 hours)	15
b) Pre-class preparation and follow-up study (including background reading)	30+	10+
c) Study visits (including to London)	30	10
d) Presentations	15.5	5
e) Tutorials	3	1
f) Total effort hours (a + b + c + d + e + f + g + h + i + j) =	127.5 (based on 37.5 hours per week plus additional background reading time)	37.5 plus additional background reading time

Section 5
Teaching Sessions
Lecture Programme (where applicable) – details for each weekly module
The course comprises three week-long modules, each consisting of a mixture of lectures and seminars. The course is mainly taught on the UEA campus in Norwich, and the students will also have full access to the Lisa Sainsbury Library at the Sainsbury Institute for the Study of Japanese Arts and Cultures. Two full days during the

second week will be taught in London, at the British Museum and elsewhere, with an overnight stay in London. The contents of each week-long module is as follows:

Module 1: Japan's Global Heritage

From an external perspective, the field which we may recognise as 'cultural heritage' is booming in Japan. From some of the highest numbers of archaeological excavations anywhere, to the opening of new museums, from unparalleled interest in UNESCO World Heritage Sites to some of the most sophisticated frameworks for dealing with heritage affected by disasters, and from excellence in related training programmes to the notion of Living National Treasures, approaches to cultural heritage in Japan offer a rich and diverse tradition of engaging with the tangible and intangible fruits of human creativity through the ages, from deep prehistory to the present, a tradition firmly implicated in the construction of Japan's modernity. As Japan addresses major demographic challenges such as regional depopulation and an ageing society looking to draw on traditional activities to enhance quality of life, at the same time as presenting a renewed sense of what it means to be Japanese in an increasingly complex global environment placing new demands on 'soft' or 'cultural' diplomacy, Japanese 'cultural heritage' is taking on new political, economic and social significance.

This module will address the distinctive approaches adopted in Japan to 'cultural heritage', and will explore how it relates to associated fields of endeavour in Japanese arts and cultures. We will explore what makes the Japanese approach distinctive through a historical survey of the development of intellectual and legislative frameworks and institutions and, through considering a core set of readings, illustrated with presentations about some key case studies, will critically appraise the Japanese contribution to cultural heritage studies worldwide.

Module 2: Displaying Japanese Visual and Material Cultures

This module addresses issues surrounding how Japanese art and archaeology (visual and material cultures) is displayed in museums both in Japan and abroad, and the ramifications for these displays. Since Arjun Appadurai's seminal work *The Social Life of Things*, it is widely recognised that objects have their own biographies, in other words, they take on addition and often multiple meanings after their point of production. The display of objects in a museum coupled with the act of their 'curation' moves these objects further away from their originally intended function and draws them into a realm of multiple and often contradictory meanings. Objects displayed outside of their country of origin have an additional unwitting ambassadorial role, particularly when the display is designed to tell a 'story' as is current practice in Europe. The role of display and its impact locally and nationally is examined through lectures, discussion and behind the scene visits to two national and one university museum. The module provides the student with the necessary tools to understand the general mechanics of current display practice and to begin to read displays for layers of meaning.

As contemporary culture is becoming more visually orientated display and curation has taken on an ever-widening role in current day society. Interestingly, the study of individual artistic media, particularly in the so-called 'decorative arts' which traditionally places the focus on site of production, material and technique, can become an obstacle to examining broader conceptual issues at work with these pieces. Fernand Braudel (1902-85) has written that 'the problem is that meaning is not fixed from point of production onwards.' Most viewers to the Mitsubishi Corporation Japanese Galleries and to the Toshiba Gallery of Japanese Art, both national institutions in Britain, will receive different experiences and perhaps even come away with differing images and or understanding of Japan. By understanding the underlying under strategies currently employed, new approaches and techniques can be developed. This module includes a two-day study visit to London, including the British Museum and the Victoria and Albert Museum.

Module 3: Japanese Art History

In this module, specific issues are chosen which reflect current debates within both Japanese art history and also the wider scholarship of art history and humanities in general. It will address wide-ranging genres including architecture, dress design, garden design, manga, painting, prints and contemporary art. We will see these not as isolated and separate entities, but connected to each other. 'Connections' will be one of the keywords for this module also geographically and between different times. 'Meaning' is another keyword. The meanings of a work of art are multiple and differ for different people and at different times. The main focus will be on the modern period, but art from earlier periods will be included where relevant. This module will provide students with fresh insights and new perspectives for looking at Japanese art.

The module counters the widespread cult of the 'uniqueness' of Japanese art without denigrating or sacrificing its authenticity or appreciation of its quality. A great deal of the high quality of Japanese art, in fact, was achieved by its transnational encounter with its neighbours and also far-away cultures such as that of Europe. Traditional Japanese art history often relied on rather antiquated methodology of linear development of 'high' culture represented by 'great masters'. This module will challenge such methodologies by taking a thematic approach discussing larger issues through the examination of a variety of concrete examples, many of which will be new to the students.

Other Taught Sessions Programme – Workshops, Practicals, Lab sessions, Fieldwork, Placements.

Week 1: Academic Study Visit to relevant cultural heritage location

Week 2: Academic Study Visit to London

Section 6

Learning Support Materials – If Online Reading lists exist already, please note this in the relevant section(s) below; otherwise, please provide detail of books/other relevant materials as appropriate

Required (Key) Reading	Reading material will be sent to students closer to the course
Recommended further reading	
Other relevant study materials (e.g. CD/video/DVD resources, e-Books/Blackboard etc.)	