

## Celebration in Honor of Doris Croissant (Heidelberg, 29–30 May 15)

Ruprecht-Karls-Universität Heidelberg, Germany, May 29–30, 2015

Melanie Trede, Heidelberg University

"Four Times Twenty: The Many Lives of Art Historian Doris Croissant"

Friday, 29 May

18:00

at the Cluster of Excellence, Voßstr. 2, 69115 Heidelberg

with a special lecture by our current Ishibashi Foundation Visiting  
Professor

Melanie Trede, Institute of East Asian Art History, Heidelberg University:

Welcome and Introduction

Michael Lucken, Institut national des langues et civilisations orientales, Paris:

Kishida Ryusei's Portraits of Reiko or, How Can Ghosts Be at Work

Saturday, May 30

10:30am to 12:30pm

at the Institute of East Asian Art History, Seminarstraße 4, Graimberg  
Room, 69117 Heidelberg

Five short presentations by colleagues in the field of East Asian Art  
History: Youngsook Pak (London), Adele Schlombs (Cologne), Alexander Hofmann (Berlin), Mio  
Wakita (Heidelberg), Stephan von der Schulenburg (Frankfurt).

10:40 Youngsook Pak on contacts between Korean and Japanese painters  
in the early twentieth century

11:00 Adele Schlombs on innovative findings in contributions by  
Doris Croissant in her edited exhibition catalogue Splendid  
Impressions

11:20 Alexander Hofmann on a hanging scroll of the eighteenth  
century and buddhist painting studios in the Edo period

11:40 Mio Wakita on aspects of gender and realism in souvenir  
photography of the late nineteenth century

12:00 Stephan von der Schulenburg on encounters and joint projects  
with Doris Croissant

More on the program is at:

<http://www.iko.uni-hd.de> and

[http://www.iko.uni-hd.de/md/zo/iko/events/2015/2015\\_0530\\_4x20.pdf](http://www.iko.uni-hd.de/md/zo/iko/events/2015/2015_0530_4x20.pdf)

Prof. Doris Croissant teaches, researches and publishes since 1966 at the Heidelberg Institute of East Asian Art History. Her countless presentations and publications in Japanese, English and German have enriched our field and have broadened our horizon of thinking thanks to her ever new approaches and innovative thematic choices. She is, among others, a pioneer in modern Japanese art history and research on yoga painting, which she began in the 1970s. Her fearless challenges of established theories was a model for many whose lives she touched.

She is the author of *Sotatsu und der Sotatsu Stil* (1978), the editor of *Japan und Europa, 1543-1929* (1993), as well as *Splendid Impressions: Japanese Secular Painting, 1400-1900* (2011), and co-editor of *Performing "Nation", Gender Politics in Literature, Theater and the Visual Arts of China and Japan, 1880-1940* (2008), among others. Articles focused on the Nihonga-Yoga relationship (1977), Takahashi Yuichi and the realism of early Meiji portraiture (1982), Fenollosa's Art Theories (1987), Genji and Shojo manga (2002), Mimesis in Early Modern Japan (2005), Portraiture and Photography (2006), and the forthcoming article on Myths of artists in East Asia and Europe (edited by Ulrich Pfisterer and Matteo Burioni, *Kunstgeschichte der Vier Erdteile/Art History of the Four Continents*, Darmstadt).

Reference:

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