

Re-presenting Emptiness (Princeton, 14-15 Apr 07)

Redaktion

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Date: Mon, 19 Feb 2007

Subject: CONF: Re-presenting Emptiness (Princeton, 14-15 Apr 07)

Re-presenting Emptiness: Zen and Art in Medieval Japan

International Symposium

14-15 April 2007

Helm Auditorium, McCosh 50

Princeton University

Re-presenting Emptiness: Zen and Art in Medieval Japan is organized by the P. Y. and Kinmay W. Tang Center for East Asian Art, co-sponsored with the Department of Art and Archaeology, the Buddhist Studies Workshop, and the East Asian Studies Program, Princeton University, and the Princeton University Art Museum.

„Re-presenting Emptiness“ attempts to articulate new frames of reference for the artifacts associated with Japanese Zen monastic communities in the medieval period. Presented in conjunction with the Japan Society's exhibition, Awakenings: Zen Figure Painting in Medieval Japan, this symposium brings together leading scholars in the disciplines of history, literature, religious studies, and art history from Japan, Europe, and the United States and provides diverse and interregional perspectives on the little-understood objects that mediated relations between Chan/Zen monks and their dharma brethren. Robes, calligraphies, portraits, landscape paintings, and poem-picture scrolls are examined in terms of their rhetorical and institutional functions. By offering new possibilities for understanding the formal and representational uses of these objects, the „Zen“ of „Zen art“ can be removed from the realm of the inscrutable and understood in the context of multiple social realities and historical conditions.

Schedule

Saturday, 14 April 2007

Helm Auditorium, McCosh 50 - Princeton University

Registration and coffee, 8:30-9:30 a.m.

Morning Session 9:30 a.m.-12:30 p.m.

Welcome

Jerome Silbergeld, Princeton University

Introduction

Yukio Lippit, Harvard University

Mediating Transmission: Images, Robes, and Narratives

James Robson, University of Michigan (chair and discussant)

Martin Collcutt, Princeton University

From „Chan“ to „Zen“: The Attainment of Authentic Japanese Zen Practice

Yamakawa Aki, Kyoto National Museum

Reconceptualizing Denpoe, Robe of Transmission

Ide Seinosuke, Kyushu University

Jianxin Laifu and Iko Tokken: The Transmission of Literati Culture through the Mediation of Chan-Zen Buddhism

Afternoon Session 2:00-5:30 p.m.

Introduction

Dora C. Y. Ching, Princeton University

Inscribing Zen Rhetoric: Painting Inscriptions and the Yulu/Goroku Literatures

Thomas Hare, Princeton University (chair and discussant)

Lara Ingeman, Indiana University

Image and Text in the Linji and Caodong Traditions: Painting Inscriptions in the Recorded Sayings of Dahui Zonggao (1089-1163) and Hongzhi Zhengjue (1091-1157)

Stephen Allee, Freer Gallery of Art, Washington, D. C.

Shrimp Can't Jump from the Scoop: Allusion and Modular Language in Chan Encomia (zan) of the Late Song and Early Yuan

Shimao Arata, Tama Art University, Tokyo

Painting as Document: A Study of Wang Xizhi Writing on a Fan

Itakura Masa'aki, University of Tokyo

Ma Yuan's Chan Patriarchs and the Representation of the Chan Patriarchy in the Southern Song Imperial Court

Reception 5:30-7:00 p.m. - Princeton University Art Museum

Sunday, 15 April 2007

Helm Auditorium, McCosh 50 - Princeton University

Registration and coffee, 8:30-9:30 a.m.

Morning Session 9:30 a.m.-12:30 p.m.

Introduction

Jacqueline I. Stone, Princeton University

Communitas and Landscape: The Poem-Picture Scroll Tradition

Helmut Brinker, emeritus, University of Zürich (chair and discussant)

Yoshiaki Shimizu, Princeton University

Painting Outside Painting (gagai no ga/hua wai hua): Thoughts on
Shigajiku/Poetry-Picture Scrolls by Zen Monks

David Sensabaugh, Yale University Art Gallery

The Man Makes the Place: Poem-Picture Scrolls in Fourteenth-Century China

Nishiyama Mika, Independent Scholar

A Folding Screen in Ashikaga-Shogun's Residence

Afternoon Session 2:00-5:00 p.m.

Introduction

Sinead R. C. Kehoe, Princeton University Art Museum

„Zen Art“ and Its Recent Modernities

Robert Sharf, University of California, Berkeley (chair and discussant)

Mitsuhiro Yoshimoto, New York University

Zen and Japanese Cinema

Yamada Shoji, International Research Center for Japanese Studies, Kyoto

Does a Zen Rock Garden Re-present Emptiness?

Joseph Parker, Pitzer College, the Claremont Colleges

Postcolonial Feminist Methods for the Study of Zen Buddhist History

Conclusion

Gregory P. Levine, University of California, Berkeley

Information

<http://web.princeton.edu/sites/TangCenter/zenandart/index.html>

Registration

There is no registration fee, but advance registration for the symposium is required. Space is limited. Reservations will be accepted in the order they are received. To receive symposium materials at the symposium, please register by 2 April 2007.

Late registration and walk-ins will be accepted, space permitting, and

symposium materials will be distributed as available.

Registrations can be made by mail, fax, telephone, or on line.

Please register only once.

To register by mail or fax:

print the registration form (pdf) and mail or fax to Andrea Stearly

Conference & Events Services, 71 University Place, Princeton, NJ 08544

Fax (609) 258-4656

Reference:

CONF: Re-presenting Emptiness (Princeton, 14-15 Apr 07). In: ArtHist.net, Feb 20, 2007 (accessed Dec 22, 2024), <<https://arthist.net/archive/28951>>.