Entfaltungen zwischen Bild und Raum

Das mobile Mehrfelder-Bild in transkultureller Perspektive 1600-1750

Unfolding the Screen

Transcultural aspects of the mobile multi-panel picture 1600-1750
**Programme**

**September 28**

**Morning Session – 09:30 – 13:15**

Chair: Merle Walter  
Asian Art Museum, National Museums in Berlin  
09:30 – 09:40  
Alexander Hofmann  
Asian Art Museum, National Museums in Berlin  
Welcome address  
09:40 – 10:00  
Joachim Rees  
Freie Universität Berlin  
Transcultural Aspects of the Mobile Multi-Panel Picture  
Introductory Remarks  
10:00 – 11:30  
Miyoshi Tadayoshi  
Kobe City Museum  
Japanese World Map Screens of the 17th and 18th Centuries and their Relation to European Cartography  
[in Japanese with English translation]  
11:30 – 11:45  
Coffee  
11:45 – 12:15  
Alexandra Carvело  
Universidade Nova de Lisboa  
Depicting Others in nanban Folding Screens  
12:15 – 12:45  
Nora Usanov-Geißler  
Freie Universität Berlin  
Screen Paintings as Agents of (Ex-) Change: The Depiction of Trade and Cultural Contact on Japanese nanban byōbu  
12:45 – 13:15  
Discussion  

**13:15 – 14:30 Lunch**

**Afternoon Session – 14:30 – 18:00**

Chair: Wisbe Vöfl  
Freie Universität Berlin  
14:30 – 15:00  
Timon Screech  
School of Oriental and African Studies, London  
Screens from Tokugawa Edo to King James of England and Scotland, 1614  
15:00 – 15:30  
Sofía Salamánca  
Los Angeles County Museum of Art  
Bimbos Mexicanos: Folding Screens in Colonial Mexico and their Relationship to Japanese Models?  
15:30 – 16:00 Discussion  
16:00 – 16:30 Coffee  
16:30 – 17:00  
Antje Papist-Matsuo  
Freie Universität Berlin  
Hunting Exotics: A Late 17th-Century Iberian Lacquer Screen for Japan?  
17:00 – 17:15 Discussion  
17:15 – 18:00 Concluding Discussion  
18:00 – 19:00 Refreshment  

**September 29**

10:00  
Visit to Asian Art Museum  
Guided tour by Merle Walter

*Probably no other group of artifacts has been characterized in such diversified terms as the mobile multi-panel screen. With a telling degree of induction historical and current classifications adopt these objects for various artistic fields such as interior decoration, the art of painting or applied arts. Depending on the historical era and cultural area under consideration, the focus of research alternately shifts from the ceremonial and iconographic to the aesthetic or spatial aspects of the folding screen. These aspects of entanglement are further enhanced by the fact that the folding screen had obtained an almost global dissemination already by the end of the sixteenth century. At that time, the painted, calligraphically embellished or lacquered shōji (ping-pong) possessed a time-honored tradition in Ming China, Japan of the Momoyama and early Edo-period even an unprecedented popularization of paired screens (byōbu). Under the Portuguese loanword biombo the folding screen was being introduced into the Iberian culture of Europe and its colonial dominion. At first restricted to exclusive gifts in the wake of diplomatic missions, screens of (East-) Asian provenance reached other regions in Europe as commoditized luxuries mainly through the activities of globally operating trading companies. Although the history of the folding screen is to a large extent characterized by phenomena of transfer and transformation, traditional narratives which celebrate the screen as a valuable gene of a specific culture or epoch remain powerful – a discursive limitation that is reinforced by the departmentalization of museums and specialized connoisseurship as required by the art market.*

The workshop aims at a more comprehensive view on the history of the folding screen in a period of ever intensifying economic and cross-cultural exchange. Speakers with various academic and institutional backgrounds will address aspects of the multi-panel screen in Asia, Europe and the Americas in the early stages of globalization.