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
Alexandre 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 Curvelo
Universidade Nova de Lisboa
Depicting Othersness on 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

Programme

September 28

Afternoon Session - 14:30 – 18:00
Chair: Wikhe Voi
Freie Universität Berlin
14:30 – 15:00
Timon Screen
School of Oriental and African Studies, London
Screens from Tokugawa Japan to King James of England and Scotland, 1614
15:00 – 15:30
Sojia Samahrais
Los Angeles County Museum of Art
Bismarck Mexican: 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 Coromandel 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

Unfolding the Screen
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Das mobile Mehrfelder-Bild in transkultureller Perspektive 1600–1750

Workshop
September 27–29 2012
Freie Universität Berlin
Institute of Art History in co-operation with
Asian Art Museum

Organization:
DFG-Research Group »Transcultural Negotiations in the Ambits of Art: Comparative Perspectives on Historical and Contemporary Contexts«
Project B2 »PORTUS: Visual Culture and Maritime Trade in Japan and the Netherlands c. 1550–1680«
Pd Dr. Joachim Rees, Nora Usanov-Geissler M.A.

Venue:
Asian Art Museum, National Museums in Berlin
Museum für Asiatische Kunst, Staatliche Museen zu Berlin – Preußischer Kulturbesitz
14195 Berlin-Dahlem
Auditorium, entrance Takustrasse 40

Probably no other group of artifacts has been characterized in such diversified terms as the mobile multi-panel screen. With a telling degree of indiscernibility 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- (pinngfeng) possessed a time-honored tradition in Ming China, Japan of the Momoyama and early Edo periods as an unprecedented popularization of paired screens (byōbu). Under the Portuguese loanword bizome the folding screen was being introduced into the Islamic 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 classical genre 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.