



International Symposium: Art of the Japanese Copy

I. Symposium Abstracts

Princess Akiko of Mikasa (Kyoto Sangyo University)

Copying the Buddha or Copying Buddhist Thoughts?: Reproductions of the Hōryūji Temple Mural Paintings from Meiji to Shōwa

The Hōryūji Temple in Nara was founded in 607 (Suiko Tennō 15) by Prince Shōtoku (574-622). The Golden Hall, or Kondō, of the Hōryūji Temple, which is the world's oldest wooden building, used to hold mural paintings dating from the late seventh century. They were among the oldest examples of mural paintings with Buddhist icons, comparable to those of the Ajanta caves in India and to the Mogao caves in Dunhuang, China. Tragically, during the course of a reproduction project in 1949 (Showa 24), the paintings suffered severe damage in a fire, leaving only 20 small walls in the innermost part unaffected. These original paintings were detached from the wall, then fortified with acrylic resin, and withdrawn to storage.

Needless to say, the mural paintings of Hōryūji Temple were regarded as important cultural icons for a long time. They became known to the general public in the mid-Edo period when Hōryū-ji staged a special opening of the Kondō to raise money for restoration work. From that time, people began to realise the significance of the mural paintings and the first copy was made in 1852 (Kaei 5) by an attendant monk Yūsan (dates unknown) at the request of Ugai Tetsujō (1814–1891), a Pure Land Buddhist monk.

From this time on, many reproductions of the wall paintings were produced at various stages. This paper focuses on two stages of the reproduction projects: first in the Meiji era, and second in the Shōwa era to illustrate how the purpose of reproduction changed.

Haruko Tomisawa 富澤治子
(Chief Curator, Contemporary Art Museum Kumamoto)

What Ideas Did the Ikiningyō Capture?
And What Were the Differences between Receptions in the West and in Japan?

The study of Meiji-period art has progressed from the end of the 20th century, resulting in a change in the perception of the *ikiningyō*, which, since then, has been discovered as an important research subject. This presentation is one of the first opportunities to examine the concept of "copying" in regard to the *ikiningyō*, a phenomenon that had long been thought to reside outside the realm of modern Japanese art history. Specifically, I would like to explore elements of "copying" that can be seen from contemporary perspectives.

The *ikiningyō* were life-sized dolls made for *misemono* shows at the end of the Edo period (1615-1868). The *ikiningyō* were part of installations in which life-sized human figures were posed in various "life-like" forms and displayed in groups in front of a scenery backdrop on a stage inside a *misemono* venue. The most famous creators of the *ikiningyō* were Matsumoto Kisaburō (1825–1891), Nezumiya Denkichi (?–1875), and three generations of Yasumoto Kamehachi (I: 1826-1900/ II: 1857-1899/ III:1868-1946).

Since *ikiningyō* existed before the birth of modern Japanese sculpture, and since they were not part of the concept of modern Japanese sculpture established by Takamura Kōtarō, who was influenced by Rodin, they were excluded from the categories of Japanese fine arts until the 21st century. In recent years, the *ikiningyō* have been treated as "fine art" along with the diversifications of three-dimensional sculptural expressions created by contemporary artists.

In this presentation, I will discuss what the *ikiningyō* "copied" from three perspectives: 1, "copying" within a certain performative space; 2, "copying" memories of specific individuals; and 3, "copying" the Japanese people and culture, according to certain stereotypical roles seen inside and outside of Japan.

As for the first category, this describes settings wherein the performative space is a commercially based location, such as a *misemono* venue or a department store display window, in both case, locations where large audiences pass by. The expectation was to see life-like "copies" of famous persons (including current, past, and imaginary figures) that the public would enjoy experiencing close-up. The range of examples is wide and diverse, including popular *oiran* courtesans, kabuki actors, actresses, soldiers, battle scenes, and samurai warriors from handscroll paintings of the past and from woodblock prints. In display cases of the department stores, the ideal contemporary life was "copied" within designated spaces. This presentation will introduce various documentary photographs exhibited by Yasumoto Kamehachi III at the Matsuya Department Store as examples of this type.

The second category are the *ikiningyō* made as private, custom-made figures, "copying" the images of known individuals and sharing family memories, such as self-portraits commemorating milestones, visualization of ancestral tablets, and, as a special case, portraits of orphaned children. The presentation will demonstrate how expressions of the portrait

was "copied" by the *ikiningyō* makers, using examples by Yasumoto Kamehachi I and Matsumoto Kisaburō.

In the last category, I will discuss the roles of the "copies" of Japanese people and culture outside Japan (mainly in Europe and the United States) by dividing them into two categories: the *ikiningyō* exhibited at international expositions and the *ikiningyō* brought back by private collectors. In the case of examples at expositions, the Japanese government's intention was to "copy" Japanese culture, highlighting the advanced level of the Japanese people. Examples of this type will be introduced by focusing on the Vatican Museums collection. Namely, noting that the *ikiningyō* of private collectors (or former collections) favored works that were eccentric in their individual appearances and strongly "copied" a race with a culture and appearance different from those of the Western world. This presentation will introduce and focus on the "*Sumō ikiningyō*" from the museum's collection as an example of second category of such works.

Prof. Dr. Kensuke Nedachi 根立研介
(Director, Foundation Bijutsuin)

*Imitation of Buddhist Statues from the Late Meiji to the Early Showa Periods:
Seen through the Activities of Niiro Chūnosuke*

In 1897, the Law for the Preservation of Ancient Temples and Shrines was enacted and the designation of national treasures began. The following year, the National Treasure Repair Program was initiated, which included the repair of national treasure Buddhist statues with government subsidies for sculptures designated as national treasures. The person who played a central role in the repair of sculptures, mainly Buddhist statues, was Niiro Chūnosuke (1869-1954), who retired from the Tokyo Fine Arts School and took a seat at the Bijutsu-in (Academy of Fine Arts) under the leadership of Okakura Tenshin. He led the Bijutsu-in (Art Institute) until about four years before his death in 1954, repairing an enormous number of Buddhist statues and other sculptures.

In addition to repairing old Buddhist statues and other objects, Niiro also made many imitations of Buddhist statues and portrait sculptures. The purpose of these reproductions seems to have been basically to learn more about the techniques used in repairing old sculptures, but there were also times when he made reproductions by request. Typical examples are the two reproductions of the Hōryūji Temple Hyakusai Kannon statues completed in 1931 and preserved in the British Museum and the Tokyo National Museum.

By the way, the imitations of Buddhist statues that Niiro was involved in, such as the imitation of the Daikokuten statue of Kanzeonji produced in 1914, show that he not only faithfully copied the original work, but also devised various ways to express details. Then, it is possible that the purpose of Niiro's imitations was not only a matter of classical learning applied to the repair of Buddhist statues, but that other purposes may also have existed.

In this presentation, we would like to consider the purpose and reasons for the modern imitation of Buddhist statues through Niiro's involvement in this field.

Bettina Zorn, Ph.D.
(Head of the East Asian Collection, Weltmuseum Wien)

*On the Definition and Meaning of Japanese House Models in the Context of the
1873 World's Fair in Vienna*

The Weltmuseum Wien (formerly the Museum für Völkerkunde) houses some of the Japanese large-scale house models that were presented at the Japan Pavilion in the Vienna World's Fair of 1873. Architecture was one of the major themes issued for the Vienna World's Fair and reflected the current state of affairs. Architecture must be understood against the background of urban developments in Europe in the first half of the 19th century, during a time when Vienna was also affected by a comprehensive urban planning upheaval.

In accordance with the Viennese commission, the Japanese Meiji government had house models made on a scale of 1:20 for Group 19 'The bourgeois dwelling house with its interior furnishings and decoration' and for Group 20 'The peasant house with its furnishings and equipment'. In my presentation, I will analyze the house models in the museum collection that stem from the 1873 World Fair.

Gargely Barna
(Project Researcher, KYOTO Design Lab, Kyoto Institute of Technology, Japan)

*Dreamworld to Reality: "Pavillion japonais", a Japanese House-Shaped Model Interpreted as
Authentic Architecture at the 1889 Paris World Exhibition*

Japanese Pavilions at World Exhibitions is a well researched topic, there are, however, examples that are not generally known. One such example is the "Pavillion japonais" erected at the grounds of the 1889 Paris World Exhibition. The reason why this particular pavilion is not often featured in works on the overseas introduction of Japanese architecture is that it was actually not erected by Japanese architects, but by a famous French architect, Charles Garnier. The aim of this paper is to reveal the background of this building and to understand its role as a tool for cultural transmission from Japan to Europe.

Dr. Damien Kunik
(Curator, Musée National d'Ethnologie, Genève)

*On a Long Forgotten Pair of ikiningyō and Other Mysterious Objects
in the Collections of the City of Geneva*

Various lifelike Japanese artifacts entered the private collections of the wealthy archaeologist, collector, traveler and philanthropist Gustave Revilliod (1817-1890), one year before his passing. The history of their acquisition is unclear. Their bizarre description in the original registry (dated 1905) does not help us more, as the archive contains unverifiable and most probably erroneous data. Displayed for a time in the Ariana museum, founded by Revilliod himself, the artifacts were finally stored away as they did not align with the progressive focus of the institution on ceramics and glassware. Following an exhibition at the Ariana celebrating the centenary of Revilliod's birth in 2018-2019, the artifacts were transferred to the Musée d'ethnographie de Genève, where our investigation begins.

Hans Bjarne Thomsen
(Professor, Institute of Art History, University of Zurich)

Copying Ancient Masks: The Life and Works of Kanō Tessai

The life and works of Kanō Tessai (1845–1925) will be presented, with a focus on his careful copies of culturally important artifacts at major temples and storehouses. I would like to show that there were multiple purposes behind his works, such as the preservation of culturally significant objects, protection against natural disasters, the preservation of the techniques used by previous generations of sculptors, and the promotion of Japanese culture. The 1/2-size copy of the Yumedono Kannon that now is in the Freer Galleries is a good example of Tessai's work. Many of his mask carvings, in miniature and actual size, were faithful copies of Gigaku masks held in the Shōsōin depository and in various temple collections. Tessai carved these masks exactly as they looked, including details of deterioration.

Saskia Goldschmid
(Graduate student, Institute of Art History, University of Zurich)

Gifts of Diplomacy. Ikinigyō in the Bernisches Historisches Museum

The Bernisches Historisches Museum houses the third largest ethnographic collection in Switzerland. Among the many objects in the collection are ten *ikiningyō* 行人形 (living dolls). Acquired with the help of two individuals involved in the Swiss Japanese diplomatic landscape of the 19th and 20th centuries, these dolls illustrate the relationship between diplomacy and art acquisition, as well as the reception of *ikiningyō* as an object of ethnographic display. The presentation will explore how the *ikiningyō* of the Bernisches Historisches Museum were treated as costume figures of different ethnicities, from Chinese, to Korean and Japanese. This enables a transcultural transfer of knowledge, wherein dolls are crafted by a Japanese craftsman to visualize different East Asian ethnicities, which are then clothed and displayed in the Swiss museum space as realistic and truthful representations of an ethnicity and certain societal roles. As costume figures in an ethnographic collection, the *ikiningyō* were valued for their materiality and the artistic sensibility that informed their creation, yet their main purpose remained the embodiment of

a particular culture, thus highlighting and enhancing the presence of the museum's textiles and objects.

Elisabeth Eibner, M.A.

(Institute of Art History, University of Zurich)

Ikiningyō (生人形) in the collection of Schloss Burgdorf

This talk presents a case study of a samurai *ikiningyō* in the ethnological collection of Schloss Burgdorf. The figure is exhibited in the castle's permanent exhibition and is dressed in blue and black armour assembled from three separate sets. In its right hand the figure holds a lance with a mother of pear inlaid handle. The focus of this presentation will be on examining the available documentation on the *iki-ningyō* in the castle's archive, which illustrates that the life-size and life-like figure of a warrior from Japan was perceived and used as an ethnographic mannequin. Although the exact identity of the *ikiningyō*'s previous owners cannot be identified, the archive provides two leads on the possible donors: Heinrich Schiffmann (1872-1904) and Carl Johann Im Obersteg (1849-1826). The placement of the figure in ethnographic collections and the lack of explicit mention of the figure as an artefact in its own right all point to its perception as an ethnographic display mannequin.

II. Speaker Biographies

Princess Akiko of Mikasa
(Kyoto Sangyo University)

Princess Akiko of Mikasa received her doctorate from the University of Oxford in 2010. Her research interest is on Western collections of Japanese art, Anglo-Japanese cultural exchange and the understanding of reproduction in Japan and the West. She serves as a Professor of the Institute of Japanese Culture, Kyoto Sangyo University, Special Guest Professor of Kokugakuin University, Guest Professor of Kyoto City University of Arts and holds various other official positions. She is also engaged herself in handing over Japanese traditions to future generations, so she organises many workshops and lectures on Japanese culture for children with her organisation Shinyūsha.

Haruko Tomisawa 富澤治子
(Chief Curator, Contemporary Art Museum Kumamoto)

Haruko Tomisawa is a leading expert on the *ikiningyō* of Japan. Receiving her Bachelor degree from the Department of Art History at Meiji University (1998), she went on to a Master's degree from the Department of Aesthetics and Art History, at Seijo University (2000). She is currently an ABD at the doctoral program at the same department. Her professional life has been spent at the Contemporary Art Museum Kumamoto, where she

worked as an assistant curator in 2001-2017, and becoming the chief curator in 2017, a position that she holds today. In her years at the museum, she has curated numerous exhibitions over the last two decades, for example, the *Ikiningyō and Matsumoto Kisaburō Exhibition* (2004), and *Anti-Modernity Strikes Back II: Ikiningyō and Desire in the Edo Period* (2006), as well as the travelling exhibition *CHŌKOKU: Modern Japanese Sculpture from Its Beginnings to 1980's* (2019), a collaboration with the National Museum of Modern Art, Tokyo. She has published over a dozen key texts on various aspects of the *ikiningyō*, for example, "Advances in the Research on *Ikiningyō* Artists" (*Bijutsu Techō*, 2016) and "Ikiningyō: Restoration Interventions and Progress in Research" (*Ethics and Practice of Conservation*, 2017).

Prof. Dr. Kensuke Nedachi 根立研介
(Director, Foundation Bijutsuin)

Kensuke Nedachi is one of Japan's leading experts on Buddhist sculpture. He studied at Kyoto University (1986 to 1998) and received his doctorate degree from the same university in 2007, with the dissertation: "Japanese Medieval Buddhist Sculptors and Society-Unkei, the Kei School, and the Shichijō Busshi." He first worked at as a Curator in the Agency for Cultural Affairs (1976-1980) before taking up a position as the Associate Professor in Art History at the Kyoto University in 1998. Becoming a full professor in 2005, he continued teaching until his retirement in 2022. He is now working as the Director of the Bijutsuin Foundation. Professor Nedachi has published extensively on Japanese Buddhist sculpture, for example, *Japanese Medieval Buddhist Sculptors and Society: Unkei, the Kei School, and the Shichijō Busshi*, (Hanawa Shobo, 2006), *Unkei* (Minerva Shobo, 2009), and *Study of the History of Portrait Sculpture in the Japanese Middle Ages* (Chūōkōron Bijutsu Shuppansha, 2022). He has also been the driving force behind the monumental work on early Buddhist sculpture: *Collections of Fundamental Resources: Japanese Buddhist Sculptures with Inscription from the Kamakura Period*, vols. 1 – 16. (Chūōkōron Bijutsu Shuppansha, 2003 – 2020).

Bettina Zorn, Ph.D.
(Head of the East Asian Collection, Weltmuseum Wien)

Bettina Zorn studierte Sinologie, prähistorische Archäologie, Biologie und Ethnologie an den Universitäten in Freiburg (BRD), Basel (Schweiz), Wuhan (VR China) und Beijing (VR China). Seit 1995 leitet sie die Sammlung Ostasien am Weltmuseum Wien. Neben dem Kuratieren von archäologischen, kulturhistorischen Ausstellungen im ostasiatischen Kontext und Ausstellungen zu moderner Kunst, beschäftigt sie sich mit den Provenienzen ostasiatischer Sammlungen des 19. Jahrhunderts, u.a. führt sie gemeinsam mit Kollegen des National Museum of Japanese History, Sakura, Japan, Forschungen zur Sammlung Heinrich von Siebold (1852 – 1908) am Weltmuseum Wien durch. Sie hält Übungen zu materieller Kultur und Provenienzforschung an der Universität Wien ab. In einem aktuellen Forschungsprojekt erstellt sie gemeinsam mit ihrem Team eine Datenbank zu japanischen Produkten und Exponaten von der 1873 Wiener Weltausstellung, die sich noch heute hauptsächlich in öffentlichen Sammlungen in Europa und Japan befinden

Gargely Barna
(Project Researcher, KYOTO Design Lab, Kyoto Institute of Technology, Japan)

Gergely Peter Barna is a researcher and carpenter based in Kyoto.

After graduating high school, he worked for 2 years at the music instrument workshop of Mandred Bleffert from 2001 in Heiligenberg, Germany. Returning to Hungary, he worked at the industrial designer's workshop, Ferenc Koller.

After finishing his bachelor's degree in Japanese Studies at the Eötvös Lóránt University in Hungary, he received the MEXT scholarship. He enrolled in the Graduate School of Kyoto Institute of Technology in 2010 studying traditional Japanese architecture and design, where he conferred his Master of Engineering degree in Architecture and Design and Doctor of Engineering degree in Design Science. In his doctoral research, he investigated the state of Japanese architectural models preserved in European museums. Through field research conducted over the course of 5 years, he located around 320 models in 8 museums in Europe in addition to the extensive research in Japanese archives. During his studies, he also took part in various field research on traditional wooden architecture in Japan, China, Korea and Thailand.

Parallel to the scientific research activities, he has used every opportunity to collaborate with Japanese traditional craftsmen. He has been working together with plasterer Kobayashi Joji on several restoration projects including National Treasures, such as the Kiyomizu-Temple and Shimogamo-jinja shrine in Kyoto, through which he got experience in wattle and daub techniques. From 2013 to 2018 he worked as a carpenter at the state restoration project of the Important Cultural Property of Shonenji-temple in Nara. He also worked as an intern at various architectural firms in Kyoto. In 2017 he was a visiting researcher at the Moholy-Nagy University of Art and Design, Budapest, where he also taught a course on Japanese architecture.

In the spring of 2018, he entered Neomateria Co., Ltd., a Kyoto-based startup, where he aims to develop new methods, that can link tradition, ecology and modern technology. In 2019, he joined the KYOTO Design Lab of the Kyoto Institute of Technology as a Project Researcher leading the theme of "#Dynamic Heritage", researching the possibilities of digital technologies in the preservation and revitalization of cultural heritage.

Hans Bjarne Thomsen
(Professor, Institute of Art History, University of Zurich)

Hans Bjarne Thomsen was born in Kyoto and was raised in Japan and Denmark. He received his Ph.D. in Japanese art history and archaeology from Princeton University in 2006. After teaching at the University of Chicago, he took over the chair for East Asian art history at the University of Zurich, a position he has held until 2023. Over the years, he has initiated numerous survey projects in Swiss museums that have culminated in exhibitions and publications. He is currently co-curating several exhibitions, including ones in Basel Kunstmuseum, Augustinermuseum, Freiburg, and Kupferstich-Kabinett, Dresden. He has published extensively on the early modern art histories of East Asian cultures. In 2019 he

received the Order of the Rising Sun for his work on furthering the cultural bonds between Switzerland and Japan. In 2023 he was elected as the next president of the European Association for Asian Art and Archaeology (EAAA).

Damien Kunik
(Curator, Musée National d'Ethnologie, Genève)

After studying modern Japanese and East Asian history in Paris, Geneva and Tokyo, Damien Kunik wrote a doctoral thesis on the heritage-making processes of Japanese folk crafts, which he defended in 2016. He then spent two years as a visiting researcher at the National Museum of Ethnology in Osaka, Japan, working on the history of Japanese anthropology. Since 2019, he has been the curator for the Asian collections at the Musée d'ethnographie in Geneva, Switzerland. He specialises in anthropology of material culture, politics of heritage and history of Japanese anthropology.

Saskia Goldschmid
(Institute of Art History, University of Zurich)

Saskia Goldschmid received her bachelor's degree in Art History and Theory and History of Photography from the University of Zurich in 2021. She is currently pursuing a master's degree in East Asian Art History. Her research interests lie in the field of early modern and modern Japanese art, with a special focus on Meiji woodblock prints. She is currently writing her master's thesis on the representation of visual impairment in early modern Japanese popular culture.

Elisabeth Eibner, M.A.
(Institute of Art History, University of Zurich)

Elisabeth Eibner holds a bachelor's degree in History from the University of Oxford, which she gained in 2019. During her time at Oxford she took courses in modern Chinese History and Culture and Painting of the Ming Dynasty. Upon completing the B.A. Eibner enrolled as a master's student of East Asian Art History under Professor Hans Bjarne Thomsen at the University of Zürich. During her M.A. she has worked on projects that include the survey of East Asian Print in the Collection of the ETH Graphische Sammlung and an inventory project at the Bernisches Historisches Museum. Her interests include Chinese painting and print culture of the Ming and Qing Dynasties, Chinese Export Art, Japanese Woodblock prints and the response to East Asian Art in eighteenth-century Europe. She is graduating with a master's this year and is currently working at the ETH Graphische Sammlung.