On Monday, February 12th 2018 the Department of Asian, Middle Eastern and Turkish Studies, Stockholm University has a pleasure to host a guest lecture by Prof. Michio Hayashi (Sophia University, Faculty of Liberal Arts). The lecture entitled “The Death of Landscape in Post-War Japanese Art and Visual Culture” celebrates the upcoming publication of the book “Consuming Life in Post-Bubble Japan: A Transdisciplinary Perspective” edited by Ewa Machotka and Katarzyna Cwiertka. Ewa Machotka, Associate Professor of Japanese Language and Culture at the Department of Asian, Middle Eastern and Turkish Studies will chair the event.

Title: “The Death of Landscape in Post-War Japanese Art and Visual Culture”
Guest Lecturer: Prof. Michio Hayashi (Sophia University, Tokyo)
Date: Monday, February 12th, 2018, 14-16.00
Venue: Aula, Kräfriket 4A, Roslagsvägen 101:4, Stockholm
Lecture Abstract:
“The Death of Landscape in Post-War Japanese Art and Visual Culture”
Michio Hayashi

Three historically important incidents occurred almost simultaneously in the realm of contemporary art and visual culture around 1970 in Japan: 1) The production of the 1969 A.K.A. Serial Killer, an experimental documentary film; 2) the rise of the Mono-ha movement in the context of contemporary art practices; and 3) the innovative movement in photography and its theory epitomized by the PROVOKE magazine. These cases have already been studied extensively in their respective fields. However, most likely due to conventional disciplinary restrictions, these incidents have neither been analyzed as belonging to a larger epistemic shift nor studied together as forming a symptomatic triad to indicate the nature of that shift. This lecture attempts to do precisely that: to see these cases as interconnected through key terms and concepts: the ‘death of landscape,’ high economic growth and the maturation of the consumer society, and the formation of subjectivity in this period. I seek to situate this shift in relation to a larger historical framework by looking back to the origin of its epistemic formation. The ‘birth of landscape (fūkei),” put forward by Karatani Kōjin (1993) in his Origins of Modern Japanese Literature, will be used as a reference point to illuminate this historical framework. I suggest that the category of the landscape (fūkei), born around 1880s according to Karatani, ended its life cycle about a century later, at about 1970.

Lecturer:
Michio Hayashi (Professor, Sophia University, Faculty of Liberal Arts)