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AUTUMN-WINTER 2023/24 | SEASON 7



高野山 | Koyasan, Wakayama | 2016-03-23



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The Grand Festivals of Edo (tenka matsuri)

Religion, Performance, and Politics in the Shogun's Capital during the Early Modern Period

A hybrid *u:japan* lecture by Gerald Groemer

Thursday
2023-10-12
18⁰⁰~19³⁰



Photo Source:
Carmen Săpunaru Tămaș



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The Grand Festivals of Edo (tenka matsuri)

Religion, Performance, and Politics in the Shogun's Capital during the Early Modern Period

A hybrid *u:japan* lecture by Gerald Groemer

Thursday
2023-10-12
18⁰⁰~19³⁰

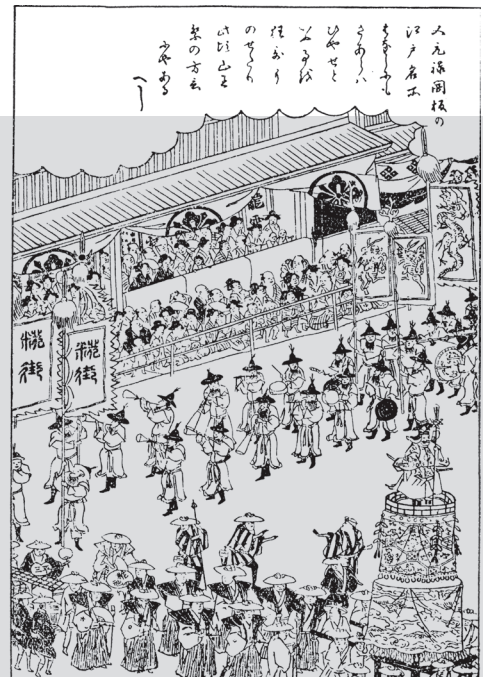
During the Edo period (1600-1868), several great festivals honoring the Tokugawa bakufu were staged in Edo in an annual rotation. These were the Sannō Festival, the Kanda Festival, and in 1714 the Nezu Festival. Each event was accompanied by an enormous parade, in which the three sponsoring shrines and supporting city wards presented portable shrines, huge floats, colorful exhibits, exuberant perfor-

mances of music and dance, and much else. For the bakufu, the shrines, and ward residents the meaning of these festivals changed in conjunction with the social, economic, political, and religious contexts in which the celebrations were embedded. This talk will trace some of these changes in order better to understand what the great festivals of the city signified to sponsors, participants, and spectators alike.



Gerald Groemer

born in 1957 in the USA, studied piano at the Peabody Institute of Music in Baltimore and musicology at the Tōkyō University of Fine Arts and Music. From 1998 to 2023 he was a professor at the University of Yamanshi in Kōfu (Japan), since summer 2023 he is living in Vienna. Many of his numerous books and other publications deal with Japanese street artists and blind female musicians of the early modern period. Since 2016, three volumes of translations of Japanese essays (*zuihitsu*) of the Edo period (1600-1868) have been published.



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Technik, Ethik, Pragmatik: Der Diskurs um autonome Waffen in Japan

A hybrid *u:japan* lecture by Bernhard Seidl

Thursday
2023-10-19
18⁰⁰~19³⁰





Technik, Ethik, Pragmatik: Der Diskurs um autonome Waffen in Japan

A hybrid *u:japan* lecture by Bernhard Seidl

Thursday
2023-10-19
18⁰⁰~19³⁰

KI-gesteuerte Waffensysteme ([Lethal] Autonomous Weapons, [L]AWS), werden oft als „dritte Revolution in der Kriegstechnologie“ bezeichnet. Doch während Forscher*innen und Intellektuelle mahnen, dass das Urteil über ein Menschenleben niemals einem Roboter überlassen werden dürfe und im Rahmen der UN-Waffenkonvention bisher ohne viel Erfolg über Regulierungen oder Verbote von LAWS verhandelt wird, verschwimmen zunehmend auch die Grenzen zwischen militärischer und ziviler Technik angesichts selbstfahrender Autos, breit zugänglicher KI-Assistenten und ziviler Drohnen.

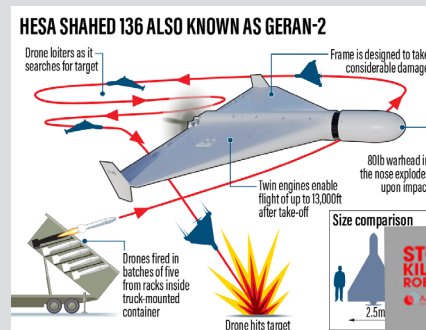
Diese vielschichtige Debatte, die von technischen Möglichkeiten, ethischen Bedenken und pragmatischen

Abwägungen geprägt ist, wird auch in Japan geführt. In der Tat ist Japan ein spannendes Beispiel für einen Diskurs über solche neuen militärische Technologien: Wie schließlich geht ein Land mit dieser „dritten Revolution“ um, dessen in der Verfassung verankerter Verzicht auf das Recht, Krieg zu führen und reguläre Streitkräfte zu unterhalten, integraler Bestandteil seiner pazifistisch geprägten Sicherheitsidentität ist? Und inwiefern spielt die Roboter- und Technikaffinität, die sich häufig in Japanbildern findet, eine Rolle? In Annäherung an eine Antwort auf diese Fragen werden im Vortrag mehrere Diskursebenen (Politik, Forschung, NGOs, Tagespresse) betrachtet und ihre Verflechtungen auf inhaltlicher, sprachlich-symbolischer und auch personeller Ebene erörtert.



Dr. Bernhard Seidl

ist Senior Lecturer am Institut für Ostasienwissenschaften der Universität Wien. Er interessiert sich insbesondere für die Dynamik gesellschaftlicher Diskurse im gegenwärtigen Japan, deren Struktur, Akteure und sprachliche Handlungsmuster er über korpuslinguistische Methodik zu erschließen versucht.



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Immigrant Integration in Japan: Barriers and Challenges

A hybrid *u:japan* lecture by Hirohisa Takenoshita

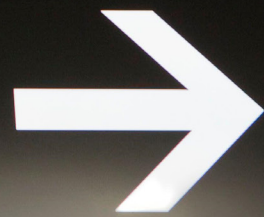
Thursday
2023-11-02
17⁰⁰~18³⁰



出国審査

Immigration

出境審査 출국심사



<https://japanologie.univie.ac.at/ujapanlectures>



Immigrant Integration in Japan: Barriers and Challenges

A hybrid *u:japan* lecture by Hirohisa Takenoshita

Thursday
2023-11-02
17⁰⁰~18³⁰

This lecture discusses immigrant integration in Japan. It focuses on economic and psychological integration. We also explore social and cultural integrations as predictors for economic and psychological integrations. Hence, we investigate integration from different angles and what hinders the integration of immigrants in Japan. We discuss the characteristics of the contexts under which immigrants are received in Japan.

This discussion includes immigration control policies, labor market structures, and ethnic communities. To examine immigrant integration in Japan, we use the statistical data derived from the nationally representative survey targeting immigrants in 2018. To consider economic integration, we focus on the role of education and labor market segmentation in shaping logged hourly wages. For the study of psychological integration, we observe mental health and intentions to settle or return.

Prof. Hirohisa Takenoshita

is a professor of sociology and stratification research at the Department of Political Science, Keio University. Before joining Keio University, he worked at Shizuoka University and Sophia University. He published several journal articles and book chapters. These articles were published in the *Journal of Ethnic and Migration Studies*, *International Migration*, *Journal of International Migration and Integration*, *Comparative Social Research*, *Japanese Journal of Sociology*, and *Sociological Theory and Methods*. Book chapters were published in Routledge, Springer, Palgrave Macmillan, and Trans Pacific Press.



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Geschlechter und Sexualitäten im modernen Japan

A hybrid *u:japan* lecture by Sabine Frühstück

Wednesday
2023-11-08
18³⁰~20⁰⁰



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Geschlechter und Sexualitäten im modernen Japan

A hybrid *u:japan* lecture by Sabine Frühstück

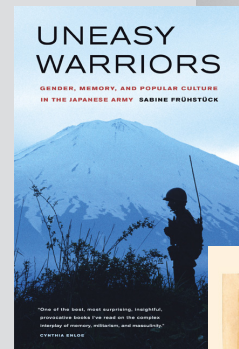
Wednesday
2023-11-08
18³⁰~20⁰⁰

Wohl eher unerwartet war das Jahr 2023 von breiten öffentlichen Debatten geprägt, die alte Fragen von Gender und Sexualität neu in den Blick nahmen. Unter anderem haben sich AktivistInnen, das Rechtssystem, und die Politik mit transgener Operationen als Voraussetzung für einen rechtlichen Geschlechtswechsel, der

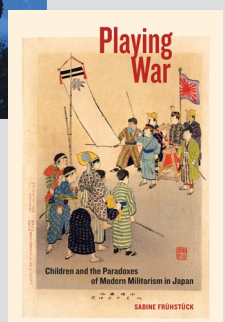
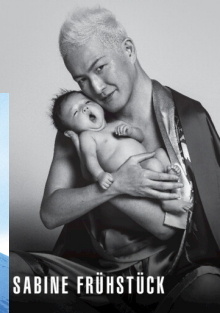
Zustimmung des Partners für eine sichere Abtreibung, der Legalisierung der gleichgeschlechtlichen Ehe, und der Anerkennung der Vergewaltigung ohne Gewaltanwendungsnachweis auseinandergesetzt. Der Vortrag nimmt diese Debatten zum Anlass, die Geschichte der Geschlechter und Sexualitäten im modernen Japan zu reflektieren.

Sabine Frühstück

ist Professorin und der Koichi Takashima Chair für japanische Kulturwissenschaften an der University of California Santa Barbara. Sie interessiert sich für Japans Moderne und Gegenwart im globalen Kontext, schreibt manchmal über die Konventionen wissenschaftlicher Arbeit und stellt gerne die Grenzen nationaler, kultureller und disziplinärer Ordnung in Frage. Im vergangenen Jahr erschienen u.a. ihr Buch *Gender and Sexuality in Modern Japan* (Cambridge UP) sowie die russische Übersetzung ihres Buches *Uneasy Warriors: Gender, Memory, and Popular Culture in the Japanese Army* [Тревожные воины. Гендер, память и поп-культура в японской армии] und die japanische Übersetzung ihres Buches *Playing War: Children and the Paradoxes of Militarism in Modern Japan* [『戦争ごっこ』の近現代史—児童文化と軍事思想].



GENDER AND SEXUALITY
IN MODERN JAPAN



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Cross-dress boys and girlish avatars: wearing the outfits of ,shojō‘ character resistance

A hybrid *u:japan* lecture by Sharon Kinsella

Thursday
2023-11-16
18⁰⁰~19³⁰

登録者数10万人超え
みんなありがとう!!!

早送り ▷▷



200万回再生超えてた!

今日の服
かわいいでしょ?



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Cross-dress boys and girlish avatars: wearing the outfits of ,shojō‘ character resistance

A hybrid *u:japan* lecture by Sharon Kinsella

Thursday
2023-11-16
18⁰⁰~19³⁰

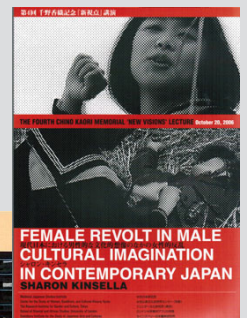
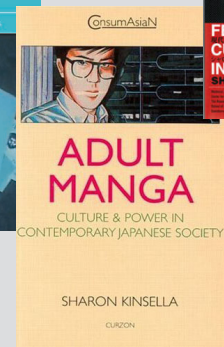
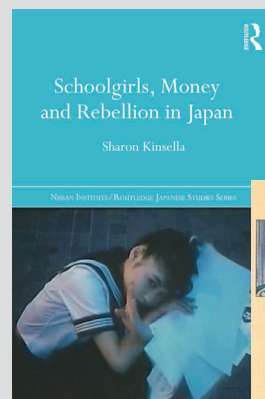
As the final decade of pre-online mediated street culture came to an end in the early 2000s, curated interest in girls' fashions, culture and postures of defiance vanished along with street fashion and public subculture in its last stand. What arose and has taken attention in the twenty first century have been various animation, ero ge-mu, and boys' screen and bedroom cultures which have picked up and run the theme of defiance from schoolgirl actors in the media gaze of the 1990s to early 2000s.



In this lecture we will explore the combatative girl character in cross-dressed male parody of real girls, cross-dressed play and virtual shojō avatar live-streaming. This paper will explore the transfer of bombastic girls' street style into boys parodic cross-dressing, and the re-assembly of girls' cute aesthetics as a form of masculine virtual style and some of the underlying context for these riveting performances in social class and gender rearrangements in the late recessionary period of

Sharon Kinsella

Her earlier work looked at cuteness and infantilism as rebellion; the educational and class factors behind the institutional and commercial transformation of manga for adults in the 1990s; otaku subculture and Lolita complex subcultures. Sharon's second full-length book, *Schoolgirls, Money and Rebellion in Japan* (2014) incorporates research on girls' street styles and male journalism and an examination of the ,cult of girls' in the late 1990s to the 2010s. Sharon's most recent research focus has been on the rise of female cross dress amongst younger men in the 2010s. In this research phase she has written 3 articles and made a collaborative film, *Josō*, exploring the political-economic and social class factors surrounding cross-dress fashion and cuteness for men (*otoko no ko*) in Tokyo.



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Women in the Workplace in Contemporary Japan: Matsuda Aoko's Works (b. 1979)

Thursday
2023-11-23
18⁰⁰~19³⁰

A hybrid *u:japan* lecture by Daniela Moro



<https://japanologie.univie.ac.at/ujapanlectures>



Women in the Workplace in Contemporary Japan: Matsuda Aoko's Works (b. 1979)

Thursday
2023-11-23
18⁰⁰~19³⁰

A hybrid *u: japan* lecture by Daniela Moro

In Matsuda Aoko's creations, she weaves together traditional feminist themes like gender roles, women in the workplace, marriage, and maternity with more modern discussions on gender identity, sex, and sexuality. Her works often unfold against the backdrop of contemporary Japan, particularly in work settings, shedding light on stories involving gender-based violence and inequalities like sexual harassment, sexism, and abuses of power.

This lecture focuses on some of the most representative works by the author and their theoretical impact. We examine to what extent they challenge gender normativity and reflect on the preponderant use of devices like metamorphosis, irony and repetition and their different outcomes. We also see how her works, which are generally focused on women's characters, in reality reveal an urge for men too to set themselves free from established roles.



Daniela Moro

received her Master's Degree from Waseda University in Tokyo and her Ph.D. from Ca' Foscari University of Venice, with a thesis on the works of Enchi Fumiko that was later published as a monograph. She is currently Associate Professor in Japanese Studies in the Department of Humanities at the University of Turin. She is interested in the relationship between Japanese literature and feminist, gender and queer studies. In particular, she focuses on female writers working between the 1960s and the 1980s, but she also looks at contemporary writers. Recently she has published an article on Matsuda Aoko's work (2023): „A silent fight to challenge the norm in Matsuda Aoko's ‚Sutakkingu Kanō‘ (2012)“, Japan Forum, 35:4, 410-43.



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The Intersection of Travel, Work and Migration: Challenges and prospects for the case of Niseko, a ski resort in Hokkaido

A u: japan lecture by Atsushi Takeda

Thursday
2023-11-30
18⁰⁰~19³⁰




<https://japanologie.univie.ac.at/ujapanlectures>



The Intersection of Travel, Work and Migration: Challenges and prospects for the case of Niseko, a ski resort in Hokkaido

A *u: japan* lecture by Atsushi Takeda

Thursday
2023-11-30
18⁰⁰~19³⁰



After the peak of the ski boom in Japan during the 1990s, many ski resorts either retrenched or ceased operations. However, Niseko, one of the ski resorts in Hokkaido, was an exception. Since 2001, Niseko has been attracting international tourists, particularly from Australia, and has even been referred to as “Little Australia.” As a result, the area has taken on a more Western atmosphere, complete with English signage, Western-style restaurants, and cafes.

The influx of international tourists to Niseko has also created a demand for foreign workers to accommodate guests. During the ski season, a large number of temporary workers come to Niseko to work in the tourism sector. While this is temporary mobility, as they are employed seasonally, there are also people who migrate to Niseko, attracted by the lifestyle. This lecture examines the flow of people to Niseko and its impact on the community, highlighting the voices of local residents

Atsushi Takeda

is a Professor at Ritsumeikan University's College of Social Sciences in Japan. His research interests include international mobility, migration, tourism, transnationalism, and popular culture. He has published book chapters and peer-reviewed articles on these topics in various journals, including *Sociology Compass*, *International Journal of Social Research Methodology*, *Asian Anthropology*, *Studies in Ethnicity and Nationalism*, and *International Journal of Intercultural Relations*. Additionally, he serves as an editorial board member for *Qualitative Research* and the *Romanian Journal of Sociological Studies*.

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Grieving One-Self

Mortuary Care for Social Singles in Japan

A hybrid *u:japan* lecture by Anne Allison

Thursday
2023-12-07
18⁰⁰~19³⁰



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Grieving One-Self

Mortuary Care for Social Singles in Japan

A hybrid *u:japan* lecture by Anne Allison

Thursday
2023-12-07
18⁰⁰~19³⁰

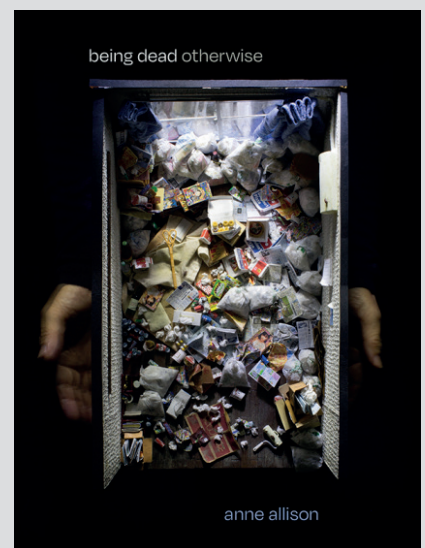
In the face of socio-economic shifts—a high aging/low childbirth population, decline in marriage and co-residence, irregularization of labor —the family model of mortuary care that once prevailed in Japan is coming undone. As more and more Japanese live and die alone, they face the prospect of becoming “disconnected dead:” stranded without a grave nor social others to be tended by once there. Given the specter of such a bad death, new designs and trends are emerging for both necro-habitation

and care-giving the dead. Prominent here is making mortuary arrangements for and by one-self while still alive (*seizen seiri*). Such anticipatory death-planning is the issue taken up in this talk. Based on fieldwork with new initiatives and services catering to a clientele of aging singles in Japanese, it is asked: What kind of grievability is this when the sociality of being cared for by others is handled by the self in anticipation of death? Mortuary presentism; a new ontology of the dead?



Anne Allison

is a Professor of Cultural Anthropology at Duke University, United States. A specialist in contemporary Japan, she studies the interface between material conditions and desire/fantasy/imagination across various domains including corporate capitalism, global popular culture, and precarity. Her books include *Nightwork: Sexuality, Pleasure, and Corporate Masculinity in a Tokyo Hostess Club* (1994), *Millennial Monsters: Japanese Toys and the Global Imagination* (2006), and *Precarious Japan* (2013). Published this year is *Being Dead Otherwise* on new Japanese practices regarding the dead, and the relations between self and other in caregiving them.



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Scandal in Japan: Transgression, Performance and Ritual

A hybrid *u:japan* lecture by Igor Prusa

Thursday
2024-01-11
18⁰⁰~19³⁰



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Scandal in Japan: Transgression, Performance and Ritual

A hybrid *u:japan* lecture by Igor Prusa

Thursday
2024-11-01
18⁰⁰~19³⁰

This talk is an exploration of media scandals in contemporary Japanese society. In shedding new light on the study of scandal in Japan, the talk offers a novel view of scandal as a highly mediatized “ritual” which manifests and manages revealed transgressions throughout Japanese history.

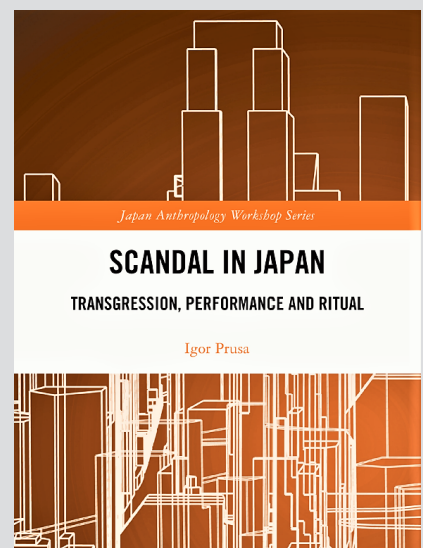
The first part of the talk focuses on Japanese scandal as “media product”, and it delves into the media’s role in constructing, shaping, and distributing scandals in Japan. Here, Igor Prusa explicates the role of Japanese media organizations

in a symbolic process of transforming leaked gossip into a full-fledged scandal.

The second part of the talk approaches Japanese scandal as “social ritual”. It explores the performative nature of scandal, highlighting how the scandal actors become characters in a larger social drama. Further, it demonstrates how the social drama of confession, exclusion and reintegration is turned into a spectacular media event with a high degree of ritualization.

Igor Prusa

Mgr. Igor Prusa, Ph.D. et Ph.D. is a Czech scholar in Japanese studies and media studies, currently affiliated with Ambis University, Prague. He worked at the Czech Academy of Sciences. Prusa received his first PhD in media studies at Prague’s Charles University in 2010. In 2017 he defended his second doctoral thesis at the University of Tokyo. His research interests include contemporary Japanese society, media scandals, and anti-heroism in popular fiction. His research has appeared in a wide range of publications, including *Media, Culture & Society* and *Japan Forum*. Apart from his academic activities, Igor Prusa is a music composer in a Japan-themed band, Nantokanaru.



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Meoto Iwa: The Shinto Rocks that Influenced Gustav Klimt's Key Canvases

A hybrid *u:japan* lecture by Svitlana Shiells

Thursday
2024-01-18
18⁰⁰~19³⁰



<https://japanologie.univie.ac.at/ujapanlectures>



Meoto Iwa: The Shinto Rocks that Influenced Gustav Klimt's Key Canvases

A hybrid *u:japan* lecture by Svitlana Shiells

Thursday
2024-01-18
18⁰⁰~19³⁰

The two rocks of the famous Shinto monument Meoto Iwa, a symbol of divine marriage, have inspired many Japanese and foreign visitors. One of those so inspired was Austrian art collector Adolf Fischer, who developed a strong interest in Japanese art after visiting the Weltausstellung 1873 in Vienna. In his book „Bilder aus Japan“, Fischer offers an arresting description of Meoto Iwa, accompanied by a small illustration. Gustav Klimt, who had a close and productive relationship with Fischer, not only knew his book but also—and not without Fischer’s help—sembled his own collection of Japanese art. This paper argues that Fischer’s engaging account of Meoto Iwa in the book (as well as undoubtedly in his private conversations with the artist) inspired a series of Klimt’s key paintings. At first, the modified version of the two rocks of Meoto Iwa appeared in the second Portrait of Emilie Flöge (1902), Klimt’s life-long friend and companion.

A few years later, Klimt, an ardent adherent of Symbolism, returned to the gripping symbolism of Meoto Iwa in his key work *The Kiss* (1908), placing an embraced couple on top of a large rock. This research illuminates stylistic, iconographic, symbolic, and even thematic parallels between the two paintings. Klimt’s interest in Shinto symbolism continued until the end of his life. The highly synthesized rock-like ‘construction’ that encapsulates human bodies—similar to kami that occupy rocks—reappears in his subsequent paintings *The Virgin* (1913), *Death and Life* (1910-11), *The Bride* (1918), etc. Offering an analytical approach and, accordingly, critically re-evaluating and reexamining prevailing concepts, this study illuminates not only Klimt’s interest in Shinto and its symbolism but also elucidates that without taking in account the role of Japonisme in Klimt’s oeuvre it is impossible to fully understand the intricacy of his complex art.



Svitlana Shiells

is a former professor of art history, has taught at a number of universities in Ukraine, America, and Austria. She completed her studies, including a Ph. D. in art history, in Ukraine. Dr. Shiells has also worked as a Research Associate at the National Museum of Asian Art, Washington, D.C. The focus of her research is Japonisme in Eastern and Central European modern art. Dr. Shiells has published widely and presented her research at numerous lectures and seminars, for instance, at Harvard University, Tokyo University of the Arts. She is a recipient of fellowships in the field of art in the U.S., Ukraine, and Japan. Currently, she is living in Vienna, Austria and working on a monograph on Japonisme in Gustav Klimt’s art.



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Das „Sehen“ als Politikum: Die japanische Souvenirphotographie aus den 1890er Jahren im Spannungsfeld der Blickregime

A hybrid *u: japan* lecture by Mio Wakita-Elis

Thursday
2024-01-25
18⁰⁰~19³⁰



218.



<https://japanologie.univie.ac.at/ujapanlectures>



Das „Sehen“ als Politikum: Die japanische Souvenirphotographie aus den 1890er Jahren im Spannungsfeld der Blickregime

A hybrid *u:japan* lecture by Mio Wakita-Elis

Thursday
2024-01-25
18⁰⁰~19³⁰

In diesem Vortrag wird die Souvenirphotographie aus dem Yokohama der 1890er Jahre, die in dieser Zeit den Gipfel ihrer Popularität erreichte, aus dem Blickwinkel des modernen „Sehens“ untersucht. Im 19. Jahrhundert, einer Epoche, in der eine Vielzahl neuer gesellschaftlicher Phänomene auftraten, wurden neue Sehgewohnheiten zu einem festen Bestandteil des modernen Lebens, in dem u.a. das künstliche Licht und neue Fortbewegungsmittel die Wahrnehmung der Welt entscheidend transformierten. In verschiedenen Feldern wie visuelle Kultur, Unterhaltungsindustrie, Kulturpolitik und Ausstellungswesen veränderte sich darüber hinaus der Prozess des Sehens, das teils ideologisch aufgeladen wurde. Die visuellen Souvenire aus dem Meiji-zeitlichem Japan, die in diesem Umfeld entstanden sind, stellen daher ein besonderes Format interkultureller

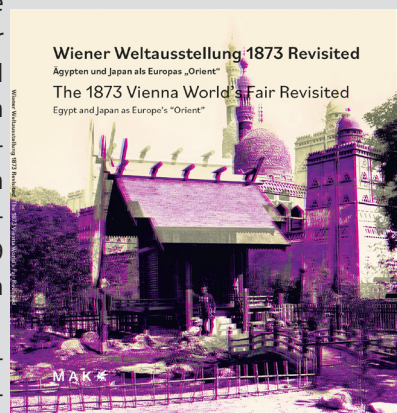
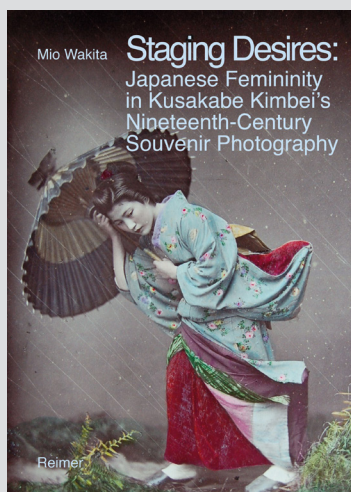
Begegnung dar, bei denen Machtverhältnisse durch Fotografien zu Tage treten und spezielle Blickregime sichtbar werden.

Der Vortrag beleuchtet die Zentralität des Phänomens des (modernen) Sehens für die Meiji-zeitliche Souvenirphotographie, und geht auf die enge Verbindung zwischen der Souvenirphotographie-Industrie, dem Globetrotter-Tourismus, der Unterhaltungsindustrie, den Völkerschauen, dem Ausstellungswesen und der Rationalisierung des Sehens ein. Mit diesem Ansatz zeigt der Vortrag eine neue Perspektive für die Analyse der kommerziellen Photographie der späten Meiji-Zeit auf.

Mag. Dr. Mio Wakita-Elis

ist Leiterin der Sammlung Asien und Kuratorin am Museum für angewandte Kunst in Wien (MAK). Nach ihrem Studium der Politikwissenschaft an der Keiō-Universität in Tokyo schloss sie das Studium der Europäische und Orientalische Kunstgeschichte sowie Japanologie an der Universität Köln und Universität Bonn ab. An der Universität Heidelberg hat sie in Japanischer Kunstgeschichte promoviert. Nach Forschungsaufenthalt am German Historical Institute in Washington D.C. und London sowie Forschungstätigkeit am Exzellenzcluster der Universität Heidelberg lehrte sie bis 2019 Japanische Kunstgeschichte am Institut für Kunstgeschichte Ostasiens in Heidelberg.

Die von ihr kuratierten Sonderausstellungen mit Bezug zu Ostasien-relevanten Themen sind u.a. „Kuniyoshi+: Design und Entertainment im japanischen Farbholzschnitt“ (2019, zusammen mit J. Wieninger), „UKIYOENOW“ (2019, zusammen mit J. Wieninger), „FALTEN / FOLDS“ (2023) und „Wiener Weltausstellung 1873 Revisited: Ägypten und Japan als Europas ‚Orient‘“ (2023, mit J. Wieninger als wissenschaftlicher Berater).



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