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Article Contributors and Summaries

Kusama Yayoi in the Context of Eastern and Western Thought

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This essay engages an often-proposed inquiry into ties between the creative world of Kusama Yayoi and certain philosophical or religious systems. Although the artist frequently explains her actions as self-birthed and devoid of any context, we can nevertheless discern a distinctive closeness between Kusama's creativity and those philosophical and religious references. I explore the presence of such references in Kusama's works, first considering Kusama's artistic universe from the perspective of Western philosophy. Here, I tease out connections between ideas expressed by a Japanese artist coming to New York in the late 1950s, Anaximander's ancient Greek philosophy, and Nietzschean philosophy. Next, I shift focus to Kusama's more Eastern-related views, specifically on infinity and enlightenment, and explore potential Zen Buddhist influences in her unpublished play script "The Gorilla Lady" and her paintings. Finally, I discuss Kusama's works in the context of Japanese psychiatrist-collector Takahashi Ryūtarō's "Mindfulness!" exhibition series.

The Composition of Decomposition: The *Kusōzu* Images of Matsui Fuyuko and Itō Seiu, and Buddhism in Erotic Grotesque Modernity

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In Japanese culture, the corpse in nine phases of disintegration is presented in certain visual and textual contexts as a locus for Buddhist contemplation. In pictorial representations this is called *kusōzu*. This essay questions conventional interpretations of contemporary artist Matsui Fuyuko's paintings and sketches of *kusōzu* and related imagery as reworkings of premodern Buddhist depictions. It proposes an alternative cultural ge-

nealogy for her work and demonstrates that Matsui's influences are more readily situated in depictions of anatomical dissection, the nude, and notions and images of self-mutilation or suicide. Of pivotal significance is the art of Itō Seiu, who casts Buddhist motifs in the aesthetic of *eroguro* ("erotic grotesque"). Presentations of aestheticized dismemberment and the gaze(s) galvanized by them are part of both *kusōzu* and *eroguro* imagery. The grotesque was an inherent element of modernity in Japanese visual culture.

Chen Zhen and the Obviousness of the Object

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This article focuses on paradoxical contemporary artwork, based on the self-evidence of mundane objects in *Prayer Wheel: "Money Makes the Mare Go" (Chinese Slang)*, created in New York in 1997 by Chen Zhen, a French-naturalized artist born in China. This installation was made using the personal experience of the artist following a trip to Tibet in 1983, which he made unwillingly. The time he spent with Tibetans changed his perspective to such a degree that he gave closer attention to everyday realities. The simplicity of this installation, firmly anchored in material triviality, requires going beyond appearances to better share its non-physical elements. Throughout his work, Chen built a genuine life project and thought pattern that he called "transexperience."

Recent Developments in the Japanese Debate on Secularization

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Secularization theory was introduced to Japan in the 1970s but initial attempts to apply it to Japanese religions have not created a lasting trend. A skeptical attitude toward secularization is still dominant in Japan, based on the claim that the secularization thesis is ultimately centered on western representations of Christianity. This does not mean, however, that discussions revolving around secularization have disappeared from the scholarly scene. In fact, the idea of secularization is used as a negative point of reference by several scholars, while others have attempted to apply it more positively to the Japanese context. Discussions on secularization in Japan since the 1980s are still in need of a critical examination, and this article aims to partially address this gap by focusing on the contributions by Japanese scholars in the last decade, in order to illustrate some of the major trends and issues in the current debate.

A Tibetan Stupa within the Flow of Cultural Transformations: The Opportunities and Challenges of Transplanting Buddhist Architecture from Asia to Europe

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Stupas are among the key visual representations of Buddhism, having developed from ancient reliquaries into complex structures with deep, multilayered symbolism. What happens when these outstanding pieces of Buddhist material culture travel to other continents, especially when non-Buddhists build them on public grounds? Do their spiritual values, symbolic meanings, and religious significance remain unchanged, or are altogether new levels of meaning added? This essay participates in ongoing debates over the transformation of art and architecture within cultural flows between Europe and Asia. Based on a case study of a Tibetan *byang chub mchod rten* (Enlightenment stupa) in a public park in Germany, it addresses some of the key issues and discussions that arise when an ancient tradition is emplaced in a new cultural context.

Tenrikyō's Divine Model through the Manga *Oyasama Monogatari*

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This paper focuses on the manga *Oyasama monogatari*, produced by the new religious movement Tenrikyō on the life of its foundress, Nakayama Miki, otherwise known as Oyasama. In particular, it draws attention to Nakayama's life as the Divine Model (*Hinagata*) to be followed, and how her figure as a divine being is represented in the manga in an attempt to create a closer connection between her and Tenrikyō's members. The paper analyzes the manga in relation to the group's doctrine as expounded in two of the group's major scriptures, the *Tenrikyō kyōten* (The Doctrine of Tenrikyō) and the *Ofudesaki* (Tip of the Divine Writing Brush).

The Importance of *Kōden* in the Establishment of Identity: The Title of the *Dainichikyō* in the Opening Sequence of the *Hizōki*

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This article discusses seminars called *kōden* held for priests of the Shingon school and how their ritual roles and the way they identify with lineages hinges on formative influences received during such initiation-lectures. An investigation into the contents of these seminars leads to a more profound understanding of the roles and identities of these priests in present-day Japan. The first sentence of the *Hizōki*, the title of the *Dainichikyō*, appears in the *Hizōki kōden*; it serves here as an example of how various topics can be debated, how commentaries can be arranged, and how interpretations particular to lineages are developed. A combination of historical precedents with traditional (lineage) accents and modern-day investigations and discussions form the core of the seminars. The logic systems and tools introduced during these seminars can also be studied as a distinguishing feature among ritual lineages.

Buddhist Texts on Gold and Other Metals in East Asia: Preliminary Observations

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This article focuses on a small number of Buddhist texts that have been produced on metal, including precious metals, in East Asia. This practice is known from documentary and scriptural references but also from finds in what are now Sri Lanka and Myanmar. Once the scriptural references had been translated into Chinese they became available to all parts of East Asia where the Chinese Buddhist canon was the norm. In Korea, the Khitan empire, Japan and elsewhere a few examples have been found of Buddhist texts on precious metals; for the most part it seems that these were buried in the foundations of stupas and pagodas. In most cases the texts were inscribed, but in a few cases they were created using the repoussé technique to produce a whole page at a time. In this article we give preliminary consideration to the production of Buddhist texts on metal in East Asia and ask why there is so much variation and why so many of the texts are incomplete.

Turning "Sites of Remembrance" into "Sites of Imagination": The Case of Hideyoshi's *Great Buddha*

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From the seventeenth until the nineteenth century, the Great Buddha Hall (Daibutsuden) of Hōkōji temple was one of the top attractions of a visit to the capital. The site has now almost disappeared, but its varied visual footprint testifies to the agency of its audiences, both local and foreign. The analysis of these visual sources yields information about the embodied experience of visiting the site and the strategies of dealing with its loss. These issues are relevant for present-day landscape

conservation policies in the context of the availability of digital technology. If developed with attention to the specificity of historical sources, immersive digital apps have the potential to insert a new layer of interaction at the intersection between memory and architecture, thereby enabling users to re-engage with historical sites.

REVIEW

Heather Blair. *Real and Imagined: The Peak of Gold in Heian Japan*. Cambridge, MA: Harvard University Asia Center, 2015.

BOOK REVIEW BY BRYAN D. LOWE

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KYUSHU AND ASIA

Dr. Sun Yat-sen's Visit to Fukuoka and the History of China-Japan Academic Cooperation at Kyushu University

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This brief essay discusses the circumstances surrounding Sun Yat-sen's visit to Kyushu University in 1913. Through the lens of a work of calligraphy he produced to commemorate that occasion, this piece explores not only Sun Yat-sen's activities, thoughts, and emotions during this visit but also the message he may have intended to convey to the numerous people who have visited the University's Central Library on Hakozaki Campus, where the framed plaque still hangs today.