

Paper ID	089
Author(s)	Mika Markus Merviö
Title	Depiction of Birds in Japanese Visual Art Reflecting Changes in Society and Values
Abstract	
<p>The origins of animal-friendly Japanese culture are often identified with both Shintô and Buddhism having a positive impact introducing such ideas as spontaneity of nature and respect of life in all its forms. These kind of world views fit easily with modern ideas of aesthetics where artists and audience always have freedom to choose their own interpretations that reflect their own values.</p> <p>Chinese art introduced a whole zoo of symbolized birds to Japan. Fenghuang (hō-ō), Vermilion Bird (suzaku), Peng (hō, a giant bird that transforms from a fish) and Jingwei (seiei, a princess turning to bird after death) all became permanent features. Chinese ideas also attached symbolic elements to such birds as the cranes (immortality). Large temples provided large scale art projects that accommodated animal and floral art in the form of decorated supplementary elements. However, the Japanese artists soon started to produce art that was very realistically depicting the charms of different species of real birds. This tradition continues in Japanese art and is well epitomized by such greats as Ogata Kōrin, Sakai Hōitsu, Itō Jakuchū, Maruyama Ōkyo, Ohara Koson, Kōno Bairei and Uemura Shōkō. Modern bird art has been created, for instance, by Kawano Kaoru, Kimura Yoshiharu, Kusama Yayoi, Higuchi Yūko, Tsunoda Motomi, Fujie Akira and Kitaoka Fumio.</p> <p>I analyze how the changes in society and values are reflected in Japanese visual art depicting birds by taking a look at the tradition as well as the contemporary art scene where bird art continues to be well represented.</p>	
Keywords	Topics: Animals; Keywords: Birds, Art, Aesthetics, Values

Paper ID	227
Author(s)	Duskin Drum
Title	From Jianghu to the New Countryside Laboratory: Environmental & Ecological Art in Kunming and Lijiang Prefecture 2004-2008
Abstract	
<p>In the early 21st century, there was a proliferation of rural, but cosmopolitan, environmental and ecological art production and performance in Yunnan Province China. Revisiting art works, exhibitions, fieldwork, and memories, I consider these artworks in their contemporaneous context and subsequent environmental history. Kunming, the Spring City, was in the midst of a tremendous wave of redevelopment. The Three Parallel Rivers region had recently been designated a UNESCO World Heritage Site because of its tremendous bio and cultural diversity. This provoked both tourism and environmental protection, including experiments with ecotourism and payments for ecological services. The global commercial fine art world was dominated by Chinese art from the major cultural centers of Beijing, Shanghai, Guangzhou, and, to a lesser degree, Chengdu.</p> <p>Environmental and ecological art produced and performed in Yunnan represented a shift away from urbanism dominating cosmopolitan culture, and a compelling echo of both Maoist ethos, and European and American environmental and ecological art, as well as a reconsideration of local indigenous art and performance re-contextualized as bleeding edge contemporary art. Finally, how can the recent “lying flat” quasi-movement be considered as part of a longer history of rural renewal?</p>	
Keywords	Art, Tourism, Rural, Cosmopolitanism, and Ecology.