



AR 351 LIVING AESTHETICS: ART, CULTURE, AND SOCIETY IN JAPAN

IES Abroad Tokyo

DESCRIPTION:

This course approaches Japanese visual and poetic culture through the lenses of religion, identity, and the arts. From ancient iconography to contemporary design, students explore the themes, ethics, motifs, attitudes, and disruptions that have shaped and reshaped the Japanese imaginary. We pay close attention to the deep synergies between social values and material aesthetics; the often contradictory or polarized manifestation of fundamental concepts and ideas; the presence of living history; and the charming, idiosyncratic expressions that make the study of Japanese aesthetics fascinating and constantly surprising.

CREDITS: 3

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR: Dr. Elena Knox

PREREQUISITES: None

ADDITIONAL COST: Students are required to pay for their transportation to excursion sites and may also have to pay modest entrance fees to events and exhibitions.

METHOD OF PRESENTATION:

The course content is not presented entirely chronologically but according to theme and a developing understanding of a range of aesthetics in Japan. It spans exposition, discussion, research, and experiential learning.

Notes:

- o Please come to the first class having already completed its set readings.
- o Group field trips may occur on weekends.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class preparation and participation - 20%
- Midterm exam - 20%
- Field study report - 20%
- Final research paper and presentation - 40%

COURSE PARTICIPATION:

Students are expected to attend all 12 meetings with adequate preparation to actively participate in discussions. At any time, you may be required to give brief oral reports on the required readings for the session and/or local sites visited during the week appropriate to the lesson's topic. Participation and engagement will be graded. Students are asked to lead some class discussions.

MIDTERM EXAM:

A midterm exam addressing the earlier half of the course content will be carried out in week 5.

FIELD STUDY REPORT:

Field study will comprise trips to both larger museums and smaller local institutions, which may include artist studio visits. The program is flexible and can be adjusted within reason by the instructor with input from the group as to their specific interests. The focus here will be on slightly "off the beaten track" venues, as students are expected to attend some standard major destinations (e.g., Tokyo National Museum; Emperor's Palace) by themselves and report to class. An assignment specific to curated collective field trips will be given and graded.



FINAL RESEARCH PAPER AND PRESENTATION:

Students are asked to conduct an in-depth study of a topic already covered in the course. This could be a movement within Japanese art, a discipline practiced by Japanese artists, or another facet of Japanese aesthetics approved by the instructor. Declaration of study topics and preliminary bibliography are submitted in Week 6, Session 8.

Students present their studies with visual aid in any media during the last class session. Each student is responsible for presenting their own study and responding formally to another class member's. There will also be Q&A. A final written paper on the study topic (2000 words with academic referencing) will be due the following evening, allowing time to incorporate feedback and ideas gained in the presentation session. The paper is separate from the presentation materials, and is a formal written exercise with an argument, citations and a bibliography.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Articulate an overview of a range of Japanese aesthetics, their historical development, and their connections to sociocultural and technological developments
- Analyze and report on various forms of modern and contemporary art
- Present, debate, and critique in a group setting

ATTENDANCE POLICY:

Following the attendance policy of IES Tokyo, attendance to all class meetings is strictly required of all students. You must attend every class including all excursions, not simply because there is important information to learn, but also because it is fair that your classmates benefit from your own critical observations and insight. An absence will be considered "excused" if it is unavoidable due to serious illness or another reason approved by an instructor well in advance. Additional work may be set and required in this case.

The 3-hour lesson format for classes makes missing a single class equivalent to missing a full week during a regular semester. Unexcused absences will therefore result in significant grade penalties. The first unexcused absence will incur a penalty of one-third of a letter grade; additional unexcused absences will incur a penalty of one of letter grade each. For example, one missed class turns a final A into an A-, two missed classes make the A- a B-, three make it a C-, and so on. (Of course, it is not a given that an A will be your starting point — that depends on your assessments.) Significant or repeated lateness will also be penalized.

ELECTRONIC DEVICES

Students are required to turn cell phones to silent (not just vibrate) in the classroom and on excursions within reason. They may not be placed on desks in the classroom. You may use your laptop or tablet for taking notes in class, and for group reading of sources, but using it for something unrelated to class is not permitted. Looking at non-related websites or texting (also during excursions) will affect your participation grade.

USE OF A.I.

Students may, of course, use A.I. to research — as one tool among many — but are also expected to read the set pieces before class, in full, not summarized or cribbed by A.I. Assessment of your understanding of the readings will be carried out in such a way that if a student has relied on A.I. to read for them, this will be obvious, and they will risk failing. A.I. may be used to construct the final presentation, with the caveat that you must check that it is reliably sourced, and cross-check as to consensus and verifiability. Incorrect information will be countered and affect grades. The student will present their research to the class in person and will field comments and questions from the floor. Your own personally expressed comprehension of and passion for your chosen topic will shine.

CONTENT:

Week	Content	Assignments and Readings
Week 1 Session 1	Session 1: Course introduction, and the roots of Japanese belief systems Examine topics integral to an understanding of Buddhist expression in Japan by studying iconography and icons, and ritual practices. Discuss class members' individual interests in Japanese culture and artforms, and possible choices for 2nd and 3rd group field trips.	Readings: • Hardacre, Helen. 2017. "Medieval Shinto and the Arts," in <i>Shinto: A History</i>, Oxford University Press, pp. 177–206. • Fischer, Felice, 1991. "Japanese Buddhist Art," <i>Philadelphia Museum of Art Bulletin</i>, vol. 87, no. 369, pp. 1–27. • Muramatsu, Tetsufumi. 2024. "A Deeper Dialogue with the Art of Japanese Buddhism," <i>Nippon, Culture</i>, May 17. https://nippon.com/en/japan-topics/b10901
Week 1 Session 2	Session 2: Japanese aesthetics How have religious influences permeated and supported modern and contemporary art and architecture in Japan? What identifiable aesthetic principles have emerged, endured and/or dominated?	Readings: • Miller, Mara, and Yamasaki, Koji. 2019. "Japanese (and Ainu) Aesthetics and Philosophy of Art," in <i>The Oxford Handbook of Japanese Philosophy</i>, B. W. Davis (ed.), Oxford Academic, pp. 735–754. • Parkes, Graham, and Loughnane, Adam. 2024. "Japanese Aesthetics," in <i>The Stanford Encyclopedia of Philosophy</i>, Fall edn., eds. E. N. Zalta & U. Nodelman. https://plato.stanford.edu/archives/fall2024/entries/japanese-aesthetics • Chambers, Garcia. 2020. "The Aesthetics of Social Situations: Encounters and Sensibilities of the Everyday Life in Japan," <i>Contemporary Aesthetics</i>, vol. 18, https://contempaesthetics.org/2020/03/03/the-aesthetics-of-social-situations-encounters-and-sensibilities-of-the-everyday-life-in-japan
Week 2 Session 3	Session 3: Seasons, natural and political Examine the role of the seasons in the conception of art in Japan across multiple media. Consider sociohistorical phenomena as encouraging and constraining various types of aesthetic expression.	Readings: • Shirane, Haruo. 2012. "Introduction: Secondary Nature, Climate, and Landscape," in <i>Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts</i>, Columbia University Press, pp. 1–24. • Shirane, Haruo. 2012. "Conclusion: History, Genre, and Social Community," in <i>Japan and the Culture of</i>

		the Four Seasons: Nature, Literature, and the Arts, Columbia University Press, pp. 201–252.
Week 2 Session 4	Session 4: Modern manifestations For home study, choose a movement: Mono-ha, Fluxus, Japanese Minimalism, or Gutai; research and explain how they have drawn from or reacted to sociocultural conditions and historical aesthetics in Japan and developed unique characteristics. While this week does not comprise an assessment per se, we will have some unannounced in-class informal reports on the reading, and peer responses, both of which will count towards participation fulfilment. You may read/watch all the sources, or only those pertaining to your chosen topic. You will find more resources in the Recommended Reading section.	Readings: • Rawlings, Ashley. 2009. "An Introduction to 'Mono-ha'," Tokyo Art Beat, November 26. https://www.tokyoartbeat.com/en/articles/-/an-introduction-to-mono-ha • Tomii, Reiko, ed. 2013. "Voices of Mono-ha Artists: Contemporary Art in Japan, Circa 1970," Review of Japanese Culture & Society, December, pp. 200–237. • Galliano, Luciana. 2018. Japan Fluxus, Lexington Books. • Yoshimoto, Midori. 2013. "Fluxus Nexus: Fluxus in New York and Japan," Museum of Modern Art, New York, July 9, https://post.moma.org/fluxus-nexus-fluxus-in-new-york-and-japan • Haimes, Paul. 2020. "On Japanese Minimalism," Contemporary Aesthetics, vol. 18. • Globis. 2025. "The Strategic Power of Japanese Minimalism," Globis, November 17. https://globis.eu/the-strategic-power-of-japanese-minimalism • The Art Story. 2026. The Gutai Art Association, Movements, https://theartstory.org/movement/gutai • Innami, Fusako. 2022. "The Flesh, Subject, Embodiment in Postwar Japan: Through Nikutai and Gutai," Le Corps Dans Les littératures Modernes d'Asie orientale: Discours, représentation, intermédialité, ed. G. Siary et al., Collège de France. • Yoshihara, Jiro. 1956. "Gutai Art Manifesto," translated by Reiko Tomii. Originally published as "Gutai bijutsu sengen," Geijutsu Shinchō, vol. 7, no. 12, pp. 202–204.

Week 3 Session 5	Session 5: Ukiyo-e and a certain mountain Investigate how the rise of the publishing industry affected the pop and visual cultures of early modern Japan. Understand Ukiyo-e and its successors Shin Hanga and Sosaku Hanga.	Readings: - Nishiyama, Matsunosuke. 1997. "Edo Publishing and Ukiyo-e", in <i>Edo Culture: Daily Life and Diversions in Urban Japan 1600–1868</i>, University of Hawai'i Press, pp. 64–75. - Ellis, James W. 2019. "The Floating World of Ukiyo-e Prints: Images of a Japanese Counterculture," <i>Journal of Social and Political Sciences</i>, vol. 2, no. 3, pp. 701–718. - Harris, Frederick. 2010. "Historical Background", and "Materials and Techniques", in <i>Ukiyo-e: The Art of the Japanese Print</i>, Tuttle Publishing, pp. 10–35. [PDF page numbers differ]
Week 4 Session 6	Session 6: Group field trip Visiting the Sumida Hokusai Museum, we will consider the rise to international fame of artist Katsushika Hokusai (1760–1849) and follow threads of his works' reception and cultural impact. A written report on this field trip is due before the beginning of Session 8 (Week 6).	Readings: - Bell, David. 2018. "Katsushika Hokusai and a Poetics of Nostalgia," in <i>Activating Aesthetics</i>, ed. E. M. Grierson, Routledge, pp. 75–91. - Shigehara, Kumiharu. 2025. "Hokusai's The Great Wave off Kanagawa and the Economics of Painting". http://shigehara.online.fr/PDF/27_10_2025.pdf - Takashina, Shuji. 2012. "The Cultural History of Mount Fuji," (「富士山の文化史」), <i>Nippon</i>, January 2, https://nippon.com/ja/currents/d00021 Notes: Use a browser-based or other translation function to read online article 3. Takashina was a pre-eminent art historian and critic. *Due to the instructor's schedule this class will take place on SUNDAY November 15.
Week 5 Session 7	Session 7: Midterm exam Covers sessions 1–6. You will write a response to question/s provided in class, and complete other tasks given on the day. Internet may not be used. The exam will only take up a portion of the class time. In the rest of the class, we will discuss the set reading and view some webpages and videos.	Readings: - Ha, Thu-Huong. 2025. "Why Japan's Internet Looks Weird — Unless You Live Here", <i>Japan Times, Life: Style & Design</i>, December 15. https://japantimes.co.jp/life/2025/12/15/style-design/japan-internet-web-design 'Alice'. 2011. "Annoying TV Pop-ups", <i>Japan Times, Reference</i>, October 18. https://japantimes.co.jp/

		news/2011/10/18/reference/annoying-tv-pop-ups (These articles are paywalled and will be provided in advance. Other references will be read and viewed together in class.)
Week 6 Session 8	Session 8: Motifs and styles Look into two major styles that have come to represent Japanese aesthetics and have been exported globally: Superflat, and Kawaii. Receive menu of self-study topics for Week 7.	Readings: - Steinberg, Marc. 2004. "Otaku Consumption, Superflat Art, and the Return to Edo," Japan Forum, 16:3 (2004), pp. 449–471. - Dale, Joshua Paul. 2019. "Cuteness Studies and Japan," in The Routledge Companion to Gender and Japanese Culture, eds. J. Coates, L. Fraser & M. Pendleton, Routledge, pp. 320–330. - Hines, Nickolaus. 2024. "Can Cuteness Make you a Better Person? This Expert in Japan says 'Yes'," Podcast: No Fixed Address, May 23. https://matadornetwork.com/read/no-fixed-address-cute-culture-japan Submit: Field study report BEFORE the start of class
Week 6 Session 9	Session 9: Group field trip Destination TBD	Readings: TBA in Week 5
Week 7 Session 10	Session 10: Hell, heaven, and what now? From a list of living artists given to the group in Week 6 by the instructor, each student will give a 10-minute talk to the group about the work and context of one artist or group, including showing examples in any media. This is a casual presentation and may take any form that befits the artwork described. We will discuss the 2 set readings, but please read widely on your chosen artist. This week, please declare the topic for your final paper and presentation by providing a Title and a Preliminary Bibliography to the instructor in hard copy.	Readings: - Ozaki, Tetsuya. 2011. "Contemporary Art in the Heisei Era," in Bye Bye Kitty!!! Between Heaven and Hell in Contemporary Japanese Art, ed. D. Elliott, Japan Society Inc. and Yale University Press, pp. 48–65. - Ippolito, Jean M. 2007. "From the Avant-Garde: Re-Conceptualizing Cultural Origins in the Digital Media Art of Japan," Leonardo, vol. 40, no. 2, pp. 142–151. Submit: Title and preliminary bibliography of final project (hard copy)

Week 8 Session 11	Session 11: Group field trip Destination TBD	Readings: • O’Neal, Halle. 2022. “Reuse, Recycle, and Repurpose: The Afterlives of Japanese Material Culture.” <i>Ars Orientalis</i>, vol. 52, pp. 1–9. • Knox, Elena and Watanabe, Katsumi. 2018. “AIBO Robot Mortuary Rites in the Japanese Cultural Context,” in <i>Proceedings of the IEEE/RSJ International Conference on Intelligent Robots and Systems (IROS)</i>, Madrid, Spain, pp. 2020–2025.
Week 9 Session 12	Session 12: Final research presentations Final presentation and 2000-word (excl. reference list) research paper on any topic area we have covered in class. Presentations are to be a tightly prepared 12–15 minutes. The class and instructor will provide feedback and request clarification when needed. Take note of this feedback for your final paper submission, which is due the next evening, as the instructor will be looking for evidence of growth and listening in class.	Submit: Final research paper

COURSE-RELATED TRIPS:

- Sumida Hokusai Museum
- Group Trip 2 (TBD)
- Group Trip 3 (TBD)

All trips will be within the Tokyo metropolitan area.

REQUIRED READING:

- Hardacre, Helen. 2017. “Medieval Shinto and the Arts,” in *Shinto: A History*, Oxford University Press, pp. 177–206.
- Fischer, Felice. 1991. “Japanese Buddhist Art,” *Philadelphia Museum of Art Bulletin*, vol. 87, no. 369, pp. 1–27.
- Muramatsu, Tetsufumi. 2024. “A Deeper Dialogue with the Art of Japanese Buddhism,” *Nippon, Culture*, May 17. <https://nippon.com/en/japan-topics/b10901>
- Miller, Mara, and Yamasaki, Koji. 2019. “Japanese (and Ainu) Aesthetics and Philosophy of Art,” in *The Oxford Handbook of Japanese Philosophy*, ed. B. W. Davis, Oxford Academic, pp. 735–754.
- Parkes, Graham, and Loughnane, Adam. 2024. “Japanese Aesthetics,” in *The Stanford Encyclopedia of Philosophy*, Fall edn., eds. E. N. Zalta & U. Nodelman. <https://plato.stanford.edu/archives/fall2024/entries/japanese-aesthetics>
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- Shirane, Haruo. 2012. “Introduction: Secondary Nature, Climate, and Landscape,” in *Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts*, Columbia University Press, pp. 1–24.
- Shirane, Haruo. 2012. “Conclusion: History, Genre, and Social Community,” in *Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts*, Columbia University Press, pp. 201–252

- Rawlings, Ashley. 2009. "An Introduction to 'Mono-ha'," Tokyo Art Beat, November 26. <https://www.tokyoartbeat.com/en/articles/-/an-introduction-to-mono-ha>
- Tomii, Reiko, ed. 2013. "Voices of Mono-ha Artists: Contemporary Art in Japan, Circa 1970," Review of Japanese Culture & Society, December, pp. 200–237.
- Galliano, Luciana. 2018. Japan Fluxus, Lexington Books.
- Yoshimoto, Midori. 2013. "Fluxus Nexus: Fluxus in New York and Japan," Museum of Modern Art, New York, July 9, <https://post.moma.org/fluxus-nexus-fluxus-in-new-york-and-japan>
- Haimes, Paul. 2020. "On Japanese Minimalism," Contemporary Aesthetics, vol. 18.
- Globis. 2025. "The Strategic Power of Japanese Minimalism," Globis, November 17. <https://globis.eu/the-strategic-power-of-japanese-minimalism>
- The Art Story. 2026. The Gutai Art Association, The Art Story: Movements, <https://www.theartstory.org/movement/gutai/>
- Innami, Fusako. 2022. "The Flesh, Subject, Embodiment in Postwar Japan: Through Nikutai and Gutai," Le Corps Dans Les littératures Modernes d'Asie orientale: Discours, représentation, intermédialité, ed. G. Siary et al., Collège de France.
- Yoshihara, Jiro. 1956. "Gutai Art Manifesto," translated by Reiko Tomii. Originally published as "Gutai bijutsu sengen," Geijutsu Shinchō, vol. 7, no. 12, pp. 202–204.
- Nishiyama, Matsunosuke. 1997. "Edo Publishing and Ukiyo-e," in Edo Culture: Daily Life and Diversions in Urban Japan 1600–1868, University of Hawai'i Press, pp. 64–75.
- Ellis, James W. 2019. "The Floating World of Ukiyo-e Prints: Images of a Japanese Counterculture," Journal of Social and Political Sciences, vol. 2, no. 3, pp. 701–718.
- Harris, Frederick. 2010. "Historical Background," and "Materials and Techniques," in Ukiyo-e: The Art of the Japanese Print, Tuttle Publishing, pp. 10–35. [PDF page numbers differ]
- Bell, David. 2018. "Katsushika Hokusai and a Poetics of Nostalgia," in Activating Aesthetics, ed. E. M. Grierson, Routledge, pp. 75–91.
- Shigehara, Kumiharu. 2025. "Hokusai's The Great Wave off Kanagawa and the Economics of Painting." http://shigehara.online.fr/PDF/27_10_2025.pdf
- Takashina, Shuji. 2012. "The Cultural History of Mount Fuji," (「富士山の文化史」), Nippon, January 2. <https://nippon.com/ja/currents/d00021>
- Ha, Thu-Huong. 2025. "Why Japan's Internet Looks Weird — Unless You Live Here", Japan Times, Life: Style & Design, December 15. <https://japantimes.co.jp/life/2025/12/15/style-design/japan-internet-web-design>
- 'Alice'. 2011. "Annoying TV Pop-ups", Japan Times, Reference, October 18. <https://japantimes.co.jp/news/2011/10/18/reference/annoying-tv-pop-ups>
- Steinberg, Marc. 2004. "Otaku Consumption, Superflat Art, and the Return to Edo," Japan Forum, vol. 16, no. 3, pp. 449–471.
- Dale, Joshua Paul. 2019. "Cuteness Studies and Japan," in The Routledge Companion to Gender and Japanese Culture, eds. J. Coates, L. Fraser & M. Pendleton, Routledge, pp. 320–330.
- Hines, Nickolaus. 2024. "Can Cuteness Make you a Better Person? This Expert in Japan says 'Yes'," Podcast: No Fixed Address, May 23. <https://matadornetwork.com/read/no-fixed-address-cute-culture-japan>
- Ozaki, Tetsuya. 2011. "Contemporary Art in the Heisei Era," in Bye Bye Kitty!!! Between Heaven and Hell in Contemporary Japanese Art, ed. D. Elliott, Japan Society Inc. and Yale University Press, pp. 48–65.
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- O'Neal, Halle. 2022. "Reuse, Recycle, and Repurpose: The Afterlives of Japanese Material Culture." Ars Orientalis, vol. 52, pp. 1–9.
- Knox, Elena and Watanabe, Katsumi. 2018. "AIBO Robot Mortuary Rites in the Japanese Cultural Context," in Proceedings of the IEEE/RSJ International Conference on Intelligent Robots and Systems (IROS), Madrid, Spain, pp. 2020–2025.

RECOMMENDED READING:

- akamidget. 2025. The Art Movement You've Never Heard of – Yayoi Kusama & Gutai. YouTube. <https://youtube.com/watch?v=oWnLZ6OODWE>
- Akira, Tatehata (2002). "Mono-ha and Japan's Crisis of the Modern," Third Text, vol. 16, no. 3, pp. 223–236.

- Barnett, Sylvan and Burto, William. 2004. "Thinking About Buddhist Ritual Objects," *Orientations* vol. 35, no.1, pp. 67–69.
- Bell, David. 2002. "Explaining Ukiyo-E," Doctoral thesis, University of Otago, New Zealand.
- Coman, Sonia. 2022. "The four seasons in the arts of Japan," in *Reframing Art History*, Smarthistory, June 10, <https://smarthistory.org/reframing-art-history/four-seasons-arts-japan/>
- Darling, Michael. 2001. "Plumbing the Depths of Superflatness", *Art Journal*, vol. 60, no. 3, pp. 76–89.
- Favell, Adrian. 2011. *Before and After Superflat: A Short History of Japanese Contemporary Art 1990-2011*, Hong Kong: Blue Kingfisher Limited.
- Graham, Patricia Jane. 2007. *Faith and Power in Japanese Buddhist Art 1600–2005*. University of Hawai'i Press.
- Hume, Nancy G., ed. 1995. *Japanese Aesthetics and Culture: A Reader*, State University of New York Press.
- Ikegami, Eiko. *Bonds of Civility: Aesthetic Networks and the Political Origins of Japanese Culture*. Cambridge, 2005.
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- Kunimoto, Namiko. 2012. "REVIEW: 'Gutai: The Spirit of an Era,' National Art Center Tokyo, July 4–September 10," *Modern Art Asia*, vol. 11, pp. 23–26.
- Levine, Gregory P. A. 2005. *Daitokuji: The Visual Cultures of a Zen Monastery*. University of Washington Press.
- Marra, Michele. 1999. *Modern Japanese Aesthetics*. University of Hawai'i Press.
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- Qianhui Hou, Changchang Qian. (2023) Analysis of Ukiyo-e's Painting Style and Characteristics. *Journal of Humanities, Arts and Social Science*, 7(8), 1511-1515.
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- ten Grotenhuis, Elizabeth. 1999. *Japanese Mandalas: Representations of Sacred Geography*, University of Hawai'i Press.
- Tiampo, Ming. 2011. "Introduction," in *Gutai: Decentering Modernism*, University of Chicago Press, pp. 1–8.
- Vilbar, Sinéad and Carr, Kevin Gray. 2019. *Shinto: Discovery of the Divine in Japanese Art*. Cleveland Museum of Art.
- Watanabe, Toshio. 2025. "Making Manga and Ukiyo-e Respectable: A Personal Commentary on the Developments of Recently Established Scholarly Disciplines," *Mechademia*, vol. 17, no. 2, pp. 91–107.
- Yano, Christine. 2010. "Introduction: Kitty—Japan—Global" in *Pink Globalization: Hello Kitty's Trek Across the Pacific*, Duke University Press, pp. 1–42.
- Yano, Christine. 2010. "Japan' Cute-Cool as Global Wink" in *Pink Globalization: Hello Kitty's Trek Across the Pacific*, Duke University Press, pp. 252–268.



- Yi, Yuxi. 2023. "An Analysis of the Status of Japanese Zen Art Aesthetics in Ukiyo-e from Katsushika Hokusai to Van Gogh," *American Journal of Art and Design*, vol. 8, no. 1, pp. 12–17.
- Yiengpruksawan, Mimi Hall. 1998. *Hiraizumi: Buddhist Art and Regional Politics in Twelfth-Century Japan*, Harvard University Press.
- Yoshimoto, Midori. 2023. "Out of Bounds: Japanese Women Artists in Fluxus," Exhibition catalog, Japan Society.

INSTRUCTOR BIOGRAPHY:

Elena Knox is an artist and scholar. Her artworks are represented by ANOMALY Tokyo, and her writing appears in literary and academic publications internationally. Knox completed a post-doctorate at Waseda University as a Japan Society for the Promotion of Science (JSPS) special fellow, and won the Dean's Medal for her PhD at UNSW Australia Art & Design. Based in Japan since 2016, she is currently an adjunct researcher at Waseda University's Department of Intermedia Art & Science, where she has worked on projects supported by the Japan Technology Agency and the Ministry of Education, Culture, Sports, Science and Technology (MEXT). Her creative work can be found at elenaknox.com