

Mutual
Images

ISSUE 6

SPRING 2019

MEDIATISED IMAGES OF JAPAN IN EUROPE:
THROUGH THE MEDIA KALEIDOSCOPE

MUTUAL IMAGES

ISSUE 6 – SPRING 2019

MUTUAL IMAGES

A TRANSCULTURAL RESEARCH JOURNAL

FOUNDED BY

AURORE YAMAGATA-MONTOYA, MAXIME DANESIN & MARCO PELLITTERI

Previously published issues

ISSUE 1 – *Between Texts and Images: Mutual Images of Japan and Europe*

ISSUE 2 – *Japanese Pop Cultures in Europe Today: Economic Challenges, Mediated Notions,
Future Opportunities*

ISSUE 3 – *Visuality and Fictionality of Japan and Europe in a Cross-Cultural Framework*

ISSUE 4 – *Japan and Asia: Representations of Selfness and Otherness*

ISSUE 5 – *Politics, arts and pop culture of Japan in local and global contexts*

MEDIATISED IMAGES OF JAPAN IN EUROPE:
THROUGH THE MEDIA KALEIDOSCOPE

EDITED BY

MARCO PELLITTERI & CHRISTOPHER J. HAYES

Mutual
Images

MUTUAL IMAGES – ISSUE 6 – SPRING 2019

MUTUAL IMAGES RESEARCH ASSOCIATION

MUTUAL IMAGES

A TRANSCULTURAL RESEARCH JOURNAL

Mutual Images is a semiannual, double-blind peer-reviewed and transcultural research journal established in 2016 by the scholarly, non-profit and independent [Mutual Images Research Association](#), officially registered under French law (Loi 1901).

Mutual Images' field of interest is the analysis and discussion of the ever-changing, multifaceted relations between Europe and Asia, and between specific European countries or regions and specific Asian countries or regions. A privileged area of investigation concerns the mutual cultural influences between Japan and other national or regional contexts, with a special emphasis on visual domains, media studies, the cultural and creative industries, and popular imagination at large.

Mutual Images is registered under the ISSN 2496-1868. This issue's Digital Object Identifier is: [HTTPS://DOI.ORG/10.32926/6](https://doi.org/10.32926/6).

As an international journal, *Mutual Images* uses English as a *lingua franca* and strives for multi-, inter- and/or trans-disciplinary perspectives.

As an Open Access Journal, *Mutual Images* provides immediate open access to its content on the principle that making research freely available to the public supports a greater global exchange of knowledge.

© MUTUAL IMAGES RESEARCH ASSOCIATION

Mutual Images Journal by [Mutual Images Research Association](#) is licensed under a [Creative Commons Attribution 4.0 International License](#).

DISCLAIMER ABOUT THE USE OF IMAGES IN OUR JOURNAL

Mutual Images is an academic journal: it is aimed to the scholarly analysis of ideas and facts related to literary, social, media-related, anthropological, and artistic phenomena in the Humanities. The authors of the journal avail themselves, for the contents of their contributions, of the right of citation and quotation, as in the Art. 10 of the *Berne Convention* and in the Title 17, § 107 of the *Copyright Act* (United States of America). The works hereby cited/quoted and the images reproduced—all of which include the mention of the creators and/or copyright owners—are aimed to validate a thesis, or constitute the premise for a confutation or discussion, or are part of an organised review, or anyway illustrate a scholarly discourse. The illustrations and photographs, in particular, are reproduced in low digital resolution and constitute specific and partial details of the original images. Therefore, they perform a merely suggestive function and fall in every respect within the fair use allowed by current international laws.

MUTUAL IMAGES RESEARCH ASSOCIATION: www.mutualimages.org

OPEN ACCESS JOURNAL: www.mutualimages-journal.org

CONTACT: mutualimages@gmail.com

MUTUAL IMAGES RESEARCH ASSOCIATION – Headquarters
3 allée de l'avenir, Les chênes entrée 3
64600 Anglet – France

MUTUAL IMAGES

A TRANSCULTURAL RESEARCH JOURNAL

MAIN EDITOR

Marco PELLITTERI, *School of Journalism and Communication,
Shanghai International Studies University (China)*

JOURNAL MANAGERS

Maxime DANESIN, *Cultural and Discursive Interactions Research Unit, Modern
Literature Department, François-Rabelais University (France)*

Aurore YAMAGATA-MONTOYA, *Independent Researcher (Lithuania)*

EDITORIAL BOARD

Alejandra ARMENDÁRIZ-HERNÁNDEZ, *Department of Sciences of Communication,
University Rey Juan Carlos (Spain)*; Matteo FABBRETTI, *School of Core Ethics and Frontier
Sciences, Ritsumeikan University (Japan)*; Christopher J. HAYES, *Centre for Japanese
Studies, University of East Anglia (UK)*; Manuel HERNÁNDEZ-PÉREZ, *Faculty of Arts,
Culture and Education, University of Hull (UK)*; Fabio Domenico PALUMBO, *Department of
Ancient and Modern Civilizations, University of Messina (Italy)*; Marie PRUVOST-
DELASPRE, *Department of Cinema and Audiovisual, New Sorbonne University (France)*;
Deborah Michelle SHAMOON, *Department of Japanese Studies, National University of
Singapore (Singapore)*; Rik SPANJERS, *Amsterdam School for Cultural Analysis and Modern
Dutch Language Department, Utrecht University (The Netherlands)*; Bounthavy SUVILAY,
*Department of Modern Literature, University of Montpellier III and University of Paris-Ouest
(France)*; Guido TAVASSI, *Independent Researcher (Italy)*; Jamie TOKUNO, *Independent
Researcher (USA)*

SCIENTIFIC BOARD

Marco BELLANO, *Department of Cultural Heritage, University of Padova (Italy)*; Jean-
Marie BOUISSOU, *International Research Centre, European Training Programme Japan,
Sciences Po CERI (France)*; Christian GALAN, *Centre of Japanese Studies (CEJ), INALCO,
Paris (France)*; Marcello GHILARDI, *Department of Philosophy, University of Padua (Italy)*;
Winfred KAMINSKI, *formerly Faculty of Media and Media Education (IMM), TH Köln
(Germany)*; Pascal LEFÈVRE, *LUCA School of Arts, Campus Sint-Lukas Brussels
(Belgium)*; Boris LOPATINSKY, *Department of African and Asian Studies, Shanghai
International Studies University (China)*; MIYAKE Toshio, *Department of Asian and North
African Studies, Università Ca' Foscari di Venezia (Italy)*; Ewa MACHOTKA, *Department
of Asian, Middle Eastern and Turkish Studies, Stockholm University (Sweden)*; Paul M.
MALONE, *Waterloo Centre for German Studies, University of Waterloo (Canada)*;
NAGATO Yohei, *Kyōto Seika University (Japan) and Kyōto University of Art and Design
(Japan)*; Nissim OTMAZGIN, *Department of Asian Studies, The Hebrew University of
Jerusalem (Israel)*; ŌTSUKA Eiji, *The International Research Center for Japanese Studies,
Kyōto (Japan)*; José Andrés SANTIAGO IGLESIAS, *Department of Fine Arts, University of
Vigo (Spain)*; WONG Heung Wah, *School of Modern Languages and Literature, The
University of Hong Kong (China)*

MUTUAL IMAGES

ISSUE 6

TABLE OF CONTENTS

Editorial

MARCO PELLITTERI & CHRISTOPHER J. HAYES (Shanghai International Studies University, China; Cardiff University, UK)1-6

POP CULTURE OF JAPAN

Layers of the Traditional in popular performing arts:
Object and voice as character – *Vocaloid Opera Aoi*
KRISZTINA ROSNER (Meiji University, Japan)7-19

The re-creation of yōkai character images in the context of contemporary Japanese popular culture: An example of *Yo-Kai Watch* anime series
NARGIZ BALGIMBAYEVA (University of Tsukuba, Japan)21-51

From *kawaii* to sophisticated beauty ideals:
A case study of Shiseidō beauty print advertisements in Europe
OANA BIRLEA (Babes-Bolyai University, Romania)53-69

MEDIATISED IMAGES OF JAPAN IN EUROPE

Section editorial – Mediatished images of Japan in Europe
CHRISTOPHER J. HAYES (Cardiff University, UK)71-74

Bullshit journalism and Japan: English-language news media, Japanese higher education policy, and Frankfurt's theory of "Bullshit"
KENN NAKATA STEFFENSEN (Independent researcher, Ireland)75-91

The Outside Perspective:
The Treaty Port Press, the Meiji Restoration and the image of a modern Japan
ADREAS EICHLETER (Heidelberg University, Germany)93-114

The perception of the Japanese in the Estonian soldiers' letters from the Russo-Japanese War (1904-1905)
ENE SELART (Tartu University, Estonia)115-134

Utopia or Uprising? Conflicting discourses of Japanese robotics in the British press
CHRISTOPHER J. HAYES (Cardiff University, UK)135-167

REVIEWS

Teaching Japanese Popular Culture – Deborah Shamoon & Chris McMorran (Eds)
MARCO PELLITTERI (Shanghai International Studies University, China)169-178

The Citi Exhibition: Manga マンガ – Exhibited at the British Museum
BOUNTHAVY SUVILAY (University of Montpellier III and University of Paris-Ouest,
France)179-181

The Citi Exhibition: Manga マンガ – Nicole Coolidge Rousmaniere & Ryoko Matsuba (Eds)
BOUNTHAVY SUVILAY (University of Montpellier III and University of Paris-Ouest,
France)183-185

***The Citi Exhibition: Manga マンガ* –**

Exhibited at the British Museum

London: British Museum, 23 May - 26 August 2019

Review by Bounthavy SUVILAY | University of Montpellier III and University Paris-Ouest, France

[HTTPS://DOI.ORG/10.32926/2018.6.R.SUV.EXHIB](https://doi.org/10.32926/2018.6.R.SUV.EXHIB)

Date of submission: 28 May 2019

Date of acceptance: 12 June 2019

Date of publication: 20 June 2019

Since the British Museum is not primarily an art museum, but an institute that preserves and presents the historical products of human culture, it has some impressive collections of Japanese graphic art, dating from the 1600s to the present. Among these works, 110 are described as manga. There were also three small manga exhibitions prior to this. So, it is not surprising that this museum holds one of the largest ever exhibitions of manga outside Japan for 2019.

The three curators, Nicole Coolidge Rousmaniere, Uchida Hiromi and Matsuba Ryoko, worked for two years with the Japanese artists, publishers and the OPMA (Organization for Promoting Manga and Animation), in order to display real *genga* (original drawings). This is a very unique feature since sketches are very fragile and never meant to be displayed more so than paintings or Japanese woodblock prints. That is why the Tezuka's *genga* have to be rotated in order to preserve the ink and paper from the bright lights. Even in Japan, most manga exhibitions only display facsimilia.

Alluding to *Alice's Adventures in Wonderland's* rabbit, the mascot Mimi-chan leads the visitors and invites them to explore six thematic zones. The first one, 'Understanding Manga', describes manga's visual grammar and the editorial process with drawing with live footage and video interviews of staff members from four major publishers. 'Power of Storytelling' is an area dedicated to manga history: different formats are displayed in order to draw parallels between woodblock print industry and modern publishing. Influences from film and animation are highlighted in order to show early media convergence. These two zones are a starting point and obligatory

element of passage in order to help visitors understand the basics of the manga and then wander around the rest of the exhibition. The third zone, 'Seen and Unseen Worlds', displays various themes and genres from Boy Love to giant robots, sport, horror and transformation. The influence of manga on Japanese society is shown in the fourth zone through short films shot during the Comiket and the World Cosplay summit. The fifth exhibition zone is devoted to a selection of major historical and modern manga artists' works in original drawings and blown-up versions of their iconic characters. The last zone examines avant-garde expression, media crossover, gaming and manga's growing international reach and cultural influence.

The event presents 50 manga artists, 70 titles and 162 works from historical art to digital experiments. A wide range of images are displayed: large-scale reproductions on the walls, original drawings and illustrations preserved from direct light, traditional prints, film and video games excerpts. The curators took into account the other manga events available at the same time in London in order to make the exhibitions complementary and show the greatest variety of artists. But they still have to select only a few panels and drawings and it is always complicated to show a single page extracted from a manga that can span through several volumes. There are very brief descriptions in the exhibition and longer ones in the catalogue in order to summarise the narratives. "We felt very strongly that if you just can get an idea of the story and you see some really iconic images, then you'll be compelled to look at it yourself", said Nicole Coolidge Rousmaniere. "So, this is about giving you the skill to read manga, introducing you to the stories and inviting you to find the ones you like and then you could look for them." That is why there is a dedicated space where the visitors can handle and read manga in order to feel the various book formats. "The idea of the bookstore came because a lot of comments were made to us that people were saying manga are things you should read not look at on a wall", recalled Nicole Rousmaniere. QR codes are also available so people can have freely download or stream digital manga.

Unlike a traditional British Museum exhibition, there is a lot of modern technological devices as the curators try to attract a younger audience. For example, there is a digitally led display of a bookstore, a digital experience based around Hoshino Yukinobu's *Professor Munakata's British Museum Adventure*, and a rendering of Comic Takaoka, the oldest surviving manga bookshop in Tokyo. In the themed exit, the visitors can be 'manga-fied' in a special photo booth.

But the exposition does not intend to alienate the British Museum older audience. There are a lot of historical works such as drawings from Katsushika Hokusai (1760-1849). A highlight is the majestic 17 metres long and 4 metres high Kabuki curtain created in 1880 for the Shintomiza theatre in Tokyo by Kawanabe Kyosai (1831-1889). Of course, *ukiyo-e* is not the direct ancestor of modern manga which has been shaped by the newspaper technology coming into Yokohama from Occident. This foreign influence is underlined in the exhibition title by the katakana used to write manga: マンガ is the modern comic format whereas 漫画 refers to Hokusai's work. However, Nicole Rousmaniere stated that there is a link in the publishing industry as forms and technique (as a method that involves practical skills) tends to get passed on, even if that doesn't mean that the aesthetics is exactly the same. She used the example of the fudepen (筆ペン) which came into Japan from Tang China in the 8th century. Japanese fudepen had consistently stayed the same: it still has a stiffener in their brushes whereas Chinese brushes diverged a long time ago. That doesn't mean that contemporary calligraphers are the same as before but that they are using a brush that is informed in the same way.

Finally, I must emphasise that many items have been made specifically for this exhibition. The films were shot by teams from the British Museum in Tokyo and Nagoya. The mascot was drawn by the manga artist Kōno Fumiyo. The giant tones panels hanging from the ceiling were drawn by a local manga artist Shangomola Edunjobi, who won a silver at The Twelfth Japan International MANGA Award organised by the Japan Foundation in 2019. This exhibition is not only an invitation to explore the manga world but it's also an attempt to build bridges between times and civilisations.

ABOUT THE AUTHOR

Bounthavy SUVILAY is a PhD candidate in University of Montpellier III. Her research is focused on the transmedial adaptations of narratives (manga, anime, video games, toys) and their transnational circulation. She uses the Dragon Ball IP as a case study of Japanese media mix that is transformed according to different editorial policies over time by French content industries. Her research interests also relate to video games and she is the author of Indie Games: Histoire, artwork, sound design des jeux vidéo indépendants.

