

Abstracts

Niigata Art Link Workshop for Art Appreciation in Schools — Project Report

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“Niigata Art Link Museum Education Group” was established in 2018 as a derivative from the “Niigata Art Link” network between the Prefectural and City Art Museums. This paper reports on the “Niigata Art Link Workshop for Art Appreciation in Schools” project in 2021, sponsored by the “Niigata Art Link Museum Education Group”.

The workshop aimed to identify and support the needs of schools and museums within Niigata Prefecture. Under the theme of “Appreciation,” the workshop consisted of two parts: an interactive art appreciation experience, and an opinion-exchange session which used the World Café method. Participants were selected from teachers at elementary through high schools in the prefecture; 22 people participated, and 21 questionnaires were collected.

In this paper, I have recorded the process of forming the framework from the beginning of this workshop, the contents of the workshop’s activities, the aggregated results of the questionnaire, as well as the outcome of this questionnaire, and the analysis of the participants’ notes from the “World Café” method adopted in the workshop.

Eguchi Sogen’s Thoughts on the “Degree of Completion” in Japanese Calligraphy — The Controversy of Degree of Completion in Japanese Calligraphy between Sogen and Shiryu

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Eguchi Sogen (1919-2018) and Morita Shiryu (1912-1998) are the two of the five founding members of the Bokujinkai society of calligraphers. They disputed over the “degree of completion” in Japanese calligraphy for several years, beginning in 1970. This controversy was a big impact in the Bokujinkai society, because it was question what is their grounds for degree of completion in Japanese calligraphy and the completion in Japanese calligraphy, by two central calligraphers in the Bokujinnkai society. Moreover, this completion has been debated by contemporary calligraphers, and the discussion has modern day implications for “what is Japanese calligraphy.”

Focusing on Sogen, who raised this issue, this article aims to clarify how each artist viewed “completion” and their views on calligraphy by explaining the details of this dispute between the two men.