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Abstracts

Taxidermy in Contemporary Art (5) The Relationship Between Humans and Animals Through Food: Focusing on Daniel Spoerri's "Eat Art" Activities

Midori MORIYAMA

Many works of art have been created in the history of Western art with the motif of dining tables, foodstuffs and scenes of eating. Food, which is essential for human survival, is life, a sign of desire, sometimes a sign of scarcity, and sometimes a place of communication or community itself. This article focuses on the events held in the restaurant and the Eat Art gallery in Düsseldorf by Daniel Spoerri (1930-), who was active in Germany during the 1960s and 1970s, and examines the menu and exhibits offered. It provides an overview of why Spoerri undertook this project and the involvement of many artists who gathered at Eat Art, and considers what significance this Eat Art activity had as a result. Wild animals and other animals were provided as food there, and works of art using animal body parts and taxidermy animals were exhibited. The purpose of this article is to examine the relationship between humans and animals through artworks about food.

Teshigahara Hiroshi and Sogetsu Art Center: On the Spectral Realm in *Jose Torres*

Hitoshi KUBO

In June 1958, Teshigahara Hiroshi became the inaugural director of the Sōgetsu Art Center (hereafter SAC) two months after the completion of the old Sōgetsu Kaikan according to Tange Kenzō's design. Under his direction, SAC continued its activities until 1971 with 'synthesization of the arts' as its guiding philosophy. Most of Teshigahara's representative cinematic works were produced during this period, a number of which were presented at SAC. Among his early films from this period is Jose Torres (1959), a short film that follows the daily life of Jose Torres, a Puerto Rican-born boxer. In my view, this film encapsulates Teshigahara's cinematic thinking as it continued to develop through his later works – specifically what I am calling his spectral thinking, especially apparent in his later film Pitfall (1962). Drawing on Jose Torres and various print materials published by SAC, I hope to establish connections between what I call Teshigahara's spectral thinking and the common motif of 'synthesization of the arts' which runs through all SAC activities.

The Contents and Construction of *Shiokubi* (1975) and Its Background

Hayato KOSUGE and Kae ISHIMOTO

In 1975 in Tsuruoka (Yamagata prefecture), butoh dancer Bishop Yamada and his colleagues launched a performance titled *Shiokubi*. Supervised by Tatsumi Hijikata, it was produced by Yamada's dance company, Hoppo Butoh-ha, with butoh dancers from Tokyo. The performance was visually recorded as part of a video project known as the VIC (Video Information Center, 1972-present) that included various events for experimental television broadcasts, such as the 1978 "Paravision Ten" CATV broadcast. The collection includes 1,200 tapes of performances, exhibitions, and events from the 1970s and 1980s. The visual records concerning *Shiokub*i include the processes from the arrival at the venue to the final rehearsal and afterparty. This article will describe and interpret *Shiokubi* based on related materials from the VIC's visual records.

On the Description of the Sculptors' Model Making in Vasari's *Vita*

Shinsuke NIIKURA

In this article, I will focus on the inconsistency of the descriptions in the *Vite* of Vasari about the preparation of models among sculptors in the Renaissance period. Vasari writes in his preface that a good sculptor, like Michelangelo, would not use any model in the process of creating his works and that would show the ability of judgement which could make the art of sculpture nobler than that of painting.

However, on the contrary, Vasari writes about the method of making models for sculptures in the part explaining the technique of sculpture in the same book. My aim is to lay groundwork for further discussion on this inconsistency and his motivation to make such conflicting claims by analyzing the corresponding passages. There are possible artistic and political reasons for this discrepancy, and it is speculated that Michelangelo was central to this issue.

Research on Cover Art and Illustrations by Tetsuro Komai for Keio Publications: *Juku*

Miho KIRISHIMA

Keio University Art Center has in its collection the original cover art and illustrations for Keio publications such as *Mita Hyoron* and *Juku* by the copperplate engraver Tetsuro Komai (1920-76). In addition to the prints used for the cover, the illustration cuts include pen and brush sketches. To grasp the full scope of Komai Tetsuro's work for Keio publications, this paper first arranges the cover art and illustrations published in *Juku* in chronological order of publication date and then compiles a list that corresponds to the information on the work and the bibliography in which it appears.

Report and Review on the Inclusive Art Appreciation Program for the Exhibition *Introduction to Art Archive XXIV: The 40th Anniversary of the Death of Junzaburo Nishiwaki: Wandering with Flora*

Megumi YOSHIOKA

This paper focuses on the inclusive art appreciation program planned and conducted for the first time by Keio University Art Center in collaboration with the NPO organization "Verbal Imaging Museum Tour with Visually Impaired People" in conjunction with the exhibition *Introduction to Art Archive XXIV: The 40th Anniversary of the Death of Junzaburo Nishiwaki: Wandering with Flora* (2023). In recent years, public interest in inclusive programs has been on the rise. Nevertheless, case studies of such workshops are still few. The primary aim of this paper is to document the details of the entire process of realizing the workshop from the preliminary kick-off meeting to the post-program review meeting. It will summarize the results and problems of the workshop, which can be used as a reference for new initiatives in the future.