

International Symposium *The Imagery of Wind*

Program and short abstracts

26 March (Sat), 2022

CET JST

9:00 17:00 **Opening Remarks (Haruo Noma, Professor, Kansai University)**

9:10 17:10 **Concept of the symposium and Introduction of the new publication
(Junko Ninagawa, Professor Emerita, Kansai University)**

Session A (Chairs: Haruo Noma, Junko Ninagawa)

9:20 17:20 **Barbara Baert (Professor, Catholic University, Leuven)**

Primordial Winds: Cosmogony and Breath

The representation, evocation and suggestion of wind in the visual arts touch on fundamental ideas relating to the anthropology of the senses and their descent into the visual medium. Wind is a natural phenomenon that plays on the entire sensorium of the body. Wind is tactile. Wind can be heard. Wind carries scents. Wind is a cosmic breath that envelops and penetrates us. Wind nourishes or destroys. This uncontrollable force, moreover, is one of the keys to animism, in which wind acts upon nature as a wild, living affect. Wind brings to life that which is “still.” Wind touches our skin sensually, but can also be merciless, destroying entire harvests at one blow. Wind adheres to the phantasmal, the automatic and the demonic. From thence comes its involvement in the auricular symbolism of the voice, the spirits and musical instruments.

This paper explores the primordial winds as a divine breath in cosmogonic myths.

9:50 17:50 **Takao Aoki (Professor Emeritus, Hiroshima University)**

Aesthetics of Wind: The Imagery of Wind and Air in East Asia

“Wind” is translated as *kaze* or *fu* in Japan; it is also translated as *fu* in several other East Asian countries. The words *fuga* and *furyu* represent aesthetic attitudes and spiritual traditions that are found all across East Asia. The first spring wind, the autumn wind, and the wind blowing among dead trees are all common phenomena in everyday life, but it is difficult to perceive them directly through the senses of

sight and hearing. However, devices like *furin* (wind bells) and *fusha* (wind wheels) have been invented as means of seeing and hearing the wind. Indeed, wind itself is deeply rooted in East Asian history, culture, and climate. Wind can play music, be depicted in pictures, and be sung about in verse forms, such as in Chinese poems, waka, or haiku. Words for wind can also be collected in *saijiki* (glossaries of seasonal words for haiku poets). Wind that can be felt on the skin relates to the philosophy and culture of air in East Asia and cannot be separated from the weather and seasons. I will research the Japanese aesthetics of wind—which are different from aesthetics that give priority to sight—in life, the arts, and art theory.

10:20 18:20 **NEW PROGRAM** before a short break

Miyajima, Ryotaro (Doctoral student at Tokyo University of the Arts, Animation Film Artist)
《RADIO WAVE》 and Wind

The reporter discusses wind with his anime work 《RADIO WAVE》. This work is a spatially continuous representation of the whole work and is designed to encompass everything like the wind in the weather phenomenon on the earth. Crypto broadcasting actively performed during the Cold War. When the boy tunes to the radio on a snowy mountain, he accidentally hears an encrypted broadcast. A quiet mountain area and a crypto broadcaster that made a leap in the Cold War era. It expresses how the boy perceives the mystery of linearly connecting radio waves to imagine these two points that exist on the same earth but differ greatly. The production began when the reporter listened to an international broadcast on shortwave radio at a mountain hut in the Himalayas during his childhood.

Session B (Chair: Takao Aoki)

10:40 18:40 **Shinichi Tomioka (Chief Curator, Koriyama City Museum of Art)**

J.M. W. Turner's Pneumatic Form or Wind

Kenneth Clark once wrote, “Leonardo da Vinci comes nearest to Turner in his desire to render elemental power” (Looking at Pictures). This point is rarely considered nowadays; however, if Leonardo regarded the wind as the essence of art, then it is also true of Turner. Moreover, like Leonardo, Turner also saw the wind not merely as a corporeal entity but also as a divine being. In this presentation, I will examine Turner’s contemplation of the wind as a corporeal entity as well as his consideration of wind in its pneumatic form. Moreover, I also highlight that he was

not simply a nature observer but also a witness to the apocalypse; indeed, that is where the poetics of the wind are generated.

11:10 19:10 Vlad Ionescu (Associate Professor, Hasselt University)

The Pneuma in Contemporary Art: From Representation to Presence and Beyond

The following essay addresses the iconographic motif of the pneuma (air, breath and soul) as a challenge to the phenomenological explanation of the image as an autonomous visual appearance or *Image-object*. This understanding of the image has motivated the formalist approach of art history as a history of visual forms with their own structure and evolutionary logic. However, we begin from the hypothesis that a pertinent thinking of a *Bildwissenschaft*—or, a science of art—should refrain from projecting preconceived philosophical concepts or all-encompassing theories on art historical sources; rather, it should allow the latter to be the motivation for the creation of new understandings on how images work and how new meanings emerge. Pneuma is such a concept. This concise art historical overview cannot provide an exhaustive discussion of all media forms and schools. Therefore, my aim is to look at how pneuma has modulated the experience and meanings of images throughout the history of art.

11:40 19:40 Haseeb Ahmed (Contemporary Artist)

The Wind Egg Experiment

The concept of the wind egg can be traced back over 3,000 years to the cultures of ancient Egypt, Greece, India, China, and the Arab people. It postulates that animals and people can reproduce using the wind as plants do. Over the course of four years, I worked with engineers developing cutting-edge wind tunnel technology at an institute on the outskirts of Brussels to make the wind egg a reality. This endeavor was publicized via a trilogy of exhibitions and an artist book. By bringing this history to bear on the present, the “Wind Egg Experiment” explores the possibility of human reproduction without men using the wind; in this way, technology liberates both men and the wind from their original natures. The following presentation summarizes this artistic, academic, and scientific project and reflects on its effects.

12:10 20:10 Break (20min.)

12:30 20:30 Concluding Discussion (Chairs : T. Aoki, H. Noma and J. Ninagawa)

13:00 21:00 End of Day

27 March (Sun), 2022 (EU Summer time)

Session C (Chair: Professor, Kyoto University, Kayo Hirakawa)

10:00 17:00 Junko Ninagawa (Professor Emerita, Kansai University)

The Representation of the Wind by Rogier van der Weyden

Rogier van der Weyden was one of the most influential painters of the second half of the fifteenth century in Northern Europe. In his work, he expressed tragic emotions through rigid motions, faces bearing rigid expressions, and transparent tears. His compositions are not dramatic like Italian Renaissance or Baroque paintings. However, certain details—such as the fluttering of Jesus’s waistcloth or the mourning angels’ skirts in the crucifixion scenes—enhance the tragic atmosphere and conspicuously endow the scenes with ornamental forms of winding and whirling, and these forms connote the very moment of Jesus’s death. Although Rogier painted many crucifixions, the waistcloths are not always shown fluttering. This may be explained by the artist’s consciousness of *pneuma* (Greek word meaning “the god’s breath”), which appears as wind—that is, the flow of air.

10:30 17:30 Miki Kuramochi (Lecturer, Kobe Gakuin University)

The Representation of the Wind in the Paintings of Nicolas Poussin

The French painter Nicolas Poussin, who was mainly active in seventeenth-century Rome, made several attempts at representing wind during his life. For example, in the painting *The Triumph of David*, he inserted the rare motif of a wind harp, which was said to be hung over David’s bed. In the altarpiece *The Apparition of the Virgin to Saint James the Great*, Poussin represented the veil of the Virgin fluttering in the wind, a detail that made it clear that the apostle was encountering an apparition. In the large-scale work *Landscape during a Thunderstorm with Pyramus and Thisbe*, he enhanced the tragic atmosphere of the subject by depicting the large trees being blown by strong wind and lightning streaking across the sky. I will now further discuss images of wind in seventeenth-century art by analyzing representations of wind and their effects in the paintings of Poussin.

11:00 18:00 Zoltán Somhegyi (Associate Professor, Károli Gáspár University of the Reformed Church in Hungary)

Painting Wind: On Some Sublime Aspects of Art and Nature

The representation of wind in fine arts, especially paintings, can be just as varied and multiform as real wind itself. This is, however, true not only of actual, pictorial representations of wind, but also of the objectives of such representations—that is, the purpose, meaning, significance, and references of these representations. Representations of wind changed in a curious manner from the seventeenth to nineteenth century. For example, in Poussin's painting, it can be connected to certain aspects of the represented mythological stories and to their allusions to philosophy. This was convincingly demonstrated by Louis Marin, and in the eighteenth and nineteenth centuries, it took on an important role in connection with discourses about the sublime and the manifestation of sublime powers, such as in representations of storms, hurricanes, and tornados. In my proposed paper, I will survey several aspects and the art historical and aesthetic consequences of these changes, focusing on the aforementioned period in Western painting. I will also provide additional examples from contemporary art to illuminate the wide-ranging effects of the shifting focuses in this process.

11:30 18:30 Break (10 min.)

Session D (Chair: Professor, Tōhoku University, Ryusaku Nagaoka)

11:40 18:40 Meltem Özkan Altınöz (Associate Professor, Ankara University)

Reading The Wind Imagery Through Late Ottoman And Early Republican Period Turkish Paintings

Western-style paintings emerged as a result of social and political changes in the Ottoman Empire in the eighteenth century onwards. A new type of painting style and its methods entered the Ottoman Empire. This was a long process that can be traced from traditional miniature style to Western-style oil paintings on canvas. Disregarding classical painting, the transition in miniatures reflects the changing social and political agenda. This study examines the interpretation of wind in Turkish paintings, including specific canvas paintings from the early Republican Period. I will analyze the representational modes of natural events in painting. Did most painters pay attention to the wind in their paintings? How did they represent wind in their paintings? By examining specific paintings and how they interpret wind, I will evaluate these painters' contributions to Turkish painting.

12:10 19:10 Xiaoxiao Wu (Associate fellow, National Museum of Tokyo)

The Representation of Wind in East Asian Landscape Paintings

The word *fukei* (landscape) consists of the words *fu* (wind) and *kei* (light); in this way, *fukei* unites the idea of flowing air with images of illuminated scenery. Landscape paintings depict visible scenery as well as the wind, which can be sensed on the skin (Bunri Usami, *Chūgoku Kaiga Nyūmon*, Tōkyō: Iwanami Shoten, 2014). This presentation surveys wind-related subjects in East Asian paintings and discusses how the invisible wind and air are depicted in landscape paintings, such as *Eight Views of Xiaoxiang*, while also considering the function and symbolic meanings of these paintings.

12:40 19:40 Saya Mizuno (Professor, Kanazawa College of Art)

Transitions in the Representations of Fujin (Wind Gods) in the East Asia Region

The deities controlling the natural phenomenon of the wind in East Asia are referred to by various names, such as Fēngbó, Fēng-shén, Fēng-shén-wáng, and Fēng tiān (Vāyu). This report will review images of Fēng-shén from different Chinese eras, including Fēng-shén (Fēngbó), which can be found in documentary records or Stone bas-reliefs from the Han Dynasty; Fēng-shén-wáng from the so-called Shén-wáng figures, which were mostly built during the Southern and Northern Dynasties; and Fēng-shén, who is a relative of the thousand-armed Guanyin (collectively called The Twenty-eight Attendants) from the Tang Dynasty. This review will illustrate the possibility that Fēng-shén in ancient China was recognized as an entirely different deity from the Fēng tiān of Indian origin, which was one of the guardian deities of the eight directions and twelve directions. Based on this hypothesis this report will also examine the evolution of wind deities in China.

13:10 20:10 Break (10 min.)

13:20 20:20 Concluding Discussion (Chairs : R. Nagaoka, K. Hirakawa)

14:00 21:00 Closing Remarks (Barbara Baert)

End of Day

This symposium is financially supported by THE KAJIMA FOUNDATION FOR THE ARTS for the International symposium, 2021.

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