

KOREAN MONKS AND OTTOMAN DERVISHES: GLOBALIZED ORIENTALISM BETWEEN JAPAN AND TURKEY

2018年9月28日(金) 18:00~20:00

東京外国語大学 府中キャンパス 本部管理棟 2F 中会議室
＜一般公開・申込不要＞

講演者

エドヘム・エルデム氏(ボアズィチ大学、コレジ・ド・フランス)

Edhem Eldem (Boğaziçi University, Collège de France)

講演概要: One of the major challenges in art historical research is to find ways of understanding the goals and intentions – if any – of an artist in producing an original work. Often, in the (assumed) absence of explicit textual documentation, the historian resorts to “reading” the work, trying to interpret its meaning by combining visual clues with contextual information on the artist and his/her time. This has been the case with many paintings by Osman Hamdi Bey (1842-1910), a celebrated Ottoman artist and intellectual. Basing myself on his *Man with Tortoises* (1906), a painting with a surprising Japanese connection, I will try to show that this interpretive method can be very misleading, especially when common sense and more conventional research can reveal much more tangible and trustworthy evidence.

使用言語: 英語

コメンテーター: 友常勉(東京外国語大学)

岩田和馬(東京外国語大学 博士後期課程)

【エドヘム・エルデム氏略歴】

Edhem ELDEM is a professor at the Department of History of Boğaziçi University and holds the International Chair of Turkish and Ottoman History at the Collège de France. He has also taught at Berkeley, Harvard, Columbia, EHESS, EPHE, ENS, and was a fellow at the Wissenschaftskolleg zu Berlin. He has worked and published extensively on a number of topics, such as the Levant trade, funerary epigraphy, the Imperial Ottoman Bank, Orientalism and Westernization, Ottoman first-person narratives, Istanbul at the turn of the twentieth century, photography in the Ottoman lands, and the history of archaeology and museology in the Ottoman Empire.

比較日本文化部門: 岡田昭人 久野量一 逆井聡人 SEN Raj Lakhi 友常勉

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