

## **Shaping Crafts and Terroirs at Global Fairs. Local, National, and Transnational Contexts, c.1880 to the present.**



**17th February, 2024, 14:00-18:00 University of Antwerp, City Campus, SC001,  
Grote Kauwenberg 18, B-2000 Antwerpen**

### **Program**

#### **Part I Presentations**

**Misato Ido (Kyoto Institute of Technology)**

#### **Between ‘Art’ and ‘Craft’: Deploying ‘Uniqueness’ through Interior Decoration in Overseas Exhibition**

This paper explores how Japan represented “art” and “craft” specifically to audiences outside of Japan in the late nineteenth century when Japan was encountering the world. Since the terms “art” and “craft” had not even existed in Japan until then, it was necessary to search for the counterparts that corresponded to these concepts imported from the West. The first section demonstrates the production context of arts and crafts with designs derived from natural forms, which attracted the attention of the foreign market as “uniquely Japanese” motifs. The second section argues that Japan endeavoured to recontextualize its arts and crafts by displaying them as part of the interior decoration at the overseas expositions in anticipation of their reception abroad.

**Hiroko Goto (Hosei University)**

#### **Collaboration between a Designer and a Lacquer artisan: Development of the Production Model of 19th century Haute Couture Maison**

Previous research on Eileen Gray suggests that, although Gray herself initially learned lacquer techniques from Seizo Sugawara, she provided production ideas and designs as an art director and designer, and that Seizo Sugawara undertook the realization of the designs as a lacquer artisan. This collaboration was new

at the time, and it was also the result of a coincidence. In the world of Japanese lacquer industry, “*makieshi*”, lacquer artists who draw decorative patterns, are designers, and have an artistic pride in their works that prevents them from following someone else's design. When Sugawara came to Paris, however, he did not see himself as a lacquer artist such as *makieshi*. He was solely responsible for creating lacquerware as an assistant to his master, the lacquer artist Shoka Tsujimura. This supporting position, which allowed him to cooperate with designers, could be explained by an analogy to atelier artisans of *haute couture maisons*. However, the cooperation should not be seen as a simple process in which artisans create products according to blueprints drawn by designers. It is a process in which both designers and artisans work together to invent something while approaching the materials with the designer's initial image in mind. By examining this collaboration, this paper considers how the production of decorative beauty was organized.

**Yumiko Hayasaka (ICES Hosei University)**

### **Rose oil in Bulgaria: Production and World's Fairs**

Rose oil is a distinctive product of Bulgaria, produced exclusively in the Rose Valley located in south-central Bulgaria, an area that with ideal climatic conditions for rose cultivation. This presentation examines the historical trajectory of the production of Bulgarian rose oil and its representation at World's Fairs from 1880 to 1930, utilizing local newspapers and periodicals as sources. Traditionally produced since the Ottoman era, the industry underwent rapid modernization around the turn of the century. Concurrently, it was established as a prominent national product, highlighted at the World's Fairs in Chicago (1893), Paris (1900), and the inaugural International Fair in Plovdiv, Bulgaria (1892).

**Miki Sugiura (Hosei University)**

### **Mustering Terroirs. French, Italian, and Argentine Wines in World Fairs, c.1880-1930**

This paper examines how the concept of wine terroirs was shaped transnationally within the World's Fairs of the 1880s and 1910s, with a particular focus on the Mendoza wine region in Argentina. Faced with the challenge of the United States' system of wine production and evaluation, French and Italian wine regions increasingly used world expositions as a platform to promote terroir as a concept for celebration originality and singularity. In the 19th century, Argentina created its own cultural outlook, influenced by French cultural import policies in the first half of the century and strongly influenced by Italy and Spain in the second half. How Mendoza, which became an important wine-producing region in this context, adopted the concept of terroir is analysed, focusing on the exhibition at the Exposición Internacional del Centenario in Buenos Aires in 1910.

**Ching Lin Pang (University of Antwerp) and Mingxuan Sun (Yunnan University)**

### **Translating and Crafting Coffee Terroir in China with a Focus on Coffee Events. The Case of the Coffee Capital of Pu'er**

The concept of terroir is well integrated in specialty coffee culture that has become mainstream in global cities starting from the onset of the new millennium. According to Williams (2022), coffee terroir is defined as the unique sensory experience derived from a single origin roasted coffee that embodies its source. Besides environmental conditions, the post-harvesting method and the parameters such as roasting, grinding, and brewing all contribute to the crafting of terroir. In this paper we unpack the processes of introducing and constructing coffee terroir in the city of Pu'er, located in the Southwestern province of Yunnan, China through the conceptual lens of cultural translation as proposed by Kyle Conway. From his model we conceive translation as a transposition of foreign interpretive horizon into new locale. In this localization process the cultural translators including the city government and the diverse members of the coffee industry engage in a wide range of activities such as organizing the Pu'er International specialty coffee expo, coffee festivals, coffee competitions and tourism pilgrimage. These activities are embedded in the local context of

ethnic diversity, pristine nature, natural food and a slower pace of life. In so doing a location-specific Chinese coffee terroir has emerged and gaining popularity not in the least among the Chinese people themselves but also at the global level where Chinese coffee culture is increasingly recognized for its quality, specificity and the potential opportunities. The research findings are based on extensive fieldwork in triangulation with literature review over a period of three years.

## **Part II Paper Talk with the Author**

We will discuss three papers of Prof Eric Strom (Leiden University).

**'The nationalisation of the domestic sphere', *Nations and Nationalism* 23.1 (2017): 173-193.**

**'The Canonization of the Artisan around 1900', in Brolsma et al. *Networks, Narratives and Nations. Transcultural Approaches to Cultural Nationalism in Modern Europe and Beyond*. Amsterdam, Amsterdam University Press 2022.**

**'The Global Vernacularization of Regional Identities: Cultural Isomorphism at World Fairs, 1851-1939', (in print 2025).**

Organizers:

Miki Sugiura (Professor, Hosei University Tokyo Japan, Institute of Comparative Economic Studies, Leader 'Exporting Crafts, Arts and Industrial (ECAI) 'Project)

Chin Ling Pang (Associate Professor, University of Antwerp, Translation, Interpreting and Intercultural Studies (TricS))