**Summary of**

**"Essays of the Permanent Research Seminar on Art and Culture Mexico-Japan. Volume I. Perspectives on cultural intersections"**

**Laura González and Matute**, "Tamiji Kitagawa. A brush transcends borders. Mexico and Japan in the artistic imaginary of art".

**Abstract**: The text will show the importance of the presence of the Japanese artist Tamiji Kitagawa in Mexico. Kitagawa arrived in this country in the 1920s. He witnessed the beginning of the Mexican muralist movement (1920-1930), participated as a student at the San Carlos Academy (1923) and at the Churubusco Outdoor Painting School (1924). He was a teacher at the Tlalpan Outdoor Painting School (1925-1932) and director of the Outdoor Painting School in Taxco, Guerrero (1932-1936). His stay as teacher and director in these schools gave him the enrichment of his aesthetic palette that he shared with his students. When he returned to Japan in 1937, he transferred his artistic experience to his easel work as well as to mural painting. Exposing the interrelation between the aesthetics of Mexico and Japan, from Tamiji Kitagawa's point of view, is fundamental to understand his contribution in the sphere of Mexican and Japanese plastic arts in the international sphere.

**María Teresa Favela Fierro**, " The interpretation of 'Mexicanness' through the eyes of Japanese painters: Kishio Murata and Shinzaburo Takeda ".

**Abstract**: These Japanese painters had different reasons to travel and establish their residence—at different times—in Mexico. They have been an important artistic and cultural piece for the history of Mexican art thanks to the transcendence of the works of some of them through their Mexican students and, at the same time, the development they had and have had in the Mexican environment. Another purpose of the research is to unravel the plastic contributions in what refers to the perception of these artists related to the idea of "Mexicannes", to understand it from the point of view of others. To unravel the way of capturing on canvas or paper, the Mesoamerican, the colonial, the everyday, the Mexican customs and the landscape, that is to say, the addition of the own and the other.

**Luis Alberto López Matus Villegas**, "Vestiges of *mono-ha* in Mexico: a dialogue with the latest Japanese avant-garde".

**Abstract**: Studies on the bilateral relationship between Mexico and Japan are usually focused mainly on the economic and political aspects, emphasizing the commercial correlation that exists between both nations. However, in terms of art and culture, studies are not so abundant, allowing that sometimes a mutual ignorance between both nations at a cultural and aesthetic level is evidenced. Local studies on the artistic and plastic work of the Japanese in Mexico have focused mainly on the fantastic aspect of their practice, addressing above all the influence that our culture has had on their artistic development and the way in which the ideas of our country have been filtered through the Japanese vision. Starting with a work that is part of the Mexican cultural heritage and that is identified as part of the post-war Japanese artistic current called *mono-ha*, we propose an approach to research on the possible influence and dialogue of this avant-garde with its artistic counterpart in Mexico, the *neographic*, thereby seeking to generate new dissertations on the plastic arts in both countries, from its materiality.

**Miki Yokoigawa**, "Between speech and silence: the memory of Japanese migrants in Mexico. Two pieces of contemporary audiovisual art".

Abstract: In this essay we are going to approach two audiovisual works: *Un país en las memorias* (*A Country in the Memories*, Miho Hagino and Taro Zorrilla, 2008-2014) and *Relato familiar* (*Family Tale*, Sumie García, 2017), pieces made by contemporary artists based on testimonies of Japanese migrants in Mexico. These works make us reflect on the meaning of both the artistic expression of memory and the complexity of the construction of personal and/or collective inter- and transcultural identity. To clarify the context of both works, we will provide some data on the history of Japanese migration, as well as a series of references on contemporary art, especially the development of video art in Mexico, taking as a framework Homi K. Bahba's postcolonial theory based on the *transnational* and *trans-translational* expressions, as well as his theoretical conception of the so-called Third Space.

**Rie Arimura**, "The rosary and the *juzu*: interreligious experiences of the Kirishitan period".

Abstract: In the Catholic mission of early modern Japan, how did missionaries view and understand the Buddhist *juzu* ("counting bead") sartal, which bears great similarity to the rosary? How did the Japanese receive and introduce this Catholic sartal into their religious beliefs and practices? This paper analyzes the reception of the rosary and bentas beads ("blessed beads") called *kontatsu* in Japanese, taking into account the links with native ancestral traditions. In addition to elucidating the coexistence of the prayer of the rosary and the Amida Buddha mantra among the Kirishitan, it examines the possibility that the parallels between the paintings of the Fifteen Mysteries of the Rosary and the Taima mandala of Jōdo Buddhism ("the Pure Land") facilitated the acceptance of the representations of the holy rosary.

**Amadís Ross**, "*Roma* and *Shin-Gojira*: the Other is us".

**Abstract**: Through the analysis of two cinematographic works, Roma and Shin-Gojira, this text explores the modernization or westernization of Mexico and Japan. The central hypothesis holds that the process of modernization destroys the different in order to terraform the world into a hell of the same. This phenomenon destroys the Other, that is, everything that does not fit into the logic of Western capitalism. Owners of very strong ancestral cultures, Japan and Mexico resist this homogenization as far as possible, because the annihilation of the Other is the destruction of ourselves. The essay contributes to the understanding of how modernity and postmodernity are lived and resisted in Japan from a Mexican point of view.

**Araceli Rebollo Hernández**, "*Sacbé Rojo*: una propuesta de dramaturgia desde el mestizaje".

**Abstract**: In this paper we propose to analyze the millenary tradition of *noh*, its formal and modern dramatic characteristics, given by Yukio Mishima, to follow the trail of texts translated into Spanish and to see how different foreigners interested in its study and practice have been allowed to enter this tradition. Afterwards, and following the lines that the concepts of mestizaje and teatronoh open to us in terms of Alejandra Castro's *Sacbé Rojo* (*Red Sacbe*; a *sacbe* is an ancient Mayan road), we will study the structure of the work in relation to them.

**Kazumi Siqueiros Shimada**, "The teaching of Japanese culture in a Mexican context".

**Abstract**: This text deals with the teaching of Japanese culture in a specific Mexican context, with elementary school children. It is an account of the development of a methodology based on visual arts and some of its different tools of expression to approach the history of Japan to sixth grade students of the Liceo Mexicano Japonés, A. C. It is intended that their learning be significant, lasting, and promote mutual understanding between Japan and Mexico.