

KIMIKO GUNJI

CURRICULUM VITAE 2009

**Associate Professor of Japanese Arts and Culture, School of Art and Design
Campus Honor Program Faculty
Director of Japan House**

University of Illinois at Urbana-Champaign
2000 S. Lincoln Ave.
Urbana, IL 61802

EDUCATION:

- B.A., Fukuoka Women's College, Japan (English Literature), 1964
- M.S., University of Illinois (Library Science), 1971
- M.A., University of Illinois (Asian Studies), 1979

PROFESSIONAL DEGRESS:

- Teaching Certificate, Hanayagi School of Japanese Classical Dance, Japan, 1965
- Third-rank Full Professor of Ikenobo Flower Arrangement School, Japan, 1971
- Second-rank Full Professor of Ikenobo Flower Arrangement School, Japan, 1981
- Tea Master Title received from Urasenke Tea Ceremony School, Japan, 1982
- Certificate, Ikenobo Central Academy for Graduate Study in Japan, 1982

ACADEMIC POSITIONS:

- Director of Japan House, College of Fine and Applied Arts, University of Illinois, 1998-present
- Associate Professor, University of Illinois at Urbana-Champaign, School of Art and Design 1992-present
- Campus Honors Program Faculty, 1989 -present
- Assistant Professor, 1982-1992
- Teaching Associate, 1979-1982
- Graduate Assistant, 1973-1979
- Campus Honors Program, Assistant Director for International Affairs, 1989-1998
- Parkland College, Champaign, Illinois, Instructor, 1975-1976
- Research Assistant for School of Library Science, University of Illinois at Urbana-Champaign, 1972-74

VISITNG POSITIONS:

- Visiting Professorship at Kwansai Gakuin University at Nishinomiya, Japan, April-July, 2009
- Director and Professor at A-Year-in-Japan Program at Konan University, Kobe, Japan, January-June, 2005

OTHER PROFESSIONAL POSTIONS:

- U of I Library Technician, 1968-70
- Tokuyama Rotary, Japan, Executive Secretary, 1966-67
- Yanai Public High School, Japan, English Teacher, 1964-1966

HONORS AND AWARDS

- Received the special awards of appreciation on occasion of Japan House 10th anniversary on October 25, 2008 for her devotion to traditional Japanese art & culture, and her pivotal role in the establishment & success of the New Japan House, & her passionate pursuit of world peace.
- 2006 Champaign-Urbana International Humanitarian Award, October, 2006
- “ Certificate of Thanks” from Sen’ei Ikenobo, 45th Generation Headmaster of the Ikenobo Ikebana School. The award was for recognizing her contribution to promote and strengthen the ties of friendship and goodwill between the US and Japan, June 3, 2004
- Recipient of the Commendation in Commemoration of the 150th Anniversary of the United States-Japan Relationship from the Foreign Minister of Japan, Jyunko Kawaguchi on March 31, 2004
- UI Campus Award for Excellence in Undergraduate Teaching, University of Illinois-Urbana-Champaign, April 28, 2003
- UI Alumni Association Educator’s Award sponsored by UI Alumni Association, April 13, 2003
- University of Illinois Campus Award for Excellence in Undergraduate Teaching, May, 2, 2003
- The International Cultural Award by the National Costume Preservation Association of Japan, Nov. 3, 1998
- Educational Technologies Board Instructional Equipment Award, 1996
- Outstanding Faculty Award, College of Fine and Applied Arts, May 1994 (\$1,000)
- Recipient of Illinois Arts Council Fellowship for Kabuki/Kimono Apprenticeship, 1992-1993
- Recipient of Illinois Arts Council Fellowship in the Field of Ethnic and Folk Arts, 1987-1988
- Recipient of Illinois Arts Council Fellowship in the Field of Crafts, 1986-1987

MAJOR GRANTS:

- Instrumental to have Major contributions: \$30,000 from Betty Ann Knight for 10th Anniversary, \$25,000 from Republic of Tea (May 21, 2008)
- Instrumental to receive \$25,000 from the Republic of Tea for furthering Japan House programs. (October, 2008)
- Instrumental to have the gift from Dr. Sen for 50 cherry trees: \$15,750 (April, 2008)
- Instrumental to receive \$5,000 from Bruce Wonnacott toward Japan House “Kokoro Endowment” (December, 2008)
- Frances P. Rohlen (\$25,000 –collaborated effort with KCPA to bring the National Bunraku theater to the Midwest)
- FAA special Grant (\$500.00) 2008
- Frances P. Rohlen(\$25,000 –collaborated effort with KCPA to bring the National Bunraku theater to the Midwest) 2007
- 2005-2006 Faculty Development Broadie Grants (\$500.00)

INVITED PAPERS (MAJOR CONFERENCE ONLY)

- “The Power of Silence in Japanese Arts and Culture,” The National/ International Conference “Cross-Cultural Perspectives of Visual Communication” on April 20-21, 2007 at Davies Center in the University of Wisconsin at Eau Claire
- “The Way of Tea and its application to Different Disciplines,” the International Chado Cultural Association at the Urasenke, Tokyo, Japan, July 8, 2006
- “Tea Aesthetics-wabi-Sabi,” 2006 Hawaii International Conference on Arts and Humanities, University of Hawaii-West Oahu, January 11-15, 2006

- “Combining TV Conference with Bulletin Board Studies for Better Ways of Cross-Cultural Communication” E-Learn 2004 World Conference, Washington DC, November, 2004
- “Tea Ceremony in the Middle of Cornfield,” 50th Year Celebration of the Urasenke Tea School Overseas-International Convention, Honolulu, Hawaii, July 18, 2001
- “Through Flowers,” Illinois Prairie Ikenobo Ikebana Chapter Initiation and Symposium, University of Illinois, 5.2-4, 1997
- “Teaching Japanese Arts and Culture through the World Wide Web,” 11th Symposium on Human Interface, Kyoto, Japan, November 18-20, 1995
- “To Teach Japanese Tea Ceremony at the University of Illinois by Using Mosaic Hypermedia Environment,” World Conference on Educational Multimedia and Hypermedia, Gratz, Austria, June 17-21, 1995

INVITED LECTURES AND DEMONSTRATIONS (Only for the last 10 years)

THE United States:

- “Art without Boards.” **Arts Fest celebration**, Multicultural and Community Life, DePauw, **Greencastle, IN**, 11/5/08
- “Tea Ceremony and its Aesthetics,” Asian Fair sponsored by the International Division of Alverno College, Milwaukee, WI, 9/18-19/08
- East Asian Fair 2008 sponsored by Illinois/Indiana Asia NRC at Whitney Young High School, Chicago, IL, 4/25/08
- Tea Ceremony Lecture & Demonstration at University of Missouri at St. Louis, St. Louis, MO, 11/2& 3/ 07
- “Ikebana and Japanese Design.” Saugatuck Center for Art, Saugatuck, MI. 4/28/07
- “Rigidity and Flexibility in Japanese Arts and Culture.” A keynote Speaker for the Asian Night Kick off at Illinois State University, 4/2/2007
- Tea Ceremony Lecture & Demonstration at University of Missouri at St. Louis, St. Louis, MO, 11/27& 28/2006
- Tea Ceremony Lecture & Demonstration at the Indianapolis Museum of Art, Indianapolis, IN, 11/4 &5/2006
- “East Meets West: Ikebana and Western Flower Arrangement “ Chicago Cultural Center, Chicago, IL, Sept. 16, 2003
- “The Japanese Way of Tea and Humanism,” Depaw University, Greencastle, IN., March, 2001

JAPAN

- “The Characteristics of Japanese Traditional Arts,” Fukuoka Women’ College, Fukuoka, Japan, July 14, 2009
- “The Way of Tea and Its Significance in the Global Age”, Kanseigakuin University, Nishinomiya, Japan, June, 18, 2009
- “Rigidity and Flexibility in Japanese Arts and Culture,” Kanseigakuin University, Nishinomiya, Japan, April 30, 2009
- “Japanese traditional Arts and Culture in the Middle of Cornfield,” Dokkyo University annual lecture series conference, Saitama, Japan, June 18, 2008
- “Rigidity and Flexibility in Japanese Arts and Culture,” Daito Gakuin University, Tokyo, Japan, June 25, 2007
- “Japanese Aesthetics and its teaching methodology for the US college students,: Fukuoka women’s College, Fukuoka, Japan, June 20, 2007
- “How to pursue your career and to lead the successful road,” Career Design Center, Fukuoka women’s College, Fukuoka, Japan, June 11. 2007

- “Tea Ceremony and its aesthetics,” Kinki University, Osaka, Japan, July 5, 2007
- “Comparison between the US and Japanese Culture, Ikenobo Junior College, July 12, 2005
- “Comparison between the US and Japan in Teaching Method” A lecture at Tokyo Gakugei University, Tokyo, Japan, June 24, 2004
- “Teaching Japanese Traditional Arts in the US universities”
A lecture for the International Program symposium at Dokkyo University, Saitama, Japan, June 23, 2004
- “Rigidity and Flexibility in Japanese Arts and Culture”
American Mathematic Teacher’s Association, Hakubi Hall, Tokyo, Japan, July 3, 2003
- “Aesthetic Comparison between Japan and the US” A lecture at Kumamoto Gakuen University, Kumamoto, Japan, June 6, 2003
- “Cultural Differences Between Japan and the US,” Nagasaki University, Nagasaki, Japan, June 15, 2000
- “Japanese Color Concept and Its Characteristics,” Dokkyo University, June 20, 1999

INVITATIONAL EXHIBITS

- Petals and Painting: A Celebration of Floral Art, Krannert Art Museum, University of Illinois, 1994 through 2008 every year
- Three large ikebana arrangements displayed for *Art en fleurs* at the Milwaukee Art Museum, August 2 – 4, 2001
- One large ikebana arrangement displayed at the Metropolitan Washington D.C. Ikenobo Ikebana Society, Washington D.C., October 8 – 10, 1999

WORK (SCHOLARLY & CRATIVE) IN PROGRESS

- Exploring the Japanese Tea Ceremony: Tea Aesthetics – Wabi & Sabi
- 21st Century Center of Excellence Program: The Study of “Social Research for the Enhancement of Human Well-Being”

MAJOR CONTRIBUTIONS TO THE PROMOTION OF INTERCULTURAL STUDIES AND RELATIONSHIPS

- Japan House 10th Anniversary Celebration included over 30 guests visiting from Japan. October, 2008
- Brought Noh performance with stage installation by visiting artists Kyoko Ibe held at Krannert Center for the Performing Arts, October, 2008
- Coordinated Kyoko Ibe campus residency. Projects included a class taught in the School of Art and Design (an eight-week *washi* class), a solo exhibition at University of Illinois, Krannert Art Museum, Sept–Oct “Japanese Aesthetics” and its teaching methodology for the US college students Fukuoka Women’s College, Fukuoka, Japan, June 20, 2007
- Raised \$ 100,000 in collaboration with the Consul General of Japan in Chicago office and the City of Osaka office in Chicago in the effort to bring the National Bunraku troupe to the Midwest. The troupe performed at KCPA on October 6, 2007, which was overwhelmingly successful. This time-theater art has been designated as World Cultural Heritage in 2003. This is one of the biggest events I have ever undertaken in my career at the University.
- Instrumental to the Establishment of Japan House at the University of Illinois, June, 1998
- Programming and organizing Spring and Fall Open House at Japan House every year since 1998
- Conducting Two-week Inter-Cultural Study Tour to Japan for the selected students from the Campus Honors Program, 1991,1993, 1995, 1997, 1999 & 2002
- Organizing “Kimono Fantasy” performed at the Kranner Center for the Performing Arts, and the Art Institute of Chicago, September, 2003
- Prairie Ikenobo Ikebana Chapter 6th Anniversary Exhibition at the Krannert Art Museum, Oct. 2003
- Instrumental to the Establishment of the Kimono Resource Center at Japan House, and the performance of kimono dressing and dance by the Hakubi Kimono teachers, April,

2000

- Katazome and Tsutsugaki lecture-demonstration and workshop by John Marshall, Oakland, California Fall 1999
- Japanese Traditional Arts and Kimono Culture Workshop, University of Illinois, July 27-August 2, 1992

OFFICE HELD IN PROFESSIONAL SOCIETIES

- President of the University of Illinois Urasenke Tea Study Group, 1992-
- Advisor of the Illini Japanese Students Association, 1992-
- Chapter President of the Illinois Prairie Ikenobo Ikebana Chapter, 1997-
- Ikenobo Ikebana Society of America, 1984-
- Beta Phi Mu, Alpha Chapter, International Library Science, 1971-
- Ikenobo Flower Arrangement School, Japan, 1964-
- Urasenke Tea Ceremony School, Japan, 1964-
- Ethnic and Folk Arts Advisory Panel of the Illinois Arts Council, 1990-1992
- Executive Board Member, University of Illinois YMCA, Champaign, Illinois, 1980-1983

SERVICE TO DISCIPLINARY & PROFESSIONAL SOCIETIES OR ASSOCIATIONS

- Conduct workshops for the Ikebana group once a month since 1997 (present membership is 65)
- Conduct tea classes for University of Illinois Urasenke Chado (Tea Ceremony) Study Group once a week (membership 23) since 1980
- Conduct kimono dressing classes for Champaign-Urbana community people and U of I students every other week since 1999.

RESIDENT INSTRUCTION

A. Teaching Goals

My aspiration as a teacher is to impart the essence of the Japanese Arts and Culture that will lead students to develop and sharpen their artistic sensibilities. This path upon which I guide students is also a means of exploring a new approach of viewing their own lives and the world in which they live. It is my utmost hope that the knowledge that I share and the opportunities that I provide for them to encounter new experiences will not only broaden their knowledge and awareness but also will amply enrich their lives. As technology continually advances, human beings become more and more enraptured by its power and capability and become robotic ignoring their deeper feelings. Through my teaching and my art, I hope to impart the significance of becoming a fine human being through the vitalization of the senses and the natural manifestation of one's heart.

B. Teaching Methodology and Philosophy

The types of arts introduced in my classes are *Chado* (the Way of Tea), *Kado* (the Way of Flower), *Shodo* (the Way of Calligraphy), *The Sodo* (the Way of Kimono), and *Kodo* (the Way of Incense). As listed here, many of Japanese traditional arts have "do," as their suffix. *Do* is translated into "the path" or "the passage" and connotes that it is an infinite, unlimited path, yet it is the constant goal of spiritual yearning and striving. Thus, it should be noted that traditional Japanese arts place the emphasis on spiritual attainment more so than on technical attainment, and require actual practice or direct experience to gain insight. Therefore, students are not only required to read textbooks and other materials, but also have hands-on experiences with various time-honored Japanese arts. My hope is that students will learn the importance of rigid discipline and basic principles and eventually, they will be able to apply those principles to their own specialized fields and also to their every day life. Many of the students are always so concerned about their grades (the result) and work towards getting good grades, whatever the means is. Instead, I would like students to realize the importance of process and help them to engage in and realize how wonderful and fulfilling a finished piece is when they not only put forth their best effort but they exert their whole heart into the process. I teach Art 209: Zen Aesthetics and

Tea Ceremony, Art 108: The Art of Japanese Flower Arrangement, and Art 199: Rigidity and Flexibility in Japanese Arts and Culture. I apply the same teaching methodology to all three classes. However, the following are some of the emphases placed in each class:

1) Art 209: Zen Aesthetics and Tea Ceremony

For this class, I introduce Zen aesthetics and philosophy, as well as special rituals and techniques to serve a cup of tea. Serving a cup of tea is an ordinary act, yet in Tea Ceremony; this very ordinary act has been elevated into an extraordinary art form. When one wishes to serve a cup of tea in the most sincere and pleasant manner, one has to pay detailed attention to each movement. And the recipient is to enjoy a cup of tea not only with the palate but also with all the other senses. Thus, both host and guests can enrich life through a cup of tea. I feel very strongly that it is essential for students to realize that any simple and ordinary act can be extraordinary and can contribute to their success as well as to all human endeavors. One of the most important messages I would like to share with my students in tea ceremony class is "What it means to be a fine human being."

2) Art 199: Rigidity and Flexibility in Japanese Culture and Arts (Campus Honors)

Through an introduction to and hands-on experiences in various traditional Japanese arts, students acquire a broad knowledge of Japanese culture and the artistic heritage and students will also gain a deeper insight into the characteristics of rigidity and flexibility, which are unique to Japanese traditional arts. I hope that students will find applications of those disciplines into other phases of their lives. Thus, they will not only enhance their artistic creativity but also they will broaden their knowledge and enrich their lives. In a society where an incredible explosion of diversity is taking place, I feel it is crucial to offer a wide range of cultural aspects in order to provide students with the skills necessary to understand and integrate these diverse perspectives into their lives. It is my sincere hope that my contribution to introduce and share my heritage will provide students with meaningful intercultural experiences.

3) Art 199: Theory of Japanese Aesthetics

This course is intended to help students recognize and identify the various forms of Japanese aesthetic expression and realize that they are the result of attention paid to a philosophical point of view unique to Japanese experience. Lectures and demonstrations will include topics such as function of Buddhist and Shinto thought, flower arranging, gardens, calligraphy, theatre, the material cultural objects of ceramics, fabric, lacquer-ware, sweet making, and their culmination in perfecting the tea ceremony. No former art training is necessary.

4) Art 108: The Art of Japanese flower Arrangement

Through lectures, selected readings and hands-on experience of Ikebana (the art of Japanese flower arrangement), students will gain new perspectives through the exploration of the artistic traditions of Japan as they aspire to attain a broad knowledge of Japanese aesthetic and cultural heritage. Students will have the opportunity to develop and sharpen their artistic sensibilities in the practice of the floral art, which will enhance their artistic creativity. Furthermore, they will be guided towards a means of applying these disciplines, ideas and philosophies into their daily lives, thereby enriching their experiences and cultivating themselves to be a well-rounded human being.