

Caricature in East Asia: Circulations and Crossed Perspectives

Caricature can be defined as a graphic work which, through exaggeration, incongruity or reversal, transgresses the usual figurative and aesthetic codes of a given cultural area. The situation of a character, the presence of certain attributes, or even graphic distortion, can contribute to this form of subversion.

The study of graphic satire, and more specifically of caricature in all its forms, has grown considerably over the last twenty years. France has been particularly involved in this field due in particular to the recent attacks on press cartoonists. However, caricature is neither a recent creation nor a feature unique to the West. As the book *Asian Punches: A Transcultural Affair* (Hans Harder & Barbara Mittler (eds.), Springer, 2013) shows, newspaper cartoons spread around the world from the 19th century onwards, and from then on they became part of a global worldview, foreshadowing the current globalisation of visual satire via the Internet. Moreover, works such as *Ukiyo-e Caricatures directed by Noriko Brandl and Sepp Linhart* (Brill, 2013) or Christophe Marquet's *Ôtsu-e : Imagerie populaire du Japon* by (Picquier, 2015) do not hesitate to describe Japanese prints with satirical and humorous content, produced from the second half of the 19th century, as "caricatures". The immediacy of these images, their effectiveness and often polemical nature, which sometimes drew the wrath of power upon their authors and made them prefer anonymity, do not pale in comparison with their later counterparts.

This issue of *Extrême-Orient, Extrême-Occident* follows in the wake of such works and aims to shed light on the existence and modalities of visual satire in East Asia, both past and present, through the comic, parodic, ironic and critical dimensions of the image. Our aim is to explore the borrowings, reappropriations, adaptations, and circulations within a East / West transcultural space, but also through an intra-Asian approach. The specificity of the media and the modes of diffusion will also be considered, as well as the heterogeneity of the contexts and different visual cultures of the countries in question in their historical in depth.

We are therefore expecting contributions covering various periods and different countries such as China and Taiwan, Japan, Korea and Vietnam, which may come from disciplines as diverse as art history, media theory, social, political and cultural history, psychoanalysis, and literature.

Proposals for papers, in English or French, should be addressed to the two chief editors, matthias.hayek@ephe.psl.eu and pierre-emmanuel.roux@u-paris.fr, as well as to marie.laureillard@univ-lyon2.fr and laurent.baridon@univ-lyon2.fr, guest editors for this issue.

If you are interested in contributing to this issue, the editors kindly ask you to submit a tentative title and an abstract before **May 31, 2021**.

Full manuscripts should be submitted no later than **September 30, 2021** and follow the submission guidelines outlined here: <https://journals.openedition.org/extremeorient/739>.