

TOKYO UNIVERSITY OF THE ARTS

2024-2025



東京藝術大学



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MESSAGE FROM THE PRESIDENT



During the over 130 years since the founding of its predecessors, Tokyo Fine Arts School and Tokyo Music School, Tokyo University of the Arts has played a key role in art education and research in Japan by preserving the traditions of Japanese culture and combining them with the ideology and techniques of art practices from around the world. Over the course of its history, the university has produced an array of outstanding artists, as well as educators and researchers in artistic fields from secondary to higher education.

We are now facing environmental issues such as climate change and extreme weather owing to global warming, alongside continuous worldwide conflicts. Culture and art impact the hearts and minds of people and play an essential role in addressing these global issues and creating a livable and peaceful world for future generations. Furthermore, universities are significant contributors to nurturing the human resources that will build the future.

Against this background, Tokyo University of the Arts has outlined the goal of “solving social problems through the power of the arts and through the combination of arts and other fields.” To achieve this goal, we are undertaking projects and research in concert with businesses, local governments, and universities, and establishing a system and campus where art can be practiced freely and the future can be created together.

Moreover, we are creating and sharing traditional Japanese art and culture and new artistic expressions, as well as contributing to finding solutions to global issues. We are building a network of overseas universities and institutions and implementing joint curricula to nurture global talent, and in 2022 we joined Shared Campus, a collaborative platform for international arts universities, to engage in cross-border academic exchange to address issues on a global scale.

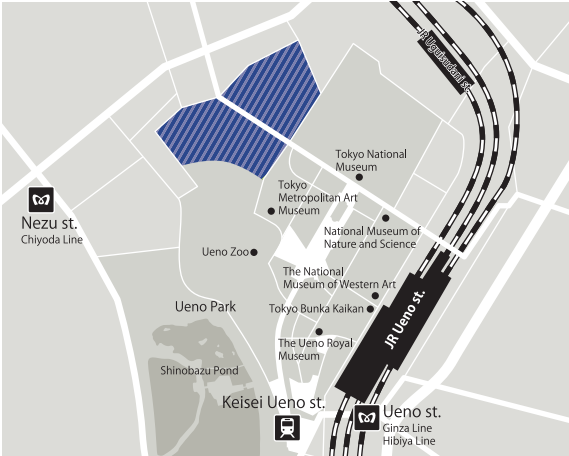
Tokyo University of the Arts will continue to nurture talent and create opportunities for action in collaboration with diverse stakeholders.

Katsuhiko Hibino

President
Tokyo University of the Arts

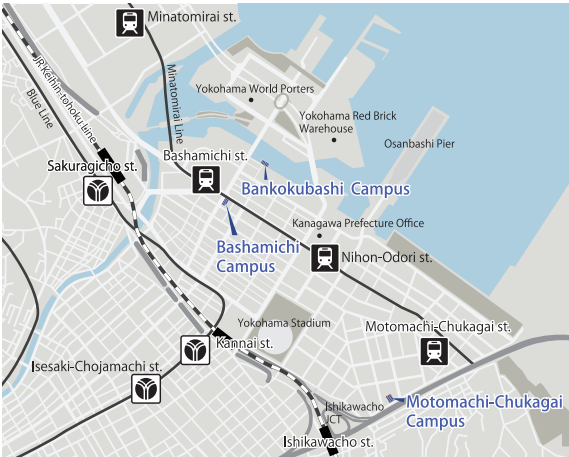
ACCESS

I UENO CAMPUS



12-8 Ueno Park, Taito-ku, Tokyo 110-8714, Japan
Tel. +81-50-5525-2013
10-15 min. walk from Ueno station (JR lines, Ginza and Hibiya Subway lines, Keisei lines).
10 min. walk from Nezu station on the Chiyoda Subway line.

I YOKOHAMA CAMPUS

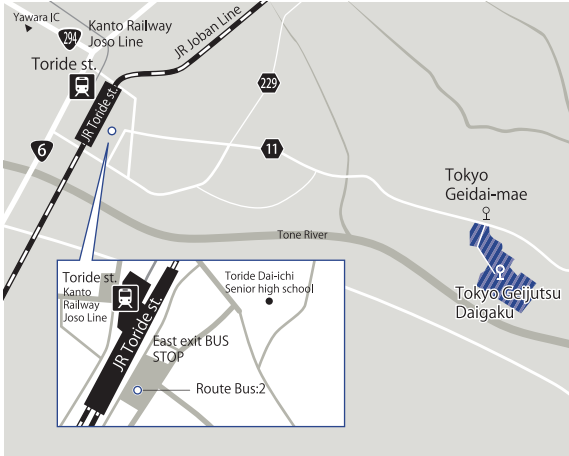


Bashamichi Campus
4-44 Honcho, Naka-ku, Yokohama-city, Kanagawa Prefecture 231-0005, Japan
Tel. +81-50-5525-2677
1 min. walk from Bashamichi station on the Minatomirai subway line.

Bankokubashi Campus
4-32 Kaigan-dori, Naka-ku, Yokohama-city, Kanagawa Prefecture 231-0002, Japan
6 min. walk from Exit 6 of Bashamichi Station on the Minatomirai subway line.

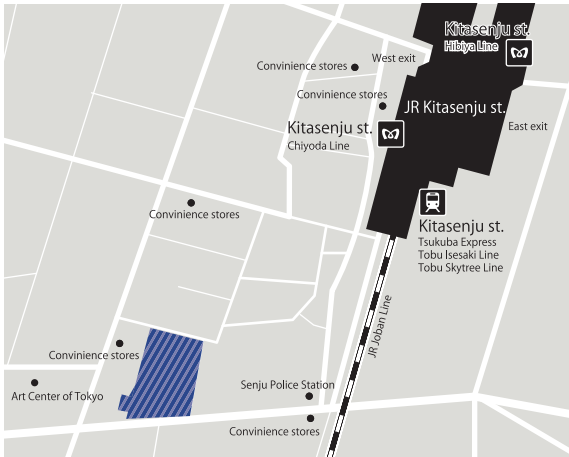
Motomachi-Chukagai Campus
116 Yamashita-cho, Naka-ku, Yokohama-city, Kanagawa Prefecture 231-0005, Japan
6 min. walk from Exit 3 of Motomachi-Chukagai Station on the Minatomirai subway line.

I TORIDE CAMPUS



5000 Omonma, Toride City, Ibaraki Prefecture 302-0001, Japan
Tel. +81-50-5525-2543
15 min. ride to Tokyo Geidai-Mae bus stop on the Otone Kotsu Bus from the East exit of JR Toride Station. Toride station is a 40 min. ride from JR Ueno Station on the Joban line.

I SENJYU CAMPUS



1-25-1 Senju, Adachi-ku, Tokyo 120-0034, Japan
Tel. +81-50-5525-2727
5 min. walk from Kitasenju Station (JR lines, Hibiya and Chiyoda subway lines, Tobu line, Tsukuba Express (TX))

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Figures on our website.

[https://www.geidai.ac.jp/
english/about/outline-brochure](https://www.geidai.ac.jp/english/about/outline-brochure)



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TOKYO UNIVERSITY OF THE ARTS: MISSION AND GOALS

During the over 130 years since the founding of its predecessors, Tokyo Fine Arts School and Tokyo Music School, Tokyo University of the Arts has played a key role in art education and research in Japan by preserving the traditions of Japanese culture and combining them with the ideology and techniques of art practices from around the world. Over the course of its history, the university has produced an array of outstanding artists, as well as educators and researchers in artistic fields from secondary to higher education.

Our mission is to create diverse artistic values together with society and play a key role in further developing art and culture in Japan and the world, while respecting the spirit of freedom and creativity that has existed since the university's foundation as a comprehensive arts university in Japan.

To achieve this mission, we have identified the following goals:

- Facilitate art education at the highest global standards and cultivate superior expertise and a high level of integrity for artists, educators, researchers and all art practitioners.
- Promote the continuation of traditional culture and creation of new artistic expression while collaborating with other academic disciplines and art education and research institutions in Japan and overseas.
- Pursue activities that promote an understanding of the importance of art in creating a spiritually rich and dynamic society, strive to create opportunities for all people to become familiar with art, and contribute to society through art.

OUTLINE OF THE UNIVERSITY

The history of the university dates back to two specialist schools, Tokyo Fine Arts School and Tokyo Music School, both founded in 1887. Tokyo University of the Arts was founded in May 1949 under the National School Establishment Law (Act No.150 of 1949) through a merger of Tokyo Fine Arts School (currently the Faculty of Fine Arts) and Tokyo Music School (currently the Faculty of Music). At the time of its establishment, the university comprised ten departments in two faculties, namely the Faculty of Fine Arts (Departments of Painting, Sculpture, Crafts, Architecture, and Aesthetics and Art History) and the Faculty of Music (Departments of Composition, Vocal Music, Instrumental Music, Conducting, and Musicology), as well as the University Library.

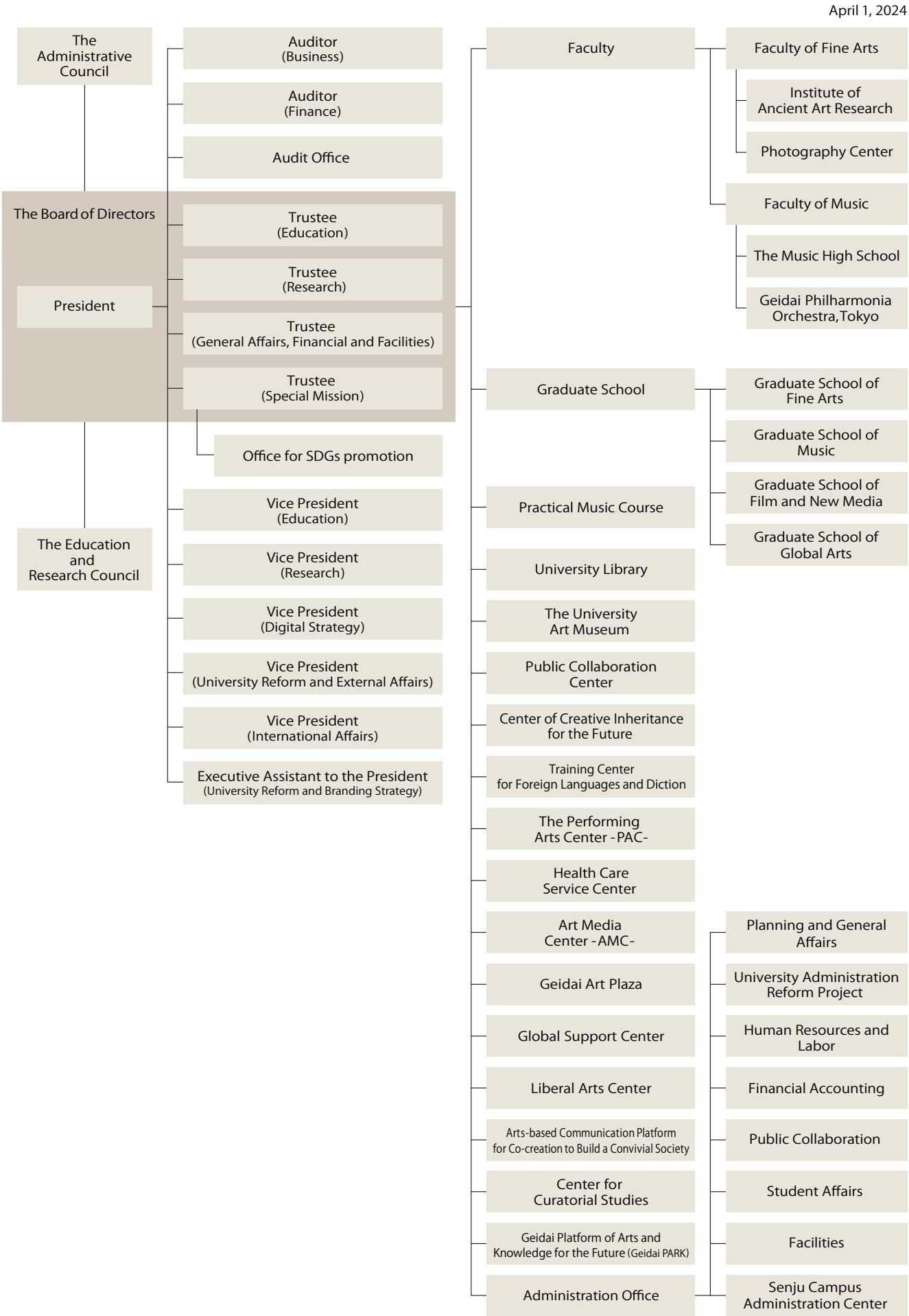
The faculties have been expanded and reorganized through the years, resulting in the current organization of: 14 departments in two faculties, which are the Faculty of Fine Arts (Departments of Painting, Sculpture, Crafts, Design, Architecture, Intermedia Art, and Aesthetics and Art History) and the Faculty of Music (Departments of Composition, Vocal Music, Instrumental Music, Conducting, Traditional Japanese Music, Musicology, and Musical Creativity and the Environment), as well as facilities such as the University

Library, the University Art Museum, and the Performing Arts Center.

The Graduate School comprises four schools: the Graduate School of Fine Arts, the Graduate School of Music, the Graduate School of Film and New Media, and the Graduate School of Global Arts. The university also includes the Practical Music Course and the Music High School as an education and research facility attached to the Faculty of Music.

Tokyo University of the Arts is spread across the four campuses of Ueno Park in Taito-ku, Toride City in Ibaraki Prefecture, Yokohama City in Kanagawa Prefecture and Senju in Adachi-ku, with the majority of departments and facilities concentrated within Ueno Park. Second through fourth-year courses in the Department of Intermedia Art in the Faculty of Fine Arts and part of the Graduate School of Fine Arts are located at the Toride Campus. The Graduate School of Film and New Media is situated at the Yokohama Campus, and the Department of Musical Creativity and the Environment in the Faculty of Music, various research fields of the Department of Musicology and Music Studies in the Graduate School of Music, and the Graduate School of Global Arts are at the Senju Campus.

ORGANIZATION CHART



FACULTY OF FINE ARTS

GRADUATE SCHOOL OF FINE ARTS

[Japanese Painting](#) | [Oil Painting](#) | [Sculpture](#) | [Crafts](#) | [Design](#) | [Architecture](#) |
[Intermedia Art](#) | [Aesthetics and Art History](#) | [Art and Education](#) | [Artistic Anatomy](#) |
[Conservation](#) | [Global Art Practice](#)
[Institute of Ancient Art Research](#) | [Photography Center](#)

The journey that the Tokyo University of the Arts Faculty of Fine Arts has taken thus far is indeed that of modern Japanese art.

The origins of the Faculty of Fine Arts date back to 1885, when the *Zuga Torishirabegakari* (Painting Investigation Committee) was established within the Ministry of Education. The *Zuga Torishirabegakari* aimed to revive Japanese art, which had declined after the Meiji Restoration, and sent Tenshin Okakura (1863-1913) and Ernest Francisco Fenollosa (1853-1908) to the United States and Europe. The Tokyo Fine Arts School was established in 1889 based on the knowledge that they gained and became the foundation of the Faculty of Fine Arts.

The Tokyo Fine Arts School was established focusing on traditional arts and crafts such as Japanese painting, wood carving, metalwork, and Japanese lacquer work. However, in 1896 the Oil Painting course and Department of Design were newly established, and the 30-plus years during which Naohiko Masaki (1862-1940) was the principal, the teacher course dealing with art education and art research was established (1907), and the Department of Design was separated into Design and Architecture (1914). This formed the basic structure of the Faculty of Fine Arts, which continues to the present day.

Furthermore, after it was reorganized in postwar 1949 as Tokyo University of the Arts Faculty of Fine Arts, the graduate school was expanded for more advanced education and research, while exploring new artistic fields and social practice. The Conservation course (1995), Department of Intermedia Art (1999), and the Global Art Practice course (2016), emerged from there.

The Faculty of Fine Arts still holds the nickname “Bikou,” the abbreviation of the Tokyo Fine Arts School. Bikou’s

tradition has been passed down from generation to generation, and it has produced numerous leading Japanese artists, researchers, critics, and conservators. The spirit of Bikou is the essence of the Faculty of Fine Arts, as it continues to maintain the perspective of contributing to society through art, while ensuring that tradition gets passed down, and responding to the changing world of art from a global perspective.

Statues of Tenshin Okakura and Naohiko Masaki, who laid the foundation for the Faculty of Fine Arts, remain on the school grounds to this day. Their sometimes warm, and sometimes stern gazes are still focused on the Faculty of Fine Arts.

Wataru Mitsui
Dean



FINE ARTS

JAPANESE PAINTING

DEPARTMENT OF PAINTING

<https://www.geidai.ac.jp/english/art/painting>



In addition to promoting creativity in modern painting, the Japanese Painting course also focuses on handing down and refining the traditional techniques and spirit of Japanese art through education and research.

This philosophy is consistent with the philosophy adopted with the establishment in 1887 of Tokyo University of the Arts' predecessor, the Tokyo Fine Arts School, and represents a touchstone for today's artists and those involved in artistic education. The tradition-based approach toward the creation of contemporary paintings has helped nurture numerous outstanding artists and researchers by establishing a Japanese school of painting, which includes a variety of elements yet maintains a distinctive character.

The contemporary environment—not just for Japanese art, but all of Japan—is undergoing dramatic change within a

global context, bringing with it dramatic changes in values and lifestyles. In this context of international transformation, the Painting Department's Japanese Painting course seeks to train young artists and researchers who understand how the materials and awareness that characterize Japanese painting came to be and who are capable of bringing a keen, interested eye to issues related to contemporary painting and expression, thereby helping to ensure a future for Japanese painting. This also represents the philosophy underlying the program as a whole. This deep understanding and consideration of one's own traditions and culture simultaneously represents a profound inquiry into the nature of expression and a first step toward true internationalization.



Japanese Painting studio



Sketching trip to the Tohoku region

OIL PAINTING

DEPARTMENT OF PAINTING

<https://www.geidai.ac.jp/english/art/painting#2>



Since the establishment of the Western-style painting program based on a Japanese foundation at the Tokyo Fine Arts School in 1896, the university has steadily expanded and modified its program in the studies of oil painting, through an ongoing dialogue with current and emerging European, American, and international trends in the field.

Steady advances in the understanding and acceptance of various contexts have transformed the essence of oil-painting training, including ways of seeing and methods drawn from Western painting techniques and materials, expanding the implied meaning in different modes of painting expression. This has served a progressive and leading role in Japan's artistic culture, which has modernized and grown increasingly international since the program's founding. This trend has continued to evolve since the postwar period, through post-modernism, and into 21st-century practices.

The Oil Painting course has continually responded to ongoing changes in contemporary art, in a time in which artistic expression has expanded the field beyond traditional categories like painting and sculpture. This program has refined research and training in expressive techniques to include

diverse media such as photography, film, video, performance, digital media, and new technologies in print-media, while maintaining a program of training in the core techniques based on conventional pictorial expressions.

The undergraduate program consists of basic topics addressed in the first and second years and specialized topics taught in the third and fourth years. The graduate program features a total of 13 studios focused on contemporary oil painting, printmaking, mural painting, and oil painting techniques and materials.



Graduate student at work



Graduate students in class



Second-year undergraduate students in class

DEPARTMENT OF SCULPTURE

<https://www.geidai.ac.jp/english/art/sculpture>



The Department of Sculpture stresses the importance of developing highly sensitive graduates capable of developing a vision for the future of art from a broad-ranging, global perspective, based on the history of art to date and the traditions of Japanese art. It attempts to instill this perspective through a comprehensive study of the plastic arts and seeks to cultivate graduates capable of working as creative artists, as well as providing instruction in various arts-related areas.

The Department's research and education structure allows

its seven studios to provide both basic and specialized cross-disciplinary instruction across the four fields of practice corresponding to the four materials and methods of molding and carving, namely terracotta, stone, wood, and metal. In both undergraduate and graduate education, the program curriculum encourages students to pursue their creative and research work freely, drawing on their own talents, based on the program's dedication to developing highly sensitive graduates free of the constraints and pre-conceptions of narrow clusters of practice.



Stone carving practice



Wood carving



Stone carving



Terracotta waiting to be put into the kiln



Plaster molding



Wood carving

DEPARTMENT OF CRAFTS

<https://www.geidai.ac.jp/english/art/crafts>



The Department of Crafts seeks to train artists capable of assimilating the sets of values and technologies of a contemporary society that continues to fragment and diversify through instruction in basic techniques that permit each individual to develop his or her talents. The Department develops creativity and practical skills by offering personalized instruction through a small-group policy that focuses on the creation of craft objects.

The Department of Crafts also works to enhance international exchange and regional cooperation through social and research activities imbued with the spirit of the Department.

First-year students enroll in the Basic Craft studio, where they engage in wide-ranging studies to develop the basic skills required in each specialization and cultivate a sense of form in the field of art in general and crafts in particular. From the second year onwards, students choose their areas of specialization from the seven courses: Metal Carving, Metal Hammering, Metal Casting, Urushi-Art (Japanese Lacquer), Ceramics, Textile Arts, and Material Arts (Woodworking & Glass).

© Metal Carving



© Metal Hammering



© Metal Casting



© Textile Arts



© Urushi-Art (Japanese Lacquer)



© Ceramics



© Material Arts: Woodworking



© Material Arts: Glass



DEPARTMENT OF DESIGN

<https://www.geidai.ac.jp/english/art/design>



Ever since its foundation in 1896, the Department has followed its educational philosophy of pursuing comprehensive education and advanced design capabilities built on tradition and developing a truly creative spirit to serve as a creative force in contemporary society. Based on this philosophy, the Department has continued to graduate large numbers of highly qualified designers.

Today, amid cultural diversification and advancing information technology, there is a need for fundamental questions and answers targeting the origins of the ways we live. The Department answers such questions based on recognizing anew its educational philosophy of pursuing functionality and beauty in everyday life and respecting both tradition and innovation.

To develop creators with comprehensive, integrated points of view, the undergraduate curriculum is designed to allow students to discover their own possibilities and choose courses through shared learning in each specialized topic, unconfined to existing domains.

This system lets students advance toward specialization

by studying topics under all 10 themes of study in the first and second years of the program and choosing from the themes of visual, spatial, and functional design research as they advance through the curriculum. Specialized and intensive lectures are assigned as appropriate, with consideration given to the unification of design creation and expert knowledge. Student thesis projects are handled under a system whereby each studio provides individualized guidance to heighten the quality of the work.

In the graduate program, three to five students join each studio after completing the undergraduate program and pursue their research and creative work more deeply under the guidance of their advisors. Through active participation in societal collaboration and interdisciplinary projects with students from outside the design programs, students learn how to connect their fields of expertise to other disciplines. The graduate program also encourages students to take advantage of the study abroad program to enrich their experiences of collaboration within different cultural settings.



Review session



Works for practical subjects



Review session



Works for practical subjects

DEPARTMENT OF ARCHITECTURE

<https://www.geidai.ac.jp/english/art/architecture>



From 1886 through 1887, Japan's Ministry of Education assigned three individuals—Ernest Francisco Fenollosa, Arata Hamao, and Tenshin Okakura—to undertake a survey of Western arts education as preparation to found a school of art. Architecture in the economically vital United States was at the crest of the Greek Revival movement, with strong influences from the Ecole des Beaux Arts of France. Observing these conditions in architecture and education, Fenollosa and Okakura chose to include a department of architecture within their plans for a school of fine arts.

An architecture studio was eventually established within the design department in 1902, marking the beginnings of full-fledged architectural education within what would become the Architecture Department in 1923. From the

establishment of this architecture studio to the present day, the Department and its predecessors have produced leading figures in Japanese architecture.

A unique characteristic of the Department of Architecture is that Tokyo University of the Arts remains, since its founding, the only national educational institution in Japan whose primary purpose is to train architects within a faculty focused on the fine arts.

Also, instruction takes place in small groups (enrollment is limited to 15 undergraduate students and 18 master's degree students). The goal of this structure is to provide guidance and education based on in-depth interactions between instructors and individual students.



Review session



《Reincarnation-Research and work on architectural possibilities of EPS dissolved by acetone》
by Mayu TANIGUCHI at the Graduation Works Exhibition



Review session

DEPARTMENT OF INTERMEDIA ART

<https://www.geidai.ac.jp/english/art/intermedia-art>



The Department of Intermedia Art provides an environment that nurtures the development of a new breed of artists capable of expressing their own visions in their own ways, based on conceptualization skills unbound by preexisting techniques and media. Its goal is to develop students who have points of view that are open to society at large and take flexible and active approaches and who are able to communicate freely with individuals with diverse ideas and different sensibilities.

This department was established in 1999 to address new expressive domains previously covered only in fragmented ways by the university's existing departments, to seek out and identify new expressive media, and to encourage works imbued with an awareness of the coming times. Students in the Department are permitted significant latitude to study not just expression using visual and computer media, but beyond, encompassing performance art and other forms of physical expression, as well as installations that

turn space itself into an expressive medium.

The Department of Intermedia Art seeks to approach the world of knowledge that human beings have created in new ways, focusing on expressive capabilities and considering the materials and techniques that support these capabilities as spatial, audio, visual, computer, language, physical, and other types of media, as well as learning about these from a comprehensive perspective.

The faculty in this department consists of specialists from a wide range of fields, including working artists, scholars, critics, art producers, and designers. While students currently learn through apprentice work that includes educational, research, and creative activities alongside professionals in venues around the world, the curriculum focuses on efforts to ensure that work is not sealed within individual studios. Dedicated studios and seminar rooms are available for handcrafts, photography, film and video, music, performance art, and desktop publishing.



The "Goat's Eyes" project at the Toride campus



《Drifting to be Dumpling at the Hallway》by Shige CHEN at the Graduation Works Exhibition



DEPARTMENT OF AESTHETICS AND ART HISTORY

<https://www.geidai.ac.jp/english/art/aesthetics-and-art-history>



The Department of Aesthetics and Art History was established in 1949 with the start of the new Faculty of Fine Arts at Tokyo University of the Arts, replacing the teachers' course under the previous Tokyo Fine Arts School. Since its founding, the Tokyo Fine Arts School had made important contributions to the study of art history and aesthetics in modern Japan. With the establishment of the new university, this academic field was made into an independent Department of Aesthetics and Art History.

From its founding, the objective of the Department of Aesthetics and Art History has been to develop individuals capable of integrating art theory and practice. It has steadfastly maintained this fundamental policy up to the present day. At the same time, the Department's organization has developed with a focus on developing a full understanding of aesthetics and art history. Various related courses such as Artistic Anatomy have been established around this core. Under this structure, the Department of Aesthetics and Art History has graduated large numbers of outstanding figures in a wide range of arts-related fields, including curators, art critics, researchers, and journalists.

Based on this history, the educational philosophy of today's Department is to develop individuals capable of contrib-

uting in a wide range of artistic fields through theoretical analysis and through deepening awareness of related fields revolving around art, gaining experience in creating their own works, and training in aesthetics and art history.

The Department's educational and research structure consists of four studios established in the fields of aesthetics, Japanese and Asian art history, Western art history, and history of crafts. The curriculum for first- and second-year undergraduates has been designed to familiarize students with a broad range of knowledge related to art. As they advance through their third and fourth years, students identify their own specialized research domains; in their fourth year, students are expected to write dissertations in their specialized domains, with guidance from the studios.

Postgraduate students receive guidance from instructors in studios to which they are assigned, depending on their areas of specialization. The goal of the master's degree program is to write a research paper with a more advanced degree of specialization. In the doctoral program, students are expected to acquire the capacity to present their own results as researchers.



ART AND EDUCATION

DEPARTMENT OF AESTHETICS AND ART HISTORY

<https://www.geidai.ac.jp/english/art/special-graduate-courses>



The Art and Education course provides multifaceted education from practical creative activities to theoretical research on topics including the educational role of art and aesthetic human development.

In practical creative activities, the course seeks to raise the level of each student's specialized skills as practitioners while broadening their perspective of artistic expression.



At the same time, students undertake research to deepen their theoretical understanding of artistic creation, examining issues such as the ideas at the root of expression and the essential role of art in human development. The course also promotes interdisciplinary links with other fields such as medicine and welfare.

ARTISTIC ANATOMY

DEPARTMENT OF AESTHETICS AND ART HISTORY

<https://www.geidai.ac.jp/english/art/special-graduate-courses#02>



The Artistic Anatomy course was launched soon after the founding of the Tokyo Fine Arts School. As a field of study with a long history dating back more than 100 years, instructors of the program at the Tokyo Fine Arts School have included Ogai Mori and the painter Kei'ichiro Kume.

Artistic anatomy is the discipline of studying the skeletal and muscular structures of the human body and using these studies in artistic creation and research. Based on the motto that art is the study of nature, this course seeks hints

toward creativity in the human form. Its goal is to develop a thorough understanding of the form and structure of the human body through means such as examining bones and observing living creatures.

Artistic anatomy, long an academic discipline, also serves as the generative force underlying the creation of new art. The Artistic Anatomy course proceeds along a path of study motivated by this conviction.



CONSERVATION

<https://www.geidai.ac.jp/english/art/special-graduate-courses#Conservation>



This course was established to contribute to the conservation of cultural assets by fostering specialization in techniques for and research into the conservation and restoration of cultural assets.

The fields of conservation and restoration included in the program consist of studios in Japanese painting, oil painting,

sculpture, crafts, and buildings.

The field of Conservation Science is further subdivided into the studios of Analytical Science and Materials Science.

The field of Preventive Conservation comprises two programs: the Museum Environment Program and the Conservation Materials Program.

© Conservation, Japanese Painting



© Conservation, Oil Painting



© Conservation, Sculpture



© Conservation, Crafts



© Conservation, Buildings and Districts



© Conservation Science



© Preventive Conservation



GLOBAL ART PRACTICE

<https://www.geidai.ac.jp/english/art/special-graduate-courses#gap>



Established in 2016, Global Art Practice (GAP) provides a venue for practice and experimentation where people can learn from each other, transcending national and cultural boundaries and having diverse perspectives rather than a single set of values, to address social issues in this globalized age.

GAP students are a group of people with diverse back-

grounds who have pursued various fields of study and career paths, including experience working in the business world, and about half are international students.

Their accumulated experiences and collaborations with Beaux-Arts de Paris (BAP) and Central Saint Martins, University of the Arts London (CMS) have also led to new developments such as exchanges on a larger platform.



GAP Forum I-II 2023 at Städelschule, Frankfurt, Germany



Social Practice 2023 around Toride Campus



GAP Forum I-II 2022 at Ukedo Elementary School Earthquake Ruins, Fukushima



GAP Practice I-II 2023 in Toride Campus



GAP Forum I-II 2023 during Mobile Incubator Unit, "Theater Der Welt", Frankfurt, Germany

Institute of Ancient Art Research

Located in Nara City, the institute was set up as a base for exploration of the outstanding examples of Japanese ancient art and architecture found throughout the region. Students are able to observe restoration and preservation projects, as well as participate in research relating to Japanese cultural assets. Teaching also takes place at the center. Overnight accommodation is provided.



Photography Center

The center offers training in artistic photography and a wide range of photographic techniques. Technical support is provided for students and staff wishing to use photographs and photographic technique as part of creative and research projects.



FACULTY OF MUSIC

GRADUATE SCHOOL OF MUSIC

Composition | Vocal Music | Opera | Piano | Organ | Strings | Wind and Percussion |
Early Music | Chamber Music | Conducting | Traditional Japanese Music |
Musicology | Musical Creativity and the Environment | Creativity of Music and Sound |
Music Education | Solfège | Literature in Music
Practical Music Course | The Music High School | Geidai Philharmonia Orchestra, Tokyo

The origins of the Faculty of Music can be traced back to the establishment of the *Ongaku Torishirabegakari* (Music Investigation Committee) (1879) and the Tokyo Music School (1887) in keeping with world standards of music education. The Department of Traditional Japanese Music (1936) was founded to support the development of Japan's music culture alongside efforts to absorb and disseminate Western music culture.

The Faculty of Music began anew when Tokyo University of the Arts was established by the National School Establishment Act (1949), and even after turning into national university corporation in 2004, the university has continued to operate as the only national university with a history of over 130 years that conducts education and research specializing in music.

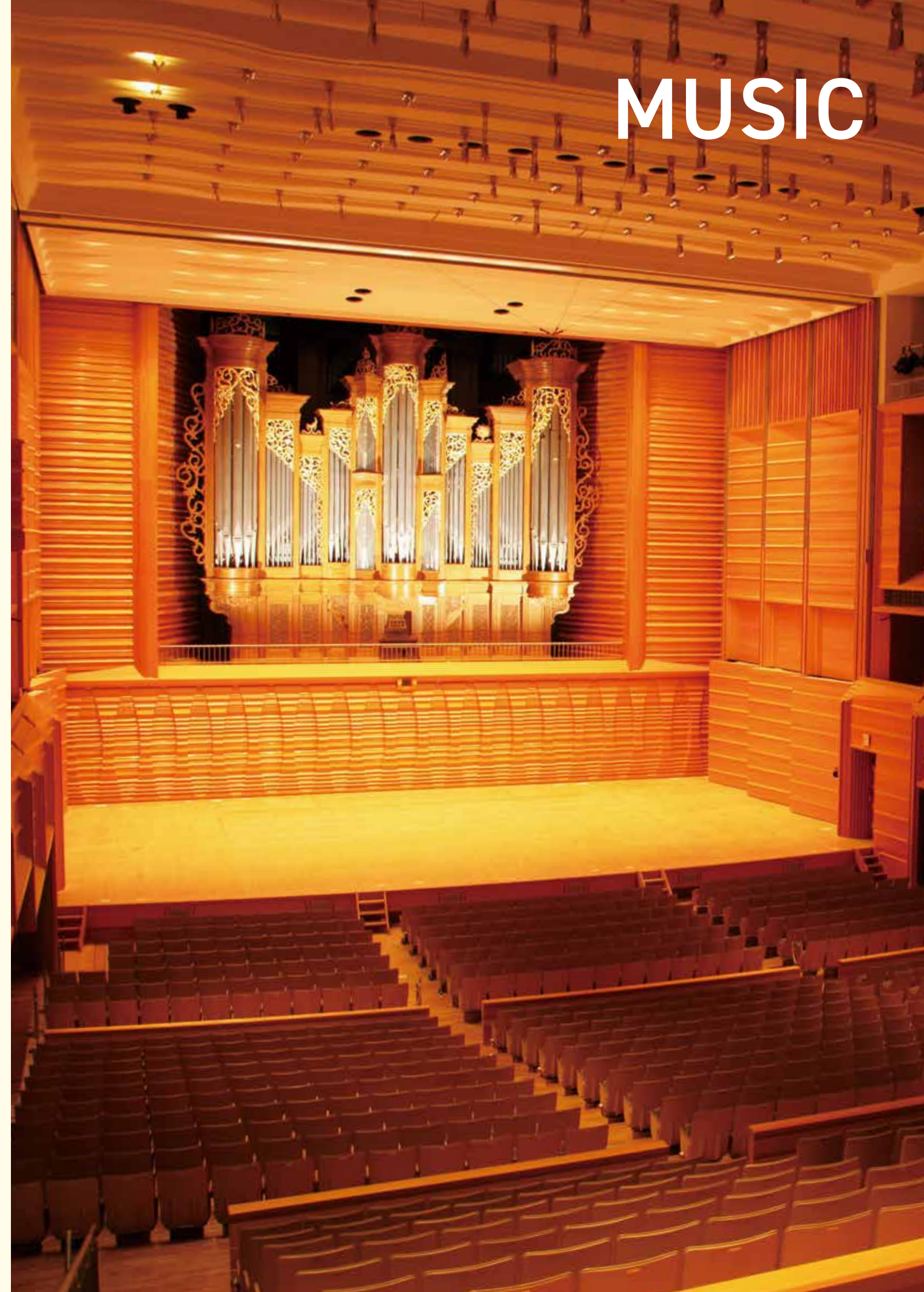
Having produced many renowned composers, performers, and researchers, the Faculty and Graduate School of Music is constantly striving to improve the educational environment so that each student's talent can flourish into the future. Inviting many foreign faculty members who are active on the forefront not only helps students with their daily studies, but also provides them with an opportunity to acquire an international perspective. Moreover, having an awareness and perspective towards society is an extremely important factor for students who will continue their journey through life from here on together with music. We believe that it is our mission to educate students in these aspects through performance opportunities and outreach, and to give them experience in interacting with society and people.

In order to share the wonders and diversity of music with younger generations, we launched the Early Education Project in 2014 and founded the Junior Academy in 2017. We are promoting talent development through the Special Soloist Program, early graduation and study abroad to link students' career paths as musicians with their education at our university.

The Faculty and Graduate School of Music aims to educate students who have broad awareness of society and ideas rich in originality.

Kazuhiro Sugimoto
Dean

MUSIC



DEPARTMENT OF COMPOSITION

<https://www.geidai.ac.jp/english/music/composition>



Since its establishment in the Tokyo Music School, the predecessor of the Faculty of Music at Tokyo University of the Arts, the Department of Composition has explored and provided instruction in methods and techniques associated with musical composition in modern Western music. Since its migration to the new university in 1949, the Department has also engaged in educational and research activities involving the study of traditional European music theory and the synthesis of new creative forms in the post-war period, serving as a center of excellence for musical

creation in Japan.

This department consists of two courses: composition and écriture. Composition practice involves practical training in compositional analysis and the traditional Western musical techniques of harmony, fugue, and orchestration. Other required subjects include solfège, foreign languages, and general education. Electives include research of music grammar, contemporary composition techniques, and computer music.



DEPARTMENT OF VOCAL MUSIC

<https://www.geidai.ac.jp/english/music/vocal-music>



The study of vocal music at this university dates back to choir courses taught at the *Ongaku Torishirabegakari* (Music Investigation Committee). In 1900, during the years of the Tokyo Music School, a Vocal Music Department was established to train vocal specialists. Inheriting this tradition, the Department of Vocal Music seeks to train vocalists capable of meeting the demands placed on artists today. The educational philosophy of the Faculty of Music calls for instruction in the basic techniques and knowledge re-

quired for vocalists—seeking not just to train vocalists who are technically outstanding, but who demonstrate a deep humanistic outlook and profound knowledge. Seeking to train graduates capable of making broad contributions to society through their impassioned performances, the voice program encourages students to perfect their musical skills while deepening their awareness of the world and their understanding of the role of music within society.



Practical vocal lesson

OPERA

The Opera course, initiated in 2016, aims to cultivate outstanding opera singers and professionals with a cosmopolitan outlook. The course conducts an entrance examination separately from the Vocal Music course.

More specialized subjects related to opera singing are offered at the Opera course than at conventional vocal music courses. Comprehensive training in opera singing is provided to promote students' understanding of the relationship between opera and other types of performing arts through the study of opera history, analysis of operatic works, and libretto subscriptions.

Specifically, this course provides students with advanced and specialized skills, including the performance and expressive skills required of opera singers, through practical studies of pronunciation, vocalization, song expression, and performance led by globally active opera performers; the

creation of opera as a comprehensive art in close collaboration with the Conducting, Solfège, and Piano courses; and internships with opera houses in Japan and abroad.



Opera *Così fan tutte* performed in Sogakudo Concert Hall in 2023

PIANO

DEPARTMENT OF INSTRUMENTAL MUSIC

<https://www.geidai.ac.jp/english/music/instrumental-music>



Over the course of its history since the founding of the Tokyo Music School, the Piano course has produced outstanding musicians based on its mission to absorb and promulgate throughout Japan musical influences from the West, staking out a global presence in this capacity. The university has attracted attention from around the world in recent years and is now routinely counted on to produce

graduates of the highest caliber, capable of thriving in musical professions in Japan. Based on a regard for both tradition and progress and the importance of individuality, its mission is to provide the support needed by young students to cultivate their talents and to grow into artists with a humanistic outlook.



The Morning Concert with the Geidai Philharmonia Orchestra, Tokyo in 2024



ORGAN

DEPARTMENT OF INSTRUMENTAL MUSIC

<https://www.geidai.ac.jp/english/music/instrumental-music#Organ>



Students in this course study a broad-ranging repertoire covering approximately 700 years, from the Renaissance through today. Introduced into Japan alongside Western music, organs were used in the music conservatory program at the *Ongaku Torishirabegakari* (Music Investigation Committee), the university's predecessor. The instrument was known at that time by the Japanese term *fukin*.

A course of study based on the organ was established in 1900, during the days of the Tokyo Music School. Since the organ is primarily an instrument built to play an essential role in European church services, in addition to learning the techniques required to play the organ, students study the construction of various types of organs used for compositions, each of which reflects the circumstances of the time and place of origin, as well as the forms of composition and performance practices of each period. The university

features three superb organs of various configurations and four smaller practice organs to provide the instrumental foundations for building familiarity with a broad repertoire.



STRINGS

DEPARTMENT OF INSTRUMENTAL MUSIC

<https://www.geidai.ac.jp/english/music/instrumental-music#Strings>



The study of strings at the university dates back to February 1881, when a total of 10 instruments ordered from Boston by university employee L.W. Mason arrived and were set up in the *Ongaku Torishirabegakari* (Music Investigation Committee). These included violins, violas, cellos, and double bass instruments. Since the days of the Tokyo Music School, the program has produced numerous outstanding performers who have gone on to support the world of music in Japan.

While education in the past has focused on the solo repertoire, the program in recent years has also focused on education intended to impart ensemble skills. The Strings course provides training in the following five instruments: the violin, viola, cello, contrabass, and harp.



The Morning Concert with the Geidai Philharmonia Orchestra, Tokyo in 2024

WIND AND PERCUSSION

DEPARTMENT OF INSTRUMENTAL MUSIC

<https://www.geidai.ac.jp/english/music/instrumental-music#WindandPercussion>



The wind instruments programs account for ten different instruments: the flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, euphonium, and tuba. Students in the percussion instruments programs learn to play all

percussion instruments by participating in percussion and marimba ensembles, using chiefly timpani instruments. The goal of each program is to train skilled, sensitive musicians with individual styles.



EARLY MUSIC

DEPARTMENT OF INSTRUMENTAL MUSIC

<https://www.geidai.ac.jp/english/music/instrumental-music#EarlyMusic>



The Early Music course offers bachelor, master, doctor and Practical Music Course programs in European “period” instruments and baroque vocal. The course provides students with experience in almost three centuries of music from mid-16th century to 18th century through the study

of historically informed performance practice.

The following instruments are available in the bachelor’s program: harpsichord, recorder, and baroque violin. In the master’s program, baroque organ, fortepiano, baroque cello, and baroque vocal are also offered.



CHAMBER MUSIC

DEPARTMENT OF INSTRUMENTAL MUSIC

<https://www.geidai.ac.jp/english/music/instrumental-music#ChamberMusic>



The Chamber music course in its current format was launched in 1978 with the goal of providing a stronger ensemble education. From the first recital in November 1974, annual chamber music recitals have played a central role in university concerts. With its focus on chamber music—perhaps the best starting point for musical education—

the course refines student ensemble playing and listening skills to instill a lively sense of musical interchange between students and deepen musical sensibilities. In particular, the course structure provides attentive support for students wishing to engage in specialized study of chamber music.



DEPARTMENT OF CONDUCTING

<https://www.geidai.ac.jp/english/music/conducting>



Students are trained in the professional skills needed to conduct a wide range of music, including symphonic music, operas, ballets, and oratorios. The educational philosophy of the Department of Conducting is to train students not just as highly skilled musicians and artists, but as conductors with exceptional interpersonal and leadership skills, based on lessons in practical techniques and through various classes provided by the Department.

For this reason, in addition to lessons in practical techniques, students are encouraged to gain a wide range of knowledge and experience required of conductors, including studies of musical works and treatises on theory. A major goal for the students following graduation is to work as a capable professional conductor and to function as a musician capable of making broad contributions to society through strong leadership in art and music.



Conducting lesson



New Graduate Introduction Concert in 2024

DEPARTMENT OF TRADITIONAL JAPANESE MUSIC

<https://www.geidai.ac.jp/english/music/traditional-japanese-music>



The Department of Traditional Japanese Music trains gifted students through research and classes on practical techniques and performance theory. Classes focus on shamisen music (Nagauta, Tokiwazu, and Kiyomoto), Hogaku Hayashi (accompaniments to traditional Japanese music), Japanese dance, Sokyoku (koto), shakuhachi, Nohgaku, Nohgaku Hayashi, and Gagaku (Japanese ancient court music). From 2016, the modern Sokyoku (koto) and modern Hogaku Hayashi (transverse flute and percussion) majors were established in the Department as a strategy aimed at the cultivation of global talent in the field of contemporary Japanese music.

Students in each program of study enroll in required and elective classes that teach practical techniques in various types of traditional Japanese music, Western music, solfège, and other topics. Students are also required to attend class-

es in performance theory and related subjects (including Western music theory), in addition to practical techniques. In this way, the curriculum trains performers and future music professionals in a broad range of musical knowledge.



Nohgaku (shimai) lesson



Performance at the "Beauty of Japanese Music" Concert

DEPARTMENT OF MUSICOLOGY

MUSICOLOGY AND MUSIC STUDIES

<https://www.geidai.ac.jp/english/music/musicology>



The Department of Musicology offers studies of music as most broadly defined. This program is designed to provide students with the knowledge and skills to pursue music-related professions and beyond.

The Department was established in 1949, when Tokyo Music School (founded in 1887) became the Faculty of Music of Tokyo University of the Arts. *Ongaku Torishirabegakari* (Music Investigation Committee, 1879–1887), the predecessor of Tokyo Music School, was dedicated to both the instruction of musical performance and research of various types of music, including topics in the history and theory of Japanese and Western music. The curriculum of the Tokyo Music School also included courses in music history, music theory, and aesthetics, indicating that these subjects

were already recognized as essential parts of a specialized musical education. When it was founded, the Department focused on the history and theory of Western art music. Over the years, however, it has broadened its scope to encompass the history of Japanese and Asian musics and ethnomusicology, resulting in its current educational and research structure that incorporates a wide range of perspectives and issues.

Classes cover a wide range of musical topics, taught in lectures, seminars, and independent studies. An additional emphasis is given to foreign languages and musical performance.

Graduate courses in the Department of Musicology (master's and doctoral studies) are also offered.



Seminar in Ethnomusicology



World Music Class: Balinese Gamelan

DEPARTMENT OF MUSICAL CREATIVITY AND THE ENVIRONMENT(BA)/ CREATIVITY OF MUSIC AND SOUND (MA/PhD)

MUSICOLOGY AND MUSIC STUDIES

The Department of Musical Creativity and the Environment was established in 2002 to train individuals capable of contributing to the evolution of new musical art forms for the future and to the musical and cultural environments in which these works will flourish.

The Department's education covers the following five areas, revolving around music, in a cross-disciplinary manner, based on a holistic foundational approach to the study of art and the social context of art:

1. Musical and audio expression based on technologies such as computers and recording technologies
2. Research on musical and cultural environments in areas such as art and cultural policies, art management, music environmental design, and music cultural theory
3. Research on physical expressions such as dance, performance art, and ethnic and classical art performances
4. Research on visual expression, drama, and stage production, scriptwriting, and performance
5. Research on musical theory and communication techniques supporting each of the above



Recording studio in Senju campus

In programs called "Projects," students integrate the knowledge and skills they have acquired into an imaginative whole. Through experience in Projects, students encounter new possibilities for artistic expression, as well as participate in practical activities that aim to create musical and cultural environments, gaining awareness of their own special talents and interests through these processes. Plans also call for joint creative work across the boundaries between departments and faculties, as well as cooperative efforts with local communities and off-campus organizations.

Graduate courses in the Department of Musical Creativity and the Environment (master's and doctoral studies) are also available. "Creativity of Music and Sound" is one of the areas of the Musicology and Music Studies course at the Graduate School of Music. It assumes the goal of the Department of Musical Creativity and the Environment, provides instruction in more specialized knowledge and skills in fields related to music and sound, producing highly skilled professionals, including composers, producers, and recording directors and engineers known as "tonemeisters."



Composition Seminar



<https://www.geidai.ac.jp/english/music/musical-creativity-and-the-environment>

MUSIC EDUCATION

MUSICOLOGY AND MUSIC STUDIES

<https://www.geidai.ac.jp/english/music/special-graduate-courses>



The Music Education course trains scholars and practitioners capable of examining the various interactions between human beings and music from a teaching perspective. The subjects of such study are diverse, going be-

yond conventional school education to professional music education, children's music education, music education for children with disabilities, and music education as social education and lifelong learning.



SOLFÈGE

MUSICOLOGY AND MUSIC STUDIES

<https://www.geidai.ac.jp/english/music/special-graduate-courses#Solfege>



Today, solfège is considered to be the foundation for general musical education and is required for all students of music. Studying solfège may be regarded as a lateral groundwork for music education, with each individual major comprising columns built on the groundwork. With a perennial emphasis on the importance of solfège classes for undergraduates involved in the study of any aspect of music, the program has evolved in various ways that give it

an approach unique to Tokyo University of the Arts. The concepts underlying the Solfège course involve refining the solfège skills learned by each student in the undergraduate years. The approach is broad, going beyond the ordinary scope of solfège education to encompass listening skills and rhythm sensitivity, the capacity to hear music internally, and all aspects of music theory. It also emphasizes the skills needed to have a good command of music.



Sight Playing Class (instruments)

LITERATURE IN MUSIC

MUSICOLOGY AND MUSIC STUDIES

<https://www.geidai.ac.jp/english/music/special-graduate-courses>
#LiteratureinMusic



The course seeks to identify relationships between music and language through the study of musical works that feature words. Specifically, it examines the ties between music and words in genres such as opera, art song, musicals, Noh songs, kabuki, and joruri, exploring the background of each genre.

The course requires analysis of the structures of lyrics and verses based on a familiarity with poetics, prosody, rhetoric, philology, and bibliography, taking an approach based on the history of music and culture and addressing works within cultural and social contexts, looking at the framework of the texts in addition to pursuing in-depth studies of the intrinsic properties of works through the approach of analytical interpretation.

PRACTICAL MUSIC COURSE

This is a two-year non-degree course. Small number of students, admitted by entrance examination, are given individual instruction on their chosen instruments or musical genres, including composition, vocal music, piano, organ, string and wind instruments and percussion; traditional

Japanese instruments such as shamisen, koto, and shakuhachi; and music of Noh theater and traditional Japanese dance. A certificate is awarded on successful completion of the course.



THE MUSIC HIGH SCHOOL

<https://geiko.geidai.ac.jp/>



This high school is affiliated to the Faculty of Music. The school offers a rounded curriculum with an emphasis on music. Specialist music courses, taught mainly by the music faculty staff, include history and theory of music, and musical performance.



THE GEIDAI PHILHARMONIA ORCHESTRA, TOKYO

<https://www.geidaiphil.geidai.ac.jp/>



The Geidai Philharmonia Orchestra, Tokyo is a professional orchestra made up of music performance instructors. It is an organization established under the umbrella of Tokyo University of the Arts, and its history can be traced back to 1898, when it was first organized by Tokyo Music School, the predecessor of the present-day Faculty of Music. The Geidai Philharmonia Orchestra, Tokyo holds a number of concerts every year through occasions such as the Regular Concerts in the spring and fall, the performance

of orchestral works with chorus collaborating with the Department of Vocal Music, the joint concert with the Opera Society of the university, and the annual spring concert featuring graduates from the previous academic year (the top student from each department). Handel's Messiah and Beethoven's Symphony No.9 are annually performed in December. Furthermore, the orchestra tours around Japan to promote music culture across the country.



GRADUATE SCHOOL OF FILM AND NEW MEDIA

Film Production | New Media | Animation | Game Course |
Film and New Media Studies

<https://fm.geidai.ac.jp/en/>



What does it mean to research filmic expression at the Graduate School of Film and New Media? After all, many people make films and other works as undergraduates or as industry professionals. Academic background is not a strict requirement for filmmaking. Anyone with equipment and technical skills can make a film. So why go through the trouble of studying at a graduate school?

A little digging into this school's history will reveal that until the establishment of the Graduate School of Film and New Media in 2005, this university consisted only of the Faculty of Fine Arts and the Faculty of Music. The histories of both faculties stretch back as far as the Meiji era, and both faculties currently embrace numerous fields of study. This division into specialized fields is a clear sign that a discipline has attained maturity. Such a discipline has its own distinct theories and methodologies, allowing students studying it for the first time to efficiently acquire the accumulated knowledge.

In contrast, the discipline of filmic expression is still expanding, and as a result, it cannot yet be consolidated into areas of study. For the sake of convenience, this graduate school is organized into the three departments of Film Production, New Media and Animation for the master's degree programs, as well as the doctoral program in Film and New Media Studies. However, it makes little sense to question whether a documentary should use live-action footage or animation. Both approaches are valid. Live-action film, media art, and animation all can contribute to artistic expression such as stage performances, game productions, or virtual reality projects. Filmic expression is still a fluid and dynamic field in terms of both the objective of storytelling and the employed methods.

Given these circumstances, this graduate school plays an important role in developing the field through re-researching media production methods and theories. The word "research" may sound pretentious, but in essence it means verbalizing the thought processes involved in creative works. These thoughts and methods might originate with an individual creator's work, but they can also serve as useful references for other creators. Furthermore, these observations accumulate and eventually transcend individual works to form theories and methodologies. Although the issues to be addressed in the course of re-research are left to the individual, there is a multitude of factors that need consideration: How to entertain the audience? How to offer a completely new experience? How to bring underlying issues to the surface? How to enable viewers to visualize the invisible?

The departments in this graduate school share in common the encouragement of "thinking while creating." It is well known that exploring the mind during the creative process is an effective route to making new discoveries. However, this exploration is difficult to achieve while in university. This graduate school encourages students to embrace this opportunity to "think while creating," and posits the importance of creating outstanding works while also gaining new insights through research. One day in the distant future, people just might trace the field's intellectual roots back to our own era.

Takashi Kiriyaama
Dean



FILM AND NEW MEDIA

DEPARTMENT OF FILM PRODUCTION

[https://
geidai-film.jp/en/](https://geidai-film.jp/en/)



The Department of Film Production nurtures filmmakers with the creative and technical capabilities to work at the highest level on the international stage. There are seven courses: Directing, Screenwriting, Producing, Cinematography, Art Directing, Sound Design, and Editing. These specializations correspond with the functional divisions in commercial film productions and prepare students to join

the industry after graduation. The curriculum is centered on film production experiences, and students produce narrative works of varying lengths throughout the year. The university covers production costs, depending on the scale of the film. Students also have opportunities to work in the Japanese film industry and join co-productions and workshops with overseas institutions.



DEPARTMENT OF NEW MEDIA

[https://fm.geidai.ac.jp/en/
newmedia/newmedia-about/](https://fm.geidai.ac.jp/en/newmedia/newmedia-about/)



This department opens up new horizons in cinema, media representation and the performing arts by addressing diverse acts of expression using media concepts and technologies. Our aspiration is to foster creative talent capable

of artistic expression in diverse fields while approaching educational research from multiple angles to address social issues not tackled by conventional art and introducing pioneer forms of presentation utilizing new technologies.



DEPARTMENT OF ANIMATION

[https://fm.geidai.ac.jp/en/
animation/animation-about/](https://fm.geidai.ac.jp/en/animation/animation-about/)



The animation macrocosm is rapidly changing. The visual media around us are constantly evolving and with this the expressive domain of animation has broadened dramatically. There is a need worldwide for the critical evaluation of animated expression as an art with a historical and cultural background, as well as the acknowledgement for its

full and multidimensional presence. The Department of Animation is committed to nurturing artists with abundant creativity and undertaking education and research while at the same time both assessing animated expression in Japan from an international perspective and realizing its further autonomous development.



GAME COURSE

*A joint research field of the Department of Animation and the Department of New Media

[https://
games.geidai.ac.jp/](https://games.geidai.ac.jp/)



The Game Course regards games as a comprehensive art of the modern age and aims to further the field by creating innovative filmic expressions, learning and offering solutions to societal issues, advancing intercultural understanding, and being informed and adaptable to the latest technologies.



FILM AND NEW MEDIA STUDIES

*Doctoral Program

[https://fm.geidai.ac.jp/en/
doctor/doctor-about/](https://fm.geidai.ac.jp/en/doctor/doctor-about/)



In our current era, cinematic expression and technological innovations are propelling each other forward and evolving, and we are faced with a demand for artists and researchers capable of organically synthesizing the broad range of knowledge pertaining to film and new media. Film and New Media Studies as a discipline responds to this demand by focusing on the pursuit of contemporaneous expression using film and media and the development of the necessary creative techniques and technology. Furthermore, society at large expects this field to elucidate the role of film and new media in culture to demonstrate its development potential and transform insights once privy only to creators into publicly accessible knowledge.



GRADUATE SCHOOL OF GLOBAL ARTS

Arts Studies and Curatorial Practices

<http://ga.geidai.ac.jp/en/>



In this globalizing and also shrinking world, people wander around the globe, searching for their place and community. While developed countries are facing various challenges posed by capitalism, developing countries are still in the midst of rapid economic growth. Through contact with both developed and developing regions in the world, the Graduate School of Global Arts intends to enable students to become creative professionals who not only develop and curate arts and cultural practices, but also critically examine these cultural practices in an attempt to present new contexts and unveil the diverse, changing values in society today.

The Arts Studies and Curatorial Practices program that was launched in Spring 2016 focuses on three core areas of specialization in order to study the relationship between the arts and society. The first core area is arts management, which aims to link practitioners in the arts with their audiences. It involves planning, producing, and managing performances, artworks, projects, etc., as well as raising funds and obtaining support. Facilitating collaboration and coordination with stakeholders is also part of arts management. In this program, students explore effective management approaches within a variety of art fields—including fine art, music, film and new media—through hands-on practice in project planning and management, while also acquiring knowledge of the history and theory of arts management. This approach helps students understand how to form relationships with various institutions and key figures in society, such as municipalities, corporations, foundations, the media, NPOs, artists, and the public. Students also learn how to respond to social change in order to establish a new relationship between the arts and society and enable the development of a creative society.

The second core area is curation. Curating entails finding a theme and developing a concept for an exhibition, as well as selecting suitable artists and artworks, and an appropriate exhibition space. The goal is to produce and manage an exhibition in such a way that the “philosophy” of the exhibition is communicated visually. Curation also involves the documentation and linguistic dissemination of art works, as exemplified in the catalogues, which are produced to record the exhibition for posterity. To this end, by providing an environment in which students can acquire key critical theories on art and curation, and also undertake exhibition planning at various levels and in specific contexts, the Arts Studies and Curatorial Practices program equips its students with the skills and criticality they need. Curation requires a broad knowledge across many fields, including the humanities, social sciences, and natural sciences.

The third core area is research. This program provides research opportunities in areas including sociology, media and culture, cultural economics, and cultural policy. Students examine the relationship between art and society through literature reviews and fieldwork, taking into account recent theoretical developments in this field of study. Research areas in this program also include new topics in art and culture that are emerging through the recent advancement of media and other information technology.

Sumiko Kumakura
Dean



GLOBAL ARTS

DEPARTMENT OF ARTS STUDIES AND CURATORIAL PRACTICES

<http://ga.geidai.ac.jp/en/>



The Department of Arts Studies and Curatorial Practices brings together faculty members and students specializing in various artistic genres such as fine arts, music, and visual arts, and their research focuses on various forms of cultural projects such as performances, exhibitions, workshops, and seminars. In an environment that allows students to study across different artistic genres, they conceive and realize actual cultural projects while also learning about global cultural and social conditions, cultural policy, cultural economics, and other theories that support the relationship between the arts and society, under the guidance of faculty members.



Fieldwork in Taiwan as part of an international exchange program



1 DAY Performance "Hyogengai"
(Photo by: Ryohei Tomita)



Public lecture featuring anthropologist Tim Ingold (Photo by: Koji Kato)



Special lecture with guest speakers on the themes of gender, politics, and activism

CAMPUS LIFE

Academic Calendar

April
Entrance Ceremony
Start of Semester I classes

July
End of Semester I classes

September
Campus Festival “Geisai”

October
Start of Semester II classes

December – January
Submission of Graduation Theses and Graduation Works
Graduation Concerts

January – February
Graduation Works Exhibitions

February
End of Semester II classes

March
Graduation Ceremony



New students' workshop at the Entrance Ceremony



Entrance Gate of the Faculty of Music



Booths selling artworks in the Ueno Park at the Campus Festival



Artistic Mikoshi and performance at the Campus Festival



Student orchestra concert in Sogakudo concert hall



Graduation Works Exhibition in the Tokyo Metropolitan Art Museum



Ceramic reliefs in Hisao & Hiroko TAKI PLAZA, designed by students and graduates



Graduation Ceremony

FACILITIES

The University Art Museum

The Tokyo Fine Arts School (the predecessor of Tokyo University of the Arts) started to collect art materials for education and research prior to its foundation in 1887. These were first stored in the library called “Bunko” and then were archived in the University Library for many years after the unification of Tokyo Fine Arts School and Tokyo Music School in 1949. In 1970, music materials archived by the Faculty of Music since its preceding Tokyo Music School period were added to the collection and the art section was separated from the

library to form the Art Museum, an inter-university research institute of the Faculty of Fine Arts and Faculty of Music. In 1999, The University Art Museum was opened in response to the aging of the facilities and the needs of the storage and exhibition space commensurate with the scale of the collection. Today this collection is one of Japan’s largest with about 30,000 pieces, distinguished by Japanese modern arts, including works of former faculty members and students.

<https://museum.geidai.ac.jp/en/>



The University Art Museum



The University Art Museum, Toride Annex (back) and Toride Annex Storage (front)



Chinretsukan Gallery



Masaki Memorial Gallery

Sogakudo Concert Hall

The Sogakudo Concert Hall was built in 1998 due to the expansion of musical performance forms and the deteriorating condition of the aging wooden concert hall built during the university’s previous status as the Tokyo Music School. The design of the new hall places particular emphasis on facilities, acoustics, and function as a site for musical education and research, as well as being in complete harmony with the surrounding area.

Furthermore, the harmonious acoustics of the hall are such that the entire hall acts as one giant musical instrument. The concert hall is the first in the world in which the entire ceiling above the audience seating is movable, enabling the acoustic characteristics of the hall to be adjusted according to the music being played or the type of performance.



University Library

Established in conjunction with the founding of Tokyo University of the Arts in May of 1949, the University Library was formed from the merging of Tokyo Bijutsu Gakko Bunko (the Library of Tokyo Fine Arts School) and Tokyo Ongaku Gakko Toshoka (the Library of Tokyo Music School). With over a century-long history and about 490,000 volumes (80% of which are related to the arts), this library is one of the representative center for research on art in Japan. In addition to books and periodicals, there is a large collection of musical scores and audio-visual media, such as CDs, LPs, LDs, videos, DVDs, and CD-ROMs. Ca. 340,000 volumes of library materials can be found through Web OPAC.

https://www.lib.geidai.ac.jp/main_e/



Hisao & Hiroko TAKI PLAZA

Hisao & Hiroko TAKI PLAZA is a base for international exchange where international students, Japanese students, and staff can learn and interact together. The facility houses the Graduate School of Global Arts (faculty room, laboratory, graduate student room, etc.), as well as tea room and common space, international student counseling room, community salon, cafeteria, and university co-op.



Global Support Center

The Global Support Center handles matters relating to academic, social, and environmental guidance for international students. Japanese language and culture program instructors and teaching staff from specialized departments who are in charge of international students perform the following duties:

1. Promotion of internationalization concerning education and research.
2. Planning and support for international projects with overseas universities and institution.
3. Internationalization education for students and teaching staff and support for abroad study.
4. Research about international student education.
5. Sharing information about the value of the Japanese art culture.



Workshop about *Shodō* (Calligraphy) for international students

Training Center for Foreign Languages and Diction

Training Center for Foreign Languages and Diction has Japanese and non-Japanese teachers who specialize in languages, linguistics, literature and language education. The main functions of the center are:

1. Foreign language classes (English, German, French, Italian)
2. Individual tutoring
3. Research on languages and language education



Performing Arts Center

Performing Arts Center (PAC) conducts most of its activities at Sogakudo Concert Hall. It bears two important roles at once: as creative and experimental base of Tokyo University of the Arts, as well as a hub for sharing its achievements with the wider public. The activities at PAC include the creation of new three-dimensional arts forms engaging music, lighting, visuals and physical expression, experimental ensemble performance of music of diverse ethnicities, and creative and research activities on all aspects of performing arts such as planning, staging, scenography and lighting design. PAC also offers opportunities for all students to learn at lecture series regarding performing arts beyond the threshold between the Faculties of Fine Arts and Music.

1. "Geidai Hyakki Yako (Night of the One Hundred Demons)" in 2022
2. "Masks — Hidden and Revealed vol.2" in 2023



Art Media Center

This shared campus facility provides information technology support to all members of the university. The center runs an art media system, provides the campus network service, promotes information-oriented education and research, and facilitates the application of computer technology in administrative affairs. The center consists of a laboratory, computer training room, computer atelier, computer lounge, network management room and machine room.



Center of Creative Inheritance for the Future

The Center of Creative Inheritance for the Future passes on to the next generations various artistic resources, both analog and digital, including techniques as well as practical and tacit knowledge. Opening the archives to the public, the Center aims to promote new expression and research that leads to a society in which the future of the arts is created together.



Public Collaboration Center

Tokyo University of the Arts provides opportunities for members of the public to become familiar with art by way of public exhibitions, concerts, and open courses. The university also receives various additional offers and requests, such as faculty member participation in public councils, production and exhibition of artwork, environmental, spatial and product design, conservation and restoration of cultural assets, and a variety of performances, from solos to orchestras. The Public Collaboration Center serves as a general contact point for such activities, receiving requests from outside the university, providing information about the university and coordinating with the general public. The center also conducts activities to promote culture and art in Japan by actively collaborating with local communities and industry.



“Geidai Arts in Marunouchi, Tokyo” event in 2023

Geidai Platform of Arts and Knowledge for the Future (Geidai PARK)

Geidai Platform of Arts and Knowledge for the Future (Geidai PARK) was established in April 2023 as an organization aimed at exploring and envisioning relationships between humankind and the planet with a focus on art, which is a vital power for humans. Rather than calling it a “laboratory,” which suggests an exclusive facility, we refer to it as a “platform,” as it is a place for diverse players to come together, connect, practice art that is open to society, and create the future together. The following six fields have currently been established in PARK as foundations to practice such coordination: Care & Communication, Art DX, Creative Archive, Curation, Art × Business, and Arts Education & Liberal Arts.



Opening Symposium at exhibition in 2023

Center for Curatorial Studies

The Center for Curatorial Studies is dedicated to education and research on curatorship. It explores the historical concepts and roles of curatorship, as well as the diversifying frameworks that reflect the many challenges facing us today. The Center emphasizes developing talent and conducting research through a multidisciplinary approach. By fostering relationships between art and society through various forms of dialogue and collaboration, the Center broadens the concept of curating beyond fine arts, to music, performing arts, and innovative visions for our collective future.



“Rethinking Curation Now” symposium in 2023

Geidai Art Plaza

Geidai Art Plaza was established to share information on educational and research achievements such as products planned and developed by the university and works created by faculty members, and to contribute to the realization of a fulfilling life and vibrant society by having people become more familiar with the arts. The Plaza has been operated as a joint project with Shogakukan Inc.



*Please check our website for more information.

<https://www.geidai.ac.jp/english/facilities>



CAMPUSES

► UENO CAMPUS

The main campus is located in Ueno Park, a historic area in north-central Tokyo famous for its museums, spring cherry blossoms and examples of Edo period architecture.



► TORIDE CAMPUS

The Toride Campus was opened in 1991 to provide the university with an alternative to the Ueno Campus, which is located in one of Tokyo's high-density urban areas. In addition, the distance from metropolitan centers provides new opportunities to respond to the demands of art education in contemporary society.

The campus includes common workshops, a building dedicated to the Faculty Fine Arts, an annex to the University Museum, and health and welfare facilities. The common workshops consist of a comprehensive metal workshop with casting equipment and metal surface treatment facilities; wood workshop; and paint and lacquering workshop. These facilities make it possible to produce both intricate and large-scale works demanding a high degree of technical excellence and are rarely found at this caliber in an educational setting.



► YOKOHAMA CAMPUS

The Graduate School of Film and New Media was founded on the Yokohama campus in 2005 as part of Yokohama City's formal stance as a promoter of moving image culture. The city gave its full support in establishing the graduate courses, which presently consist of three departments: Film Production, New Media, and Animation. The Yokohama Campus buildings are located at Bashamichi, Bankokubashi and Motomachi Chukagai, which includes a sound-recording room, editing room and film studio.



1. Bashamichi Building
2. Bankokubashi Building
3. Motomachi Chukagai Building



► SENJU CAMPUS

The Senju Campus was established in 2006 and houses the Department of Musical Creativity and the Environment, as well as several courses from the Department of Musicology and Music Studies (Graduate School of Music) and the Graduate School of Global Arts. The facilities include a hall for performing arts, two recording studios with a control room for surround sound production, a sound production studio for audio and video recording and editing, and a playroom with an adjacent observation room for music therapy research.

