Based on her recent publication, *Radicalism in the Wilderness: International Contemporaneity and 1960s Art in Japan* (MIT Press, 2016), Dr. Tomii will outline two basic concepts “wilderness” and “contemporaneity” as key methodological frameworks to construct local and global art histories. First and foremost an artist’s strategy, “wilderness” was inventively and imaginatively exploited by three protagonists of her study, Matsuzawa Yutaka, a pioneer conceptualist in central Japan; The Play, a Happeners’ collective in Osaka; and GUN, a politically aware group in Niigata.

“Contemporaneity,” a geo-historical concept derived from the Japanese notion of *kokusaiteki dōjisei* (international contemporaneity), offers an art-historian’s strategy. To narrate a world art history of postwar practices, she has proposed such theoretical and methodological terms as “connection,” “resonance,” and “similar yet dissimilar” among others. She will demonstrate their application by focusing on the stone-based works of Mono-ha and conceptualism around 1970.