

# Welcome

Japanese Art History  
ARTH 2071  
Chapter Seven: Forging A New Identity

## The Rich Aesthetic of Japanese Art



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Chapter Seven: Forging A New Identity

## Short Review

- In the 1500s Japan entered a new age now called early modern or pre-modern because of the growth of:
  - Capitalism
  - Industrialization
  - Rationalism
  - Secularism
  - Nation-state
- Let's discuss examples of each of the elements above from the Edo Period as Japan enters the modern age.

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## Chapter Seven Introduction

- Political Context 1868 - 1926
  - The Japanese were ashamed that the bakufu government did not deal well with the influx of foreigners, beginning in 1854.
  - The shogun was overthrown in 1868 and the Emperor was restored to political power.
  - The new Meiji government recognized the technical superiority of the West and promoted Westernization.

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## Chapter Seven Introduction

- Political Context 1868 - 1926
  - Daimyo pensioned off and 253 han became 75 prefectures; class system was abolished.
  - Western universities established with Western teachers, graduates sent overseas for further study on scholarship.
  - The Meiji government had two goals:
    - Achieve complete industrialization and modernization ASAP
    - Gain equal standing with Western powers

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## Chapter Seven Introduction

- Political Context 1868 - 1926
  - The government used military conquests to show equality with Western powers (conquests and wars)
    - 1879 annexed Ryukyu Islands
    - 1895 annexed Taiwan
    - 1894-95 won war against China
    - 1904-05 won war against Russia
    - 1910 conquered Korea

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Chapter Seven Introduction



- Religious Context 1868 - 1926
  - Religious subjects are not prominent in art
  - Buddhist temples were no longer supported by the government and many temples were destroyed.
  - Shintoism now prominent and shrines flourished.

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Chapter Seven Introduction



- Economic Context 1868 - 1926
  - In 1854 Japan had a better banking system than the West and same literacy rate – 15%.
  - Craftsmen's highly developed skills allowed manufacturers to quickly adopt Western technologies.
  - Japan quickly studied the markets and soon exported goods around the world - silk, porcelain and ukiyoe - woodblock prints.

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Chapter Seven Introduction



- Economic Context 1868 - 1926
  - The abolishment of the samurai class and confiscation of their lands impoverished many.
  - Artists lost their traditional patrons and had to find new markets.
  - The government assisted artists and craftsmen to participate in International Expositions.

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Chapter Seven Introduction



- Social Context 1868 - 1926
  - The Japanese alternately admired and hated the Western world; admired it for its technology and hated it for its military threats.
  - Some Japanese embraced Western culture while many rejected it.
  - The Japanese struggled to choose what to keep from their traditional culture and how to preserve it

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Chapter Seven Introduction



- Artistic Context 1868 - 1926
  - 1860s many Japanese embraced Western art and urged modernization
  - Commercial establishments adopted Western architecture; homes remained traditional
  - Young artists studied in Europe with French masters; formed study groups and exhibitions

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Chapter Seven Introduction



- Artistic Context 1868 - 1926
  - The Meiji government promoted Japanese arts in the international expositions.
  - Japanese art influenced Impressionism, Post-Impressionism and Art Nouveau.
  - In the 1880's there was a reaction against Westernization and a new style developed, *nihonga*:
    - Looked to Kano, Tosa and Rinpa Schools
    - Adapted traditional styles to modern ideas

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## Chapter Seven Introduction



- International Trade 1868 - 1926
  - In Meiji era Japan reopened trade with the West and other Asian countries.
  - They exported art and manufactured goods around the world.
  - With industrialization, Japan relied heavily on imports for its technology but soon learned how to manufacture what they needed.

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## The Rich Aesthetic of Japanese Art



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## Lecture Summary



- Japonisme
  - Japanese artworks, especially woodblock prints, influenced Western artists.
  - Japonisme is the blending of Japan and the West in the graphic arts and decorative arts
- Meiji Photography
  - Western photographers taught Japanese artists
  - Japanese photographers followed the international trends.

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## Lecture Summary



- Architecture
  - Western architecture eagerly embraced in Meiji Period
  - "Imperial Crown" style developed as a blend of Western and Japanese
  - Western technology adopted because of earthquakes and fires

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## Meiji 1868 - 1911



*Hoodoin (Phoenix Hall)*  
Columbian Exposition, Chicago 1893  
Scan: *Japonisme Comes to America*

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## Meiji 1868 - 1911



Left: Vincent Van Gogh, *The Woods* 1886-88  
Right: Ando Hiroshige, *Kameido Umeyashiki* 1857  
Scan: Japan Spirit and Form

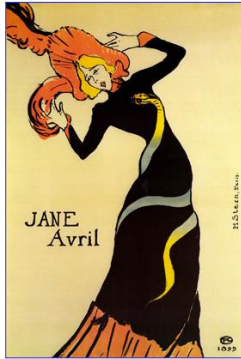
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Meiji 1868 - 1911



Poster: *Ichikawa Danjuro I*  
By Torii Kiyomasu  
Mason Fig. 320

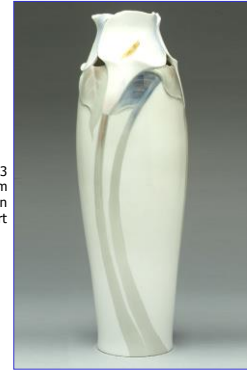


Poster: *Jane Avril*  
By Toulouse Lautrec 1899  
Web: Allposters.com

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Meiji 1868 - 1911



Vase c. 1900 - 1903  
Designer: Nils Emil Lundstrom  
Hard Paste Porcelain  
Metropolitan Museum of Art

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Meiji 1868 - 1911



*Woman at Her Toilet*  
By Felix Beato 1867 - 1868  
Scan: Japan Photographs 1854 - 1905

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Meiji 1868 - 1911



*Itinerant Priests*  
By Kusakabe Kimbei, 1880's  
Scan: Japan Photographs 1854 - 1905

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Meiji 1868 - 1911



A

*Empress Haruko and Emperor Meiji*  
By Uchida Kyuchi, 1872  
Scan: Japan Photographs 1854 - 1905

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Meiji 1868 - 1911



*Emperor Meiji*  
By Uchida Kyuchi, 1872  
Scan: Japan Photographs 1854 - 1905

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Meiji 1868 - 1911



Empress Haruko  
By Uchida Kyuchi, 1872  
Scan: Japan Photographs  
1854 - 1905



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Meiji 1868 - 1911



A

Empress Haruko and Emperor Meiji  
By Uchida Kyuchi, 1872  
Scan: Japan Photographs 1854 - 1905

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Meiji 1868 - 1911



Kabukiza by Okada Shinichiro 1924  
Web: rei.org  
Mason fig. 405 \*

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Taisho 1911 - 1926



Meiji Jingu, Tokyo (1920/rebuilt 1958)  
Built to Honor Deified Emperor Meiji

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Taisho 1911 - 1926

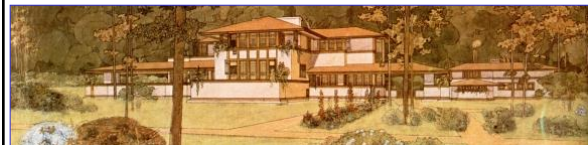


Meiji Jingu, Tokyo (1920/rebuilt 1958)  
Built to Honor Deified Emperor Meiji

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Meiji 1868 - 1911



Ward W. Willits House  
Perspective Drawing by Frank Lloyd Wright  
Web: www.delmars.com/wright

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Lecture Summary



- Decorative Arts
  - When samurai class abolished, almost entire artisan population put out of work.
  - Japanese government promoted artworks through international expositions.
  - Some potters adopted Western motifs and catered to the Victorian market.
  - Other potters continued the Japanese wabi and sabi aesthetics

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Meiji 1868 - 1911



*Satsuma Vase*  
By Yabu Meizan  
H: 5 3/8 inches  
Mason fig. 410 \*  
Web: Golden Age Antiques

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Meiji 1868 - 1911



*Satsuma Vase* By Yabu Meizan  
H: 5 3/8 inches, Mason fig. 410\*  
Web: Golden Age Antiques

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Lecture Summary



- Painting – Meiji through Showa
  - Bujinga and zenga had always stressed self-expression, so were little affected by Western aesthetics.
  - Bujinga artist used religious and secular themes.
  - Zenga painting had a great impact on Western art - Impressionism, Post-Impressionism and Expressionism.

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Meiji 1868 – 1911



*Winter Landscape*  
By Sesshu Toyo c. 1470

*Landscape: High Cliffs, Water and A Temple*  
By Kano Hogai, 19<sup>th</sup> century  
Ink on paper, H: 59 inches  
Freer & Sackler Galleries



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Meiji 1868 – 1911



*Landscape:  
High Cliffs, Water and A Temple*  
By Kano Hogai, 19<sup>th</sup> century  
Ink on paper, H: 59 inches  
Freer & Sackler Galleries

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Meiji 1868 – 1911



*Vegetable Garden in Spring*  
By Asai Chu, 1889, oil on canvas  
Mason fig. 444 \*

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Meiji 1868 – 1911



*Maiko*  
By Kuroda Seiki, 1893  
Oil on canvas  
Mason fig. 446

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### Lecture Summary



- Woodblock Prints
  - During the Meiji period, ukiyoe continued to be popular.
  - The Meiji government encouraged prints on current events to promote nationalism.
  - Foreigners became a lucrative market for ukiyoe.
  - In the Taisho era, ukiyoe became less popular
  - In the "Sosaku hanga" creative print movement, artists were involved in every phase of print making.

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Meiji 1868 – 1911



*The Great Benkei Standing In His Ship*, 1886  
By Tsukioka Yoshitoshi  
Woodblock Print  
Freer and Sackler Galleries

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Meiji 1868 – 1911



*The Great Benkei Standing In His Ship*, 1886  
By Tsukioka Yoshitoshi  
Woodblock Print  
Freer and Sackler Galleries

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Meiji 1868 – 1911



*The Heroic Commander Hirose-Gunshin*  
By Koto, 1904, Woodblock print  
Freer and Sackler Galleries

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Taisho 1911 – 1926



*The Courtesan Konosumi*  
By Kitagawa Utamaro

*Nakatani Tsura Sitting Before a Dressing Stand*  
By Hashiguchi Goyo, 1920  
Woodblock print, H: 17 inches  
Minneapolis Institute of Art



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Taisho 1911 – 1926



*Jitsukawa Enjaki in the Role of Danshichi*, 1926  
By Natori Shunsen, (1886 – 1960)  
Woodblock Print  
Freer & Sackler Galleries



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Taisho 1911 – 1926



*Fujiyama from Okitsu*, 1928  
By Yoshida Hiroshi, woodblock print  
Freer & Sackler Galleries

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Lecture Summary

- Sculpture
  - Before Meiji Period, religion had dictated subjects and techniques. Now personal expression in sculpture was a revolutionary new idea.
  - Many artists trained by Europeans, studied in Europe and adopted their techniques and themes.
  - Some used Japanese materials, techniques and themes for self-expression.

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Meiji 1868 - 1911



*Portrait of Ogiwara Morie*  
Photographer not identified  
Undated

*Woman*  
by Ogiwara Morie, 1919 Bronze  
H: 39 inches  
Mason fig. 424



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Meiji 1868 - 1911

A

*Tensho Reincarnation*  
By Hiragushi Denchu 1920  
Wood with slight color  
H: 94 inches  
Mason fig. 425



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Meiji 1868 - 1911



*Tensho Reincarnation*  
By Hiragushi Denchu 1920  
Wood with slight color  
H: 94 inches  
Mason fig. 425



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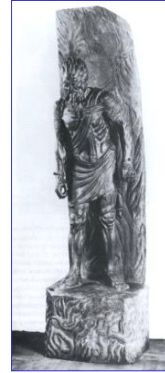
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Meiji 1868 - 1911



A

*Tensho Reincarnation*  
By Hiragushi Denchu 1920  
Wood with slight color  
H: 94 inches  
Mason fig. 425



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Meiji 1868 - 1911



A

*Empress Haruko and Emperor Meiji*  
By Uchida Kyuchi, 1872  
Scan: Japan Photographs 1854 - 1905

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