



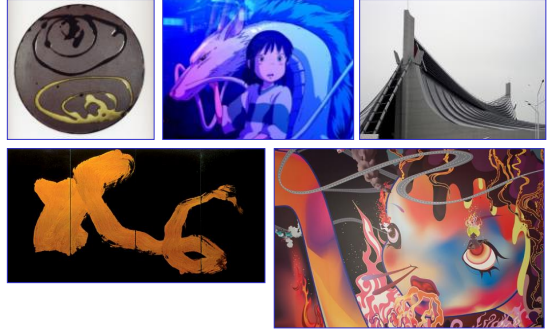
Welcome

Japanese Art History

ARTH 2071

Chapter Seven: Modern and Contemporary Japan

The Rich Aesthetic of Japanese Art



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Chapter Seven: Modern and Contemporary Japan

Chapter Seven Introduction



- Political Context 1926 - Present
 - Military leaders took control of Japan in the 1930s; occupied China.
 - Their justification for WW2 was to secure needed resources, especially energy
 - After WW2 rebuilt country on the traditional islands
 - New constitution built on America's; no military.
 - Japan's focus became business and technology.

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Chapter Seven Introduction



- Religious Context 1926 - Present
 - Shintoism became state religion 1900 – 1945 and used to justify military advancement.
 - New constitution removed Shintoism as state religion.
 - Modern Japanese will say they are not religious.
 - However, many Buddhist and Shinto traditions continue to be important in their private lives.
 - Buddhist and Shinto festivals are major community events and are organized based on traditional religious principles.

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Chapter Seven Introduction



- Economic Context 1926 - Present
 - World War II bombing devastated Japan's manufacturing capacity.
 - After WWII America helped Japan rebuild its factories.
 - Japan eagerly sought new technologies and exploited them.
 - By 1964 Japan had recovered enough to host the 1964 Olympic Games. They hosted the Winter Olympics in 1998 and will host the 2020 Summer Olympics.
 - Japan is now the world's third largest economy.

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Chapter Seven Introduction



- Social Context 1926 - Present
 - Japan publishes more newspapers per day per person than any other country and cell phones were universal more quickly there
 - Japanese embrace Western art, music and theater while continuing to study traditional Japanese arts: tea ceremony, martial arts and calligraphy
 - Status is now defined by your job, not by your social class; your job depends on the university you attended.
 - Group activities are extremely important - school friends, work, shared hobbies, sports.

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Chapter Seven Introduction



- Artistic Context 1926 - Present
 - Mingei Movement developed to preserve traditional Japanese crafts, redefined wabi & sabi
 - Western architects studied Japanese architecture; it influenced Bauhaus and International Style
 - In 1950's and 1960's an explosion of new styles in the fine arts.
 - Contemporary Japanese artists:
 - set trends in the international art world
 - question the role of the artist; now see themselves as provocateur
 - travel the world to study and teach

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Chapter Seven Introduction

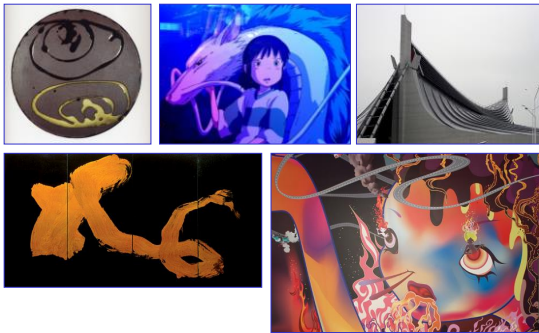


- International Trade 1926 - Present
 - Contemporary Japanese art is sold in galleries around the world and purchased by many museums
 - The Japanese lead the world in the application of new technology to consumer products
 - Recruiting international businesses is a major focus of the Japanese government
 - With industrialization, Japan relies heavily on imports for its energy and food needs
 - Japanese colonialism in Southeast Asia in the 1930s and 1940s created problems that continue to this day

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The Rich Aesthetic of Japanese Art



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Lecture Summary



- The Mingei Movement 1926 - Present
 - Soetsu Yanagi dedicated his life to conserving and reviving the art of the "unknown craftsmen."
 - Mingei are handmade functional objects created with natural materials by anonymous artists using traditional techniques.
 - Mingei artists had a keen sense of design that combined practical considerations with elegance and a love of their materials.
 - Mingei crafts include ceramics, furniture, textiles, hand-made paper and toys.

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Taisho 1911- 1926



Soetsu Yanagi
From the Japan Folk
Crafts Museum
Scan: Mingei Masterpieces
of Japanese Folkcraft



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Taisho 1911- 1926



Stone Plate
Unknown Artist
Scan: Mingei Japanese Folk Art

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Chapter Seven: Modern and Contemporary Japan

Taisho 1911- 1926



Teaburi (Hand Warmer)
Mino ware, 19th century
Scan: Mingei Japanese Folk Art

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Lecture Summary



- National Living Treasures
 - In 1871 the Japanese government decided to actively protect traditional crafts
 - They previously had protected old works of art, old buildings and other tangible cultural properties.
 - In the 1950's the Japanese government went beyond protecting traditional crafts to protecting the artists who created them.

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Lecture Summary



- National Living Treasures
 - "Intangible Cultural Properties" include human behaviors such as drama, music, dance, and applied arts of historical or artistic value.
 - By 1982, 70 persons and 11 groups were "Holders of Intangible Cultural Properties."
 - These artists often follow the core philosophy of mingei art, but produce unique works and sign them.

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Showa 1926 - 1989



A



Large Plate, 1954, Diameter 11 inches
By Hamada Shoji (1894 – 1977)
Glazed Stoneware, Mason fig. 413

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Chapter Seven: Modern and Contemporary Japan

Showa 1926 - 1989



Hamada Shoji At Work
Photograph by Harri Peccinotti
Scan: The Living Treasures of Japan

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Showa 1926 - 1989



Large Plate, 1954, Diameter 11 inches
By Hamada Shoji (1894 – 1977)
Glazed Stoneware, Mason fig. 413

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Chapter Seven: Modern and Contemporary Japan

Showa 1926 - 1989

A



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Showa 1926 - 1989

Shimabara Hanzan (1901-2001)
Shakuhachi (Flute) Player
National Living Treasure
Photo: 1989 H. Rindsberg



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Lecture Summary

- Traditional Japanese Package Design
 - "assumed their shapes over years of use and experimentation; behind each of these humble packages lie generations of art and craft," Hideyuki Oka, graphic designer and author of *How To Wrap Five Eggs*.
 - There are two types of packages:
 - Utilitarian: using materials close at hand, often developed by farmers
 - Handicrafts: using more highly developed techniques and created by craftsmen

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Showa 1926 - 1989

Rice Straw Traditional Package
Yamagata, N. Japan
Scan: How To Wrap Five Eggs



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Showa 1926 - 1989

Bunraku Design For
Candy Package
Tokyo, Japan
Scan: How To Wrap Five Eggs



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Lecture Summary

- Post-war Architecture
 - The rebuilding of Tokyo and all major cities provided many opportunities for architects
 - Japanese corporations now compete to build "signature" headquarters
 - Japanese architects follow all international styles and create new styles
 - Sometimes they interpret those styles through their Japanese aesthetic of wabi and sabi

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Contemporary Architecture

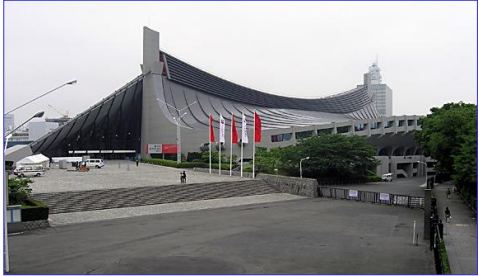


Kyoto Station 1990-1997
Architect: Hiroshi Hara
Considered one of the largest train stations in the world. Incorporates local, regional and national train lines.



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Showa 1926 - 1989





Yoyogi Stadium 1961 - 1964
Architect: Kenzo Tange
Mason fig. 409

A

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Showa 1926 - 1989





Kenzo Tange
Undated Photo
From: ktaweb.com

Yoyogi Stadium, 1961 - 1964 Aerial View
Architect: Kenzo Tange
Mason fig. 409

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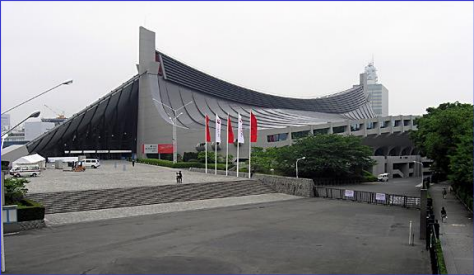
Showa 1926 - 1989



Yoyogi Stadium 1961 - 1964
Architect: Kenzo Tange
Mason fig. 409

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Showa 1926 - 1989



Yoyogi Stadium 1961 - 1964
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Mason fig. 409

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Lecture Summary

- Post-war Abstraction
 - Japanese artists follow all international painting styles, including full abstraction
 - Often they interpret those styles through their Japanese aesthetic of wabi and sabi, including calligraphy
 - The powerful brush strokes of calligraphy influenced many American artists

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Showa 1926 – 1989

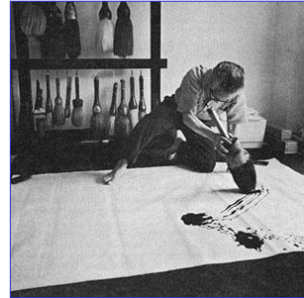


Ju (Big Tree), by Morita Shiryu, 1968
Lacquer and gold, Cincinnati Art Museum
Mason fig. 453 *

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Showa 1926 – 1989

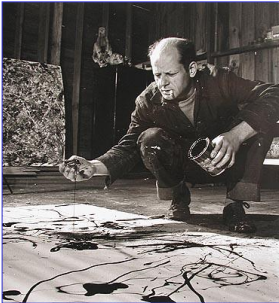


Morita Shiryu at Work
Web: japan-art.com

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In Other Cultures



Jackson Pollock Painting In His Studio, 1949
By Martha Holmes, www.monroegallery.com

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Lecture Summary



- Photography
 - As technology developed, Japanese photographers turned to photo documentation and social commentary.
 - After World War II, photographers also practiced “art photography.”
 - Photography is now an important element of advertising and graphic arts.

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Showa 1926 – 1989



Ground Zero From the book *Hiroshima*
By Eikoh Hosoe, Later 1960's
Web: siegelproductions.ca/photoaddicts

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Heisei 1989 – Present



Poster for Parco Department
Store Boutiques
Designer: Eiko Ishioka
Scan: Japan Color

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Lecture Summary

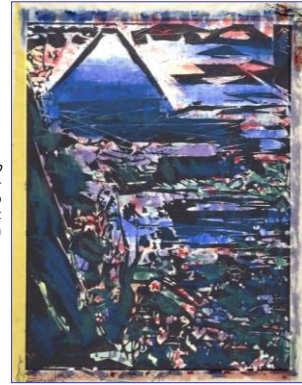


- Printmaking
 - In the Taisho Period (1912 – 1926), ukiyoe became less popular
 - In the “Sosaku hanga” creative print movement, artists were involved in every phase of print making.
 - Modern Japanese printmakers now work in:
 - Silkscreen
 - Lithography
 - digital imaging.

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Showa 1926 – 1989



*Kanayo, from Tokaido
Munakata Hanga, 1964*
By Munikata Shiko
Woodblock print
The British Museum

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Showa 1926 – 1989



Rainbow Passes Slowly, By Ayo (b. 1931)
Silkscreen Print, W: 28 inches
Freer & Sackler Galleries

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Lecture Summary



- Conceptual Art and Performance Art
 - Japanese conceptual artists explore the nature of time and space, existence and death, the finite and infinite
 - They combine religion and modern science in their creations
 - Japanese artists also create installation art

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Heisei 1989 – Present



Hinomaru Illumination
By Yanagi Yukinori, 1991
Mason fig. 468

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Heisei 1989 – Present



Fear of Dots
Installation: The Mattress
Factory, Pittsburgh
By Kusama Yayoi
Web: Pittsburgh Chamber
of Commerce

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Lecture Summary



- Japanese Art in the 21st century
 - Japanese graphic designers continue to influence Western design through their creative use of strong colors and bold designs.
 - Japanese manga and anime, billion dollar industries in Asia, are now popular in the US.
 - Many manga and anime have shallow themes and cookie cutter art. But others explore serious themes using powerful art and animation.

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Manga



Takeshi Obata



Death Note, Volume 1
Story by Tsugumi Ohba
Art by Takeshi Obata

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Anime



Still from Anime: *Akira*, 1988
Director: Katsuhiro Otomo, born 1954
Captured from DVD

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Anime



Still from Anime: *Spirited Away*, 2001
Director: Hayao Miyazaki, born 1941
Web: animewallpapers.com

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Heisei 1989 – Present



Magma Spirit Explodes, Tsunami is Dreadful
By Chiho Aoshima (b. 1974), 2004
Web: blumandpoe.com

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Heisei 1989 – Present



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Showa 1926 - 1989



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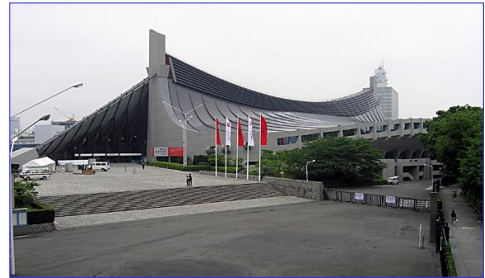


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