

Welcome

Japanese Art History
ARTH 2071
Test #3 Thursday April 28, 2016
Review

Test Review

- 15 minute test
- Date: Tuesday April 28, 2016
- 12:00 PM
- Part multiple choice, part short essay
- Based on our course objectives

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Test #3 Review

Question #1 - 15

- **Course Objectives:** – matching
 - Conduct visual analysis of the arts of Japan from Chapters Three, Four and Five of the textbook
 - Identify the contextual elements in Japanese art
- Total 30 points, **2 point each**
 - The artwork will be projected on the screen and you choose the best of two statements about it.
 - You can ask for a handout, but in black and white, if this will help you.

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Test #3 Review

Questions # 1 - 15

- Review the summaries of each historical period in slides # 5 – 9.
- Review the 12 artworks in slides # 20 - 32 in this presentation. Most artworks are discussed in your textbook but two are not and you must use your notes.
- Review your notes and the PPTs from Chapters Six and Seven
- Can you choose the statement that is true about the artwork in the next slide?

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Test #3 Review

Questions # 1 - 10

1. Popular geisha were the subjects of many woodblock prints and artists included attractive colors and details of their kimono and accessories to appeal to their chonin patrons.
2. Nishiki-e, multicolored woodblock prints depicting popular geisha were expensive and only the most wealthy of their patrons could afford to purchase one, making ownership of a print a status symbol.



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Test #3 Review

Questions #1 - 10

- Edo Period 1615 - 1868
 - The Tokugawa shogunate oversaw 250 years of peace and prosperity that helped fine arts and crafts spread throughout the country.
 - Kimono, netsuke and decorative arts were used by the chonin to show their artistic taste.
 - The "floating world" of entertainers was a major subject of paintings and woodblock prints.
 - Eccentric painters and sculptors created their own styles
- Artworks:
 - See next slide

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Test #3 Review

Questions #1 - 10



- Edo Period 1615 - 1868
 - *Goro Uprooting a Bamboo Tree* by Torii Kiyomasa, Mason 320
 - *The Great Wave Off Kanazawa* by Hokusai, Mason 289 *
 - Kutani Dishes, Mason 339
 - *Water and Kiku Kimono*, Mason 350 *
 - *Untitled* by Enku, Mason pg. 309-310
 - *Daruma* by Hakuin Ekaku, Mason 379

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Test #3 Review

Questions #1 - 10



- Meiji and Taisho Periods 1868 – 1926
 - Japan adopted Western technology and quickly modernized
 - With the abolishment of the samurai, artists lost their major patrons but the government assisted them to participate in International Expositions
 - Japanese artists studied Western styles and techniques
 - Japan alternately admired and hated the West
- Meiji and Taisho 1868 – 1926
 - *Empress Haruko and Emperor Meiji, C7a*, slide 50
 - *Rensho Reincarnation*, Mason 425

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Test #3 Review

Questions #1 - 10



- Showa and Heisei 1926 – Present
 - After the devastation of WWII Japan rebuilt both politically and technologically
 - Japanese artists continued to study Western art and architecture
 - Japanese artists influenced international artists while exploring new styles and technologies
 - The Japanese government instituted the National Living Treasures program to preserve traditional arts and the artists who created them
- Artworks – see next page

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Test #3 Review

Questions #1 - 10



- Showa and Heisei 1926 – Present
 - *Yoyogi Stadium*, Mason 409
 - *Large Plate*, Mason 413
 - *Magma Spirit Explodes, Tsunami is Dreadful, C72*, slide 49

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Test #3 Review

Questions # 16



- **Course Objectives:**
 - Analyze the formal and contextual elements in Japanese art
 - Communicate what you have learned in writing.
- You will write an essay analyzing your **favorite artwork** from Chapter Six or Seven. **Do this BEFORE the test and bring it to class already completed.** 35 points
- This essay is a major portion of your test. You will write an essay analyzing the formal and contextual elements following the guidelines in your checklist and the essay writing guidelines.
- The artwork you analyze can be from the textbook or from your own research using links on the class web site. It must be from the late 19th century to the present.

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Test #3 Review

Question #17



- **Course Objective:**
 - compare and contrast Western artistic traditions with Japanese artistic traditions to deepen his/her knowledge of the visual arts.
- You will write an essay **comparing and contrasting** one Japanese artwork that we have studied in Chapter Six or Seven with one Western artwork. **Do this BEFORE the test and bring it to class already completed.** 35 points
- This essay is a major portion of your test. You will write an essay analyzing the formal and contextual elements following the guidelines in your checklist and the essay writing guidelines.
- You will choose the two artworks.

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Test #3 Review

Question #16 & 17



- Remember the added Introduction
 - Basic description of the artwork, title, artist, size, materials
 - Identify why it was made, who made it, and how it was used
 - Explain why this is your favorite artwork (Question #16 only)
- Identify and discuss the most important element of design
- Identify and discuss the most important principal of design
- Identify and discuss the most important element of content
- Identify and discuss the most important element of composition
- Identify and discuss the most important contextual element

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Test #3 Review

Question #16 & 17



- Identify the type of artwork - sculpture, painting
- Identify each section - formal or contextual
- Use the proper terms - balance, politics
- Describe the element - bright blue color, straight lines showing details of armor
- Identify why the formal element is important - the bright colors make the person look realistic
- Be specific about what the contextual element tells us about - why the artwork was created, who created the artwork
- Check your essay guidelines handout for more details and samples

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Test #3 Review

Resources for Question # 17



- www.helenrindsberg.com Western Art History course

Exploring Our World Through Art and Photography
Helen Rindsberg

Home | Discover Art and other courses | The Tokaido Project | Series | About / Contact

On the site
Western Art History
Non-Western Art History
Studio Art

Welcome
As a photographer and teacher, I have found that a well-told story in a compelling way is correct, readable and lasting - across all ages and cultures. Add vibrant image and the impact is even greater. This site contains my passions: teaching, photography and Japan.
Please enjoy the site and come back often.

Web Sites for Research and Assignments
The Oakland Museum of Art
The Art Institute of Chicago
The British Museum
The Cleveland Museum of Art
The Field Museum of Natural History
The Fine Arts Museums of San Francisco
The Getty Foundation
The Louvre Museum
The Metropolitan Museum of Art
The Museum of Modern Art
The National Gallery of Art
The National Museum of African American History and Culture
The National Museum of American History
The National Museum of European Cultural Heritage
The National Museum of Natural History
The National Museum of Women in the Arts
The National Museum of the American Indian
The National Museum of the Pacific War
The National Museum of the United States of America
The National Museum of the American Indian
The National Museum of the American Indian

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Test #3 Review

Resources for Question # 17



Discover Western Art
Helen Rindsberg

About "Discover Western Art"
What is "Discover Western Art"?
What are the standards for this course?
Who is the course author?
Where are the written materials for this course?

Western Art History Course Presentations: Semester One
What is Art? (Assignments #1-#5)
Who Study Art (Assignments #6-#10)
How To Look At Art: Part A (Assignments #11-#16)
How To Look At Art: Part B (Assignments #17-#21)
Art In A Cultural Context (Assignments #21-#24)

Web Sites for Research and Assignments
The Oakland Museum of Art
The Art Institute of Chicago
The British Museum
The Cleveland Museum of Art
The Field Museum of Natural History
The Fine Arts Museums of San Francisco
The Getty Foundation
The Louvre Museum
The Metropolitan Museum of Art
The Museum of Modern Art
The National Gallery of Art
The National Museum of African American History and Culture
The National Museum of American History
The National Museum of European Cultural Heritage
The National Museum of Natural History
The National Museum of Women in the Arts
The National Museum of the American Indian
The National Museum of the American Indian

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Test #3 Review

Test #3 Review



- I'll supply questions #1 - 10 of the test on a handout.
- You supply the pen or pencil and the brain power.
- You complete questions #16 and #17 before class and attach the print-out to your finished test.
- Follow the writing guidelines in your handout. Essays are to be typed and double spaced. For question #16 and 17 paste (digitally) images of artwork into Word document.
- Don't panic, follow these study guidelines.

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Test #3 Review

Making Connections Essay



- Due Thursday April 28, 2016
- Two page essay, answering these questions:
 - What is art to you now?
 - How have those ideas changed after taking this course?
 - What is beautiful to you now?
 - How have those ideas changed after taking this course?
 - What have you learned about analyzing an artwork?
 - What have you learned about artists and their cultures?
 - What other significant things have you learned or connections that you have made to your other studies or your own creative endeavors?

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Test #3 Review

Remember!



- Check the class website to help you prepare.
- These items are in the Test Review section:
 - This PowerPoint
 - A PDF of this PowerPoint
 - The Word document summarizing the test and listing twelve artworks of which ten will be on the test.
- These items are in the Course Syllabus and Assignments section:
 - Guidelines for writing an art essay
 - Test checklist and rubric
 - Making Connections essay checklist and rubric

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Test #3 Review

Questions # 1 - 10 Practice



- You can use the next seven slides to test your skills of analysis.
- For your take-home essays, remember that it is required that you discuss why the element or principle is the most important and how it helps us understand the artwork.

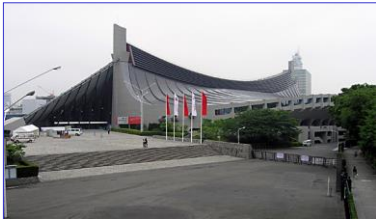
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Test #3 Review

Questions # 1 - 10



- Most important Element of Design
 - Line
 - Color
 - Texture
 - Shape
 - Space



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

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Test #3 Review

Questions # 1 - 10



- Most important Principle of Design
 - Repetition
 - Emphasis
 - Balance
 - Unity
 - Contrast



The Great Wave At Kanazawa (Thirty-six Views of Mt. Fuji)
By Katsushika Hokusai 1831 – 1833
Woodblock print, Metropolitan Museum of Art

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Test #3 Review

Questions # 1 - 10



- Most important Principle of Design
 - Repetition
 - Emphasis
 - Balance
 - Unity
 - Contrast



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

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Test #3 Review

Questions # 1 - 10



- Most important Element of Content
 - Subject Matter
 - Ideas in work
 - Intention of artist
 - Symbols



Untitled
By Enku (1628 – 1695)
Unfinished Wood
Mason fig. 359
Web: japanese-arts.net

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Test #3 Review

Questions # 1 - 10

- Most important Element of Composition
 - Focus
 - Placement
 - Lighting
 - Background
 - Use of shapes



Ichikawa Danjuro I as Soga no Goro
By Torii Kiyomasa
Color Woodblock Print
Mason Fig. 320

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Test #3 Review

Questions # 1 - 10

- Most important contextual element
 - Religion
 - Politics
 - Economics
 - Social Organization
 - Artistic Influences
 - International Trade



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

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Test #3 Review

Questions # 1 - 10

- Most important contextual element
 - Religion
 - Politics
 - Economics
 - Social Organization
 - Artistic Influences
 - International Trade



Daruma
By Hakuin Ekaku
Ink on paper, H: 44 inches
Los Angeles County
Museum of Art

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Test #3 Review

Questions #1 - 10

- The next slides show the remaining artworks that will be on Test #3.
- Please use them to help you study.

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Test #3 Review

Edo Period 1603-1868



Kutani Dishes, Left: Ai Kakiemono; Right: Ai Kutani
c. 1670-90, porcelain clay with cobalt under clear glaze
Mason fig. 339

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Test #3 Review

Meiji 1868-1912



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

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Test #3 Review

Edo 1615 - 1868



Water and Kiku Kimono
17th century
Tie-dye and embroidery
Scan: Story of Kimono
Mason Fig. 350 *

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Test #3 Review

Showa 1926-1989



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

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Test #3 Review

Edo 1615 - 1868



Playing Koto in the Mountains
By Uragami Gyokudo
(1745 - 1820)
Ink on paper, H: 83 inches
Mason fig. 393 *

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Test #3 Review