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Contextual Analysis of Art

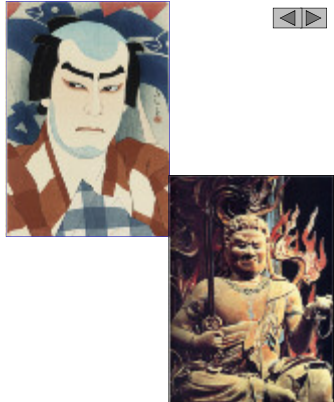
Japanese Art History
ARTH 2071

Contextual Analysis

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Analysis

- Last class you learned and practiced skills of formal analysis –how artists combine elements and principles of design to create an image.
- Today you'll learn skills of contextual analysis – how religion, politics, economics, social organization, artistic and international influences affect artists and their patrons.




2 Contextual Analysis

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Contextual Analysis

- We better understand artworks when we know the context - the culture in which the artist lived. A culture is the way of life, the traditions and beliefs of a particular group of people at a particular time.




3 Contextual Analysis

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Contextual Analysis

- We will analyze artworks each day in class
- We'll do a formal analysis:
 - Elements and Principles of Design and Content
 - Composition
- We'll do a contextual analysis
 - Six areas of cultural context
 - Occasionally compare with Western art
- Your tests and research paper will include cultural analyses.
- The red **A** means study for the test.




A Himeji Castle, Built 1601 – 1609
Mason fig. 273 *

4 Contextual Analysis

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Contextual Analysis

- For this presentation we will discuss the handout "Contextual Analysis."
- You should become familiar with the questions for each of the six context areas.




Rainstorm Beneath The Summit
By Katsushika Hokusai, 1829, MIA

5 Contextual Analysis

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Contextual Analysis

- Cultural context includes a society's:
 - Politics
 - Religion
 - Economics
 - Social Organization
 - Artistic Influences
 - International Influences



Shinagawa (Tokaido)
By Ando Hiroshige 1832
Minneapolis Institute of Art

6 Contextual Analysis

Case Study: Cultural Context



- We'll look at one time period of Japanese history and discuss the six areas of cultural context and how they affected art and artists.
- **Politics:** The Tokugawa Period or Edo Period, was from 1603 - 1868
 - 1603: The unification of Japan under Tokugawa Ieyasu
 - A well organized, far-reaching central government
 - 1868: The fall of the Tokugawa government and the restoration of the emperor.
- **Religion:**
 - the samurai had adopted Confucianism
 - Buddhism and Shintoism continued to be strong

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Contextual Analysis

Case Study: Cultural Context



- **Economics:** peace brought prosperity and the rise of the merchant class who were avid arts patron.
- **Social Organization:** urban populations developed new patterns for use of leisure time and artists reached a new status.
- **Artistic Influences:** Artists and patrons looked to their ancient past and developed new art forms, independent of China and the West.
- **International Influences:** Japan closed itself to outside trade. They absorbed and adapted some Western influences from books brought in by Dutch traders for the shogun that were later released to the public.

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Contextual Analysis

Research Area 1: Politics



- A ruler or government can dictate the subject matter and style of art. The Tokugawa government did not allow any political subjects in art.
- Rules and regulations of a government can inhibit or expand an artist's ability to create and sell their art. All prints were censored.



Nihonbashi (Tokaido)
By Ando Hiroshige, 1832, MIA

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Contextual Analysis

Tokugawa History



- The Tokugawa Era was preceded by hundreds of years of warfare between local warlords and their samurai.
- From 1570 to 1603 three powerful generals fought to unite Japan: Oda Nobunaga, Toyotomi Hideyoshi and Tokugawa Ieyasu.



Night Battle, Mikasa
By Ando Hiroshige, 1832, MIA

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Contextual Analysis

Tokugawa History



- In 1603 Tokugawa Ieyasu defeated the other two generals. He declared himself the Shogun, the Barbarian Quelling General.
- This was the start of 250 years of peace. Many samurai became the officials of the bakufu, his new government.
- At his death, Ieyasu was declared a Shinto god and shrines were built in his honor.



Portrait of Tokugawa Ieyasu
By Unknown Artist
Scanned Image

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Contextual Analysis

Tokugawa History



- Ieyasu ordered the samurai to build the village of Edo (modern Tokyo) into a great city. Their large estates spread across the hilltops. But over half of its one million people lived crowded in *shitamachi* (downtown).



No. 1 Nihonbashi By Ando Hiroshige, 1847, MIA

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Contextual Analysis

Tokugawa Politics



- Kyoto was also a large city, the home of the emperor who was a religious and cultural leader with no political power. It was the site of many ancient Buddhist temples.



Sanjo Bashi (Tokaido) By Ando Hiroshige, 1832, MIA

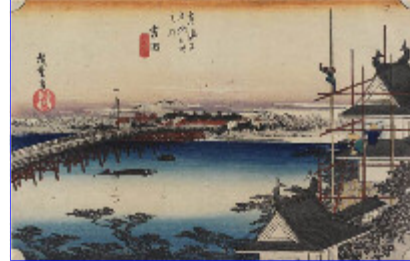
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Contextual Analysis

Tokugawa Politics



- The shogun granted regional governmental responsibilities to daimyo, powerful local samurai lords. Large, prosperous cities grew up around their castles.



Yoshida (Tokaido) By Ando Hiroshige 1832, MIA

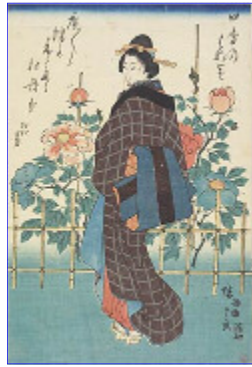
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Contextual Analysis

Tokugawa Politics



- The bakufu (government) officials regulated every part of life – where people lived, who could travel and what subjects could be shown in an artwork.
- Sumptuary laws restricted the colors and fabrics that non-samurai could wear (though many found creative ways around those laws).



Beauty In A Peony Garden By Ando Hiroshige 1847, MIA

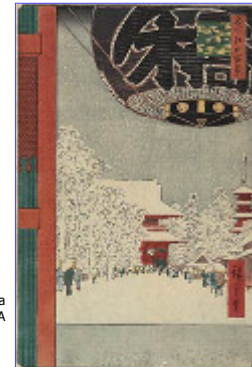
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Contextual Analysis

Research Area 2: Religion



- Religious beliefs influence what images are created in an artwork.
- Religious institutions can build magnificent buildings for their worship services.
- Religious institutions can fund artists and workshops and be major patrons of the art, dictating subjects and styles.



Kinryu Temple, Asakasa By Ando Hiroshige 1832, MIA

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Contextual Analysis

Tokugawa Religion



- Most Japanese followed two religions, the native Shinto and Buddhism which came from China. "Married Shinto, buried Buddhist" is an old Japanese saying.



Mishima Shinto Shrine (Tokaido) By Ando Hiroshige, 1832, MIA

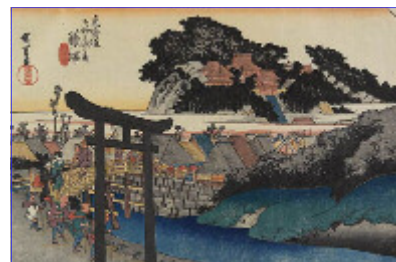
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Contextual Analysis

Tokugawa Religion



- Shintoism is an animistic religion that believes that many kami (spirits) live in our world and influence people's lives for good or evil. Shrines are built where the kami reside in naturally beautiful or auspicious places.



Fujisawa (Tokaido) By Ando Hiroshige, 1832, MIA

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Contextual Analysis

Tokugawa Religion

- Shinto shrines sponsor festivals that mark the important events of agriculture and knit the community together with rituals to the local kami. They were some of the few non-work days a year.



Miya, Night Festival at Atsuta Shrine (Tokaido)
By Ando Hiroshige, 1832, MIA

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Contextual Analysis

Tokugawa Religion

- Buddhists believe that people are in an unending cycle of birth and death that can only be broken when a person reaches enlightenment, the freedom from all desires that delivers the soul from suffering.
- Priests lead believers through rituals and meditation held in their temples, to reach enlightenment.



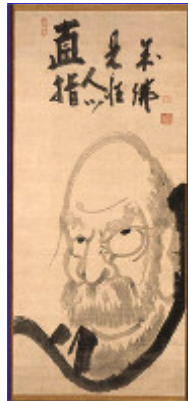
Kinryu Temple, Asakasa
By Ando Hiroshige 1832, MIA

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Contextual Analysis

Tokugawa Religion

- There were many types of Buddhism in Japan. Zen Buddhist monks meditated and lived a simple life to reach enlightenment.
- They used a bold, emotional style of ink painting (developed from Chinese traditions) that helped their meditation.
- Studying the lives of those who reached enlightenment was a key component of meditation.



Daruma, By Hakuin Ekaku
18th century, MIA

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Contextual Analysis

Tokugawa Religion

- Samurai followed the philosophy of K'ung-fu-tse, a Chinese scholar who lived about the 5th century BC.
- Confucius emphasized the hierarchy of relationships, with loyalty to your lord the most important.
- It is a system of ethics and good conduct based on making men better in this life – honest, upright, faithful and obedient to those in authority



Confucius, By Unknown Artist
From Web Search

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Contextual Analysis

Tokugawa Religion

- Three religious and spiritual traditions were followed in Tokugawa Japan:
 - Buddhism
 - Confucianism
 - Shintoism
- Religious institutions commissioned artworks and architecture.
- Religious themes influenced painting, textiles and theater.



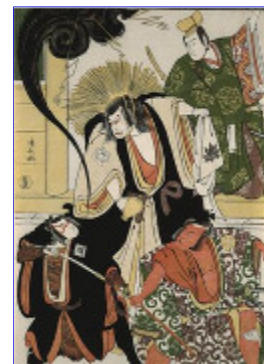
Shinto Summer Festival
Scan: *The Festivals of Japan*

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Contextual Analysis

Research Area 3: Economics

- What artworks are created and how many are the result of patronage and/or a free market.
- Patrons often dictate the subject matter and the style. Commoners became patrons in the Tokugawa Period.
- The wealth and technology of a culture also influences what is created.



Four Actors From a Drama
By Torii Kiyonaga 1785, MIA

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Contextual Analysis

Tokugawa Economics



- 250 years of peace brought prosperity. Trade within Japan grew as the Shoguns forced daimyo to travel back and forth between their hereditary lands and Tokyo. This brought wealth to those along the highways.



Shinagawa (Tokaido) By Ando Hiroshige 1832, MIA

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Contextual Analysis

Tokugawa Economics



- Merchants grew wealthy providing food, clothing, and household items for the shogun and samurai.
- Craftsmen reached new heights with their skills and creativity.
- The merchants and craftsmen became enthusiastic patrons of the visual arts and theater.



Lacquer Craftsmen
17th century, Scanned Image
Trades and Crafts of Old Japan

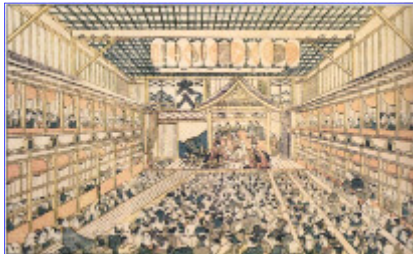
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Contextual Analysis

Tokugawa Economics



- Prosperity brought wealth and the leisure time to spend it. Kabuki theater was very popular with the townspeople. They crowded in for performances that could last the entire day.



Kabukiza By Unknown Artist,
18th century, Scanned Image

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Contextual Analysis

Tokugawa Economics



- This painting shows a shamisen concert - another way the chonin (merchants and craftsmen) enjoyed their leisure time.



Theater Scene, By Hisikawa Moronobu
17th century, Tokyo National Museum

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Contextual Analysis

Tokugawa Economics



- Patronage continued to be important for artists but now a free market developed in the large cities.
- Commoners joined merchants, samurai, and nobles as patrons of the arts.
- Wealth from internal trade produced technical advances in printing and crafts.



Fireman's Padded and Quilted Jacket (Hanten),
Inscribed: "Painted by Tsuyamitsu"
Scan: Hanten and Happi

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Contextual Analysis

Research Area 4: Social Organization



- The artist can be a slave, a servant, a lower-class craftsperson, a middle-class entrepreneur, a famous person or an aristocrat.
- Whether artwork is displayed privately or publicly influences the culture's desire for art.
- Artists can be part of a workshop or create independently.



Sights In and Around Kyoto,
Detail: Festival and Lion Dance
Tokyo National Museum

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Contextual Analysis

Tokugawa Social Organization

- The government divided society into four classes:
 - Warriors
 - Farmers
 - Artisans
 - Merchants
- There was little social mobility
- There were also outcasts.

Edo Craftsmen (& warrior)
Unknown Artist, 1700s

Ishiyakushi (Farmers)
Ando Hiroshige, 1832

Sights In Kyoto (Merchants)
Unknown Artist, 1800s

31 Contextual Analysis

Tokugawa Social Organization

- Samurai warriors became government administrators
- They seemed to become more determined to follow the "warrior code," *bushi*, even though there were no battles to fight.
- They lived in special quarters surrounding their lord's castle.
- They collected art like their leaders.

Asakasa Hill, Ando Hiroshige, 1857, MIA

32 Contextual Analysis

Tokugawa Social Organization

- Farmers grew the rice and produced the products (rice, wood, cotton, metals) taken as taxes by the daimyo
- They were prohibited from leaving their farms and villages (it didn't work).
- Their lives were tightly regulated by the government.

Okabe (Tokaido),
Ando Hiroshige, 1832, MIA

33 Contextual Analysis

Tokugawa Social Organization

- Merchants, construction workers, craftspeople and their families lived on the second floor above their shops along narrow streets or in two room tenements. They had more freedom.

No. 37 Asakasa By Ando Hiroshige, 1847, MIA

34 Contextual Analysis

Tokugawa Social Organizations

- Most cities had summer festivals which were very popular with families and large groups. Parades and party boats were just part of Osaka's Lantern Festival.

Temma Bridge, Osaka, The Festival of Lanterns
By Katsushika Hokusai 1827, MIA

35 Contextual Analysis

Tokugawa Social Organizations

- Kabuki actors were the rock and rap stars of their day.
- Fan clubs hired artists to create prints of their favorite actors in their most dramatic scenes.
- Each November, when the Kabuki season opened, hundreds of prints were sold each day to the fan club members.

Ichikawa Ebizo as Takemura Sadanoshin
By Sharaku, 1794
Tokyo National Museum

36 Contextual Analysis

Tokugawa Social Organization

- There were many levels of artists, from unknown craftsmen, to popular woodblock print artists to high status artists patronized by the elite.
- Artist primarily created art for secular purposes – home decoration, books, posters, fashion, entertainments.
- Information about artists was available through books, book store displays and fan clubs.



Kimono (tie-dyed and painted)
Scan: *The Story of the Kimono*

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Contextual Analysis

Research Area 5: Artistic Influences

- Artists are influenced by artists who came before them and artists from other cultures.
- They influence other artists and their own cultures as well as artists who live after them.



The Poetess Ki no Tsurayuki (from the 9th century) at *Aridoshi Shrine*
By Suzuki Harunobu, 18th century
Tokyo National Museum

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Contextual Analysis

Tokugawa Artistic Influences

- The Shogun and the samurai favored the classical arts of Japan, such as this screen painting with a bright gold background and fans with delicate designs. A master artist created designs that were produced in his workshop.



Fans and Clouds Over Rocks And Water
By Hon'ami Koetsu, Early 17th century, Freer & Sackler

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Contextual Analysis

Tokugawa Artistic Influence

- The shogun and samurai sponsored No dramas. The plays are based on Buddhist teachings and tales of ancient heroes, both successful and unsuccessful. Artists experimented with designs and fabric.
- Artists interpreted classic plays in their designs which were produced in workshops with many specialized craftsmen.



Mask and No Costume (Choken), 18th century, Freer & Sackler

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Contextual Analysis

Tokugawa Artistic Influences

- The common people loved the outrageous drama of Kabuki.
- Plays of ghosts, goblins and haunted places were popular in the summer. Special effects made the spirits of the dead come to life.
- Theater companies competed to develop more spectacular special effects. It was a collaboration of playwrights and costume and set designers.



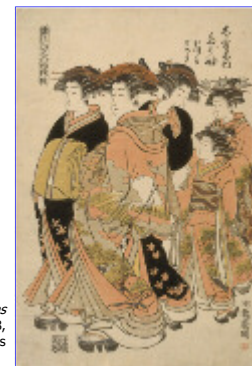
Onoe Matsusuke in a Ghost Scene
By Utagawa Toyokuni, 1812, MIA

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Contextual Analysis

Tokugawa Artistic Influences

- Artists, woodblock carvers, woodblock printers and publishers developed a new art form - woodblock prints.
- Artists captured the new world of the Tokyo townspeople.
- Bookstores sold illustrated guides to the newest fashions – the fabrics, styles and accessories that were the desire of courtesans and merchants' wives.



New Year's Fashions
By Isoda Koryusai 1778,
Freer & Sackler Galleries

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Contextual Analysis

Tokugawa Artistic Influences



- People began to decorate their homes with single sheet prints. They were affordable art for everyman, purchased at bookstores. Artists competed to create new and unusual works.



Rainstorm Beneath The Summit
By Katsushika Hokusai, 1829, MIA

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Contextual Analysis

Tokugawa Artistic Influences



- In 1853 the United States sent Commodore Perry to force Japan to trade with other countries. The woodblock artists quickly created prints to show people the American's unusual "Black Ships."



American Black Ships
By Unknown Artist 1854, MIA

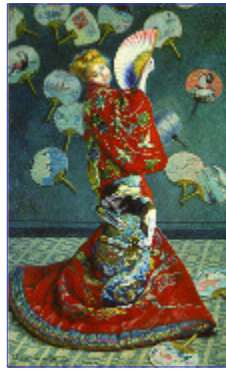
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Contextual Analysis

Tokugawa Artistic Influences



- By 1858 Japan slowly began trading again with foreigners. Japanese art and clothing became the rage in Europe and the US. Claude Monet captured the French fascination for all things Japanese in this portrait of his wife painted in 1876. She is wearing a kimono created for a Kabuki actor.



La Japonaise, By Claude Monet,
1876, Metropolitan Museum of Art

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Contextual Analysis

Tokugawa Artistic Influences



- Elite artists ran workshops, trained apprentices and groomed their successors.
- Craftsmen worked in small shops but belonged to guilds which protected their work.
- Publishers controlled the market for woodblock prints, working with designers, carvers and printers.
- Art was displayed in private homes and publicly in many venues.



Ebisuya Department Store, Edo
Scan: Edo-Tokyo Museum catalog

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Contextual Analysis

Research Area 6: International Trade



- Cultures grow or decline because of their relationships with other cultures.
- Peaceful relationships bring prosperity.
- War often brings poverty.
- The arts prosper or decline because of these events.



American Black Ships
By Unknown Artist 1854, MIA

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Contextual Analysis

Tokugawa International Trade



- Japan had traded with China since the 6th century and with the Portuguese and Dutch since 1543.
- But Ieyasu closed Japan to trade in 1615 because many Europeans tried to convert people to Christianity who then tried to overthrow the government.
- Limited trade was conducted through the Dutch from 1638 - 1858. There was limited international influence on the arts.



Foreigners at Nagasaki
By Unknown Artist, 1670

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Contextual Analysis

Tokugawa - One Artist

- Let's look at one Tokugawa period artist and the cultural context of his work.
- Woodblock prints were affordable art – about the price of lunch. Ordinary people could buy the work of great artists.
- Ando Hiroshige (1797-1858) was one of the greatest, and was popular for his scenes of everyday life in the city and the countryside.



Memorial Portrait of Hiroshige I
Multi-color woodblock print
By Kunisada Utagawa 1858, MIA

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Contextual Analysis

Tokugawa - One Artist

- The Tokaido was the national highway that connected Edo and Kyoto. In 1832 Hiroshige joined a shogun's procession as it left Tokyo early one morning. He created a series of prints based on his journey that was an instant success.



Nihonbashi (Tokaido), By Ando Hiroshige, 1832, MIA

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Contextual Analysis

Tokugawa - One Artist

- Tokyo people loved to see people like themselves in prints. Hiroshige drew the lowly baggage carriers crossing Nihon Bridge (previous) and the mail carrier taking a tea break (below).



Fukuroi (Tokaido)
By Ando Hiroshige,
1832, MIA

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Contextual Analysis

Tokugawa - One Artist

- Hiroshige drew many of the other people who traveled the Tokaido – such as porters who carried the luggage and goods of a traveling merchant from a large department store.



Fujieda (Tokaido), By Ando Hiroshige, 1832, MIA

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Contextual Analysis

Tokugawa - One Artist

- There were many rivers along the route. Hiroshige recorded the ferrymen who helped travelers cross and showed beloved Mt. Fuji in the distance against the setting sun.



Kanagawa (Tokaido), By Ando Hiroshige, 1832, MIA

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Contextual Analysis

Tokugawa - One Artist

- Hiroshige created a print for each of the 53 stations along the Tokaido. The series sold so quickly that over the next twenty years, he created nine more series showing other famous places along the Tokaido plus *One Hundred Famous Views of Edo* (modern Tokyo).




Mariko (Tokaido)
By Ando Hiroshige,
1845, MIA

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Contextual Analysis

Tokugawa Japan - Summary


- Summary of the cultural context of Tokugawa art.
- Tokugawa artists lived in a country where:
 - **Politics:** the government often controlled what artists could depict and what people could do and wear.
 - **Religion:** Shintoism, Buddhism and Confucianism all flourished and all built places of worship.



55 Contextual Analysis

Tokugawa Japan - Summary


- Tokugawa artists lived in a country where:
 - **Economics:** merchants became wealthy patrons of visual and performance arts, joining samurai patrons.
 - **Social Organization:** artists gained a new popular status as townspeople had the leisure and money to enjoy the arts.



56 Contextual Analysis

Tokugawa Japan - Summary

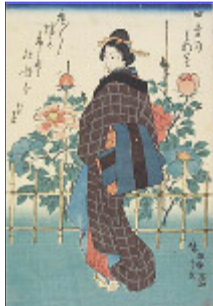
- Tokugawa artists lived in a country where:
 - **Artistic Influences:** new artistic forms were created – kabuki theater and the woodblock print
 - **International Influences:** trade with other countries was severely restricted and there was limited influence on the arts



57 Contextual Analysis

Tokugawa Japan


- Please review this presentation if necessary so that you are prepared for our class discussions, your tests and research paper.
- Contextual analysis includes how artists are affected by:
 - Politics
 - Religion
 - Economics
 - Social Organization
 - Artistic Influences
 - International Influences



Beauty In A Peony Garden
By Ando Hiroshige 1847, MIA

58 Contextual Analysis

Remember our formal analysis artwork?




Ichikawa Danjuro VIII as Gongoro in Shibaraku
By Utagawa Kunisada, 1836, Fitzwilliam Museum

59 Contextual Analysis

Contextual Analysis Worksheet

- It's time to practice your new skills in analyzing the cultural context of an artwork.
- Each of you will have a worksheet with three questions for one of the six areas of cultural context.
- You'll analyze a contemporary American artwork, using your knowledge of American culture.



Star Wars: The Force Awakens
Official Poster
Drew Sturzan, B. 1947

60 Contextual Analysis

Practice:
Contextual Analysis

- Answer the questions on your worksheet based on your knowledge of today's American culture.

Star Wars: The Force Awakens
Official Poster
Drew Sturzan, B. 1947



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Contextual Analysis