



Chronicle of the Imperial Restoration
Taiso Yoshitoshi, 1876.



Biographies of Modern Men,
1865.
Taiso Yoshitoshi



Complete Enumeration of Scenic Places in Foreign Nations: City of Washington in America, 1862, by Yoshitora.

Main Street of Agra,
Illustrated London News, 27
Nov. 1838.



Nagasaki-e



Yokohama
Prints



Among the People of All Nations: Americans, 1861,
by Kuniaki II

cigarettes quickly replaced pipe smoking and was monopolized by the government to raise revenue for the military expansion.



Picture Amusements of Foreigners in Yokohama, 1861 by Yoshitora



James Audubon, anon.
Meiji Era.

Note that the audience is westerners sitting in chairs and also that the stage assistants are visible.

Motherhood in Modern Japan



Sadahide (1807-73), *European Toy Stall*, 1860.
'Dōban e-jō saishiki' ('Hand-colored copperplate print')

He was one of eleven Japanese print artists who showed their works at the Paris Exposition of 1866, for which he received the Légion d'Honneur. Sadahide's works incorporated the Western technique of shading, seen here on the barrel and the folds of the clothing.



The Japan Punch by
Charles Wigman,
1862-1887

ponchi-e

An eccentric correspondent for the London Illustrated News, Charles Wirgman (1835-1891), was the first to bring comics ashore. One year after his arrival in Japan in 1863, Wirgman published the Japan Punch, which was modeled on the British Punch and was published more or less monthly until 1887. Each slim ten-page issue was produced in the same manner as traditional woodblock prints, which had been available in Japan since the early 16th century. Wirgman tailored his humor magazine for the growing expatriate audience in Yokohama by showing cartoons in a manner typical of British satire of the time. The ethnocentric humor focused on the many weird and

First Sino-Japanese War 1894-1995



ukiyo-e by Mizuno Toshikata depicting
Chinese forces surrendering to Admiral
Ito at the Battle of Weihaiwei

Japonisme (1860-1910)



"The whole of Japan is a pure invention. There is no such country, there are no such people ... the Japanese people are simply a mode of style, an exquisite fancy of art."

Oscar Wilde,
The Decay of Lying 1899

Toulouse-Lautrec
Divan Japonais, 1893



This was a Montmartre cabaret decorated in a fashionably Asian style (see Japonisme). Lautrec shows the dancer Jane Avril and the critic Edouard Dujardin watching a performance by Yvette Guilbert, the famous singer, who is recognizable by her black gloves. All three were friends of the artist.

Stylistically, however, Lautrec looked to sources in Japanese prints: the use of diagonals, compartmentalized color, curvilinear silhouettes, and the flattening of space.



Flowering plum trees at kameido
(1857) Ando Hiroshige



Vincent Van Gogh oil
version (1887)

"...come now, isn't it almost a true religion which these simple Japanese teach us, who live in nature as though they themselves were flowers. And you cannot study Japanese art, it seems to me, without becoming much gayer and happier, and we must return to nature in spite of our education and our work in a world of convention."

vincent william van gogh, to his brother theo, 24 september 1888

hiroshige's wood-cut flowering plum trees at kameido (1857)

Sadayakko Kawakami (1871~1946)



Sadayakko as
Ophelia (Japan),
1903

1900



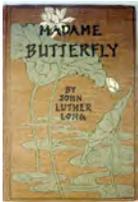
SF Chronicle,
1899



Harper's Bazar "The ghost of a Mona Lisa smile"

Sadayakko was twenty-seven when she captivated the world's stage. At the height of her sensational tour, presidents and princes vied to meet her. She enthralled audiences from San Francisco to Boston; dazzled New York high society; and gave command-performances for President McKinley in Washington, D.C. and Edward Prince of Wales in London. After seeing her at the Paris Expo, Picasso sketched her portrait. Puccini based the title character of Madame Butterfly on her, and "Sadayakko kimonos" were all the rage.

ART NOUVEAU (1880-1914)



cover by C. Yarnall
Abbott



stylistic borrowings:

Outlines and few shadows

Curves and geometry

Ideological affinities:

no separation between art and craft

cult of nature

Alfonse Maria Mucha
(1860-1939)



World Exhibition, 1911

kokuhō -
“National
Treasure”

The Book of Tea
(New York:
Putnam's, 1906)



Okakura Kakuzō
(1862-1913)

In 1871, the government confiscated temple lands, considered symbolic of the ruling elite. Properties belonging to the feudal lords were expropriated, historic castles and residences were destroyed,[4] [4][6] and an estimated 18,000 temples were closed.[6] During the same period, Japanese cultural heritage was impacted by the rise of industrialization and westernisation. Buddhist and Shinto institutions became impoverished. Temples decayed, and valuable objects were exported.

A survey conducted in association with Okakura Kakuzō and Ernest

Russo-Japanese war (1904-5)



Yōga ~ Western Style
Painting

White Horse Society
(*Hakubakai*)
1896

Pacific Arts Society
1902

Maiko Girl
Kuroda Seiki,
1893

Takahashi Yushi explained his attraction to *yōga*

"I happened to see a Western Lithograph in the possession of one of my friends and found it so astonishingly lifelike and attractive that i made up my mind then and there to study the Western style painting. " (13)

Takahashi believed that Western style painting possessed *shashin*. the representation of truth that allowed the painter to

In April 1895, Kuroda helped to organize the 4th Domestic Exposition to Promote Industry, held in Kyoto; he also submitted *Morning Toilette* for exhibition in the same venue.

Kuroda Seiki,
Morning Toilette, 1895



Lakeside, by
Kuroda Seiki,
1897



Scene in Aizu, 1916, by Morita Tsunetoma

**TAISHO PERIOD (1912-26)
SHOWA PERIOD (1926-1989)**

- 1923: Great Kanto earthquake



11:58:44 am JST on September 1, 1923. Varied accounts hold that the duration of the earthquake was between 4 and 10 minutes. The Kantō quake killed between 100,000 and 140,000 people, making it the deadliest earthquake ever to strike Japan.

Korean murder victims range from 2,500 to 6,600.[14] 362 Japanese civilians were eventually charged for murder, attempted murder, manslaughter and assault. However, most got off with nominal sentences.

**AVANT GARDE
JAPAN**

- Bunten (Ministry of Education Fine Arts Exhibition), begun 1907
- Art Deco
- Junichirō Tanizaki (1886-1965)
- *In Praise of Shadows* (1933)



"Collected works of Ogowa Mimei
Subscribe Now" 1925

Advertisement for the socialist writer Ogowa Mimei

began infatuated with all things western and then after the Earthquake of 1923 he left his wife and 2 girls and moved to Kyoto in order to return to the old world of more traditional Japan.

[W]e Orientals tend to seek our satisfactions in whatever surroundings we happen to find ourselves, to content ourselves with things as they are; and so darkness causes us no discontent, we resign ourselves to it as inevitable. If light is scarce then light is scarce; we will immerse ourselves in the darkness and there discover its own particular beauty. But the progressive Westerner is determined always to better his lot. From candle to oil lamp, oil lamp to gaslight, gaslight to electric light—his quest for a brighter light never ceases, he spares no pains to eradicate even the minutest shadow.

I would call back at least for literature this world of shadows we are losing. In the mansion called literature I would have the eaves deep and the walls dark, I would push back into the shadows the things that come forward too clearly, I would strip away the useless decoration.



Little Girl Dancing, 1924,
by Kishida Ryusei



Woman with a Mirror,
1928, by Kojima
Zenzaburo

Samurai class 1891 has switched to the western yoga styles
goes to Paris in 1905 to study art.



Princess and Flute,
1905
woodblock and
stencil

Fujishima Takeji (1867-1943)

Note the contrasts in dress and the young girl with the bobbed hair and
the western styled doll but is looking back to the woman in the
kimono.



1926 Nagoya Exposition

Non academic painter who had a wide popular following. Taisho
Romanticism movement.
Yumeji Bijin-ga. During the height of his popularity he was called the
“modern Utamaro” and the Japanese “Toulouse-Lautrec and Edvard
Munch”.



Yumeji Takehisa
(1884-1934)

First use of the word manga with comics

Rakuten Kitazawa

(1876-1955)

- 1902 - *Tagosaku to Mokube no To Kombutsu* (Tagosaku and Moku Sightseeing in Tokyo) in *Jiji Manga*.
- *Tokyo Puck* 1905-1912
- *Tonda Haneko* 1928



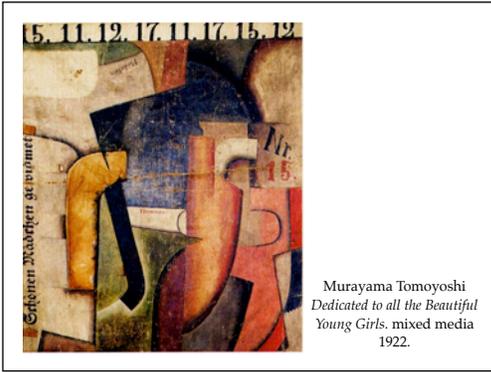


Constructivism

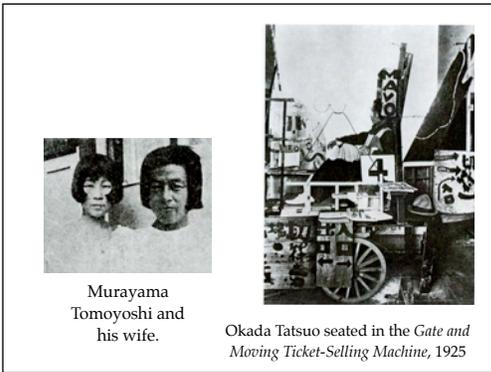
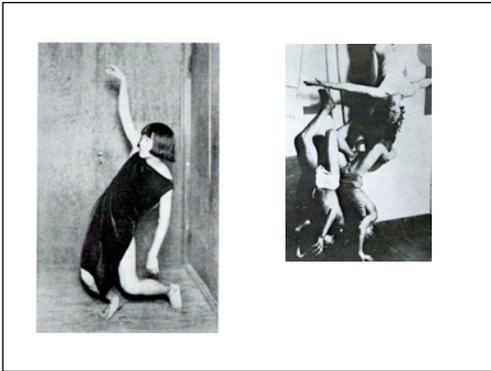


Mavo Manifesto, July 1923

The first Constructivist manifesto “Realist Manifesto” the thirty-year-old Naum Gabo and his brother, the thirty-four-year-old Anton Pevsner, appeared in 1921 when the First Working Group of Constructivists was formed in Moscow. “Art is called upon to accompany man everywhere where his tireless life takes place and acts: at the workbench, at the office, at work, at rest, and at leisure; work days and holidays, at home and on the road, so that the flame of life does not go out in man.”



Murayama Tomoyoshi
Dedicated to all the Beautiful
Young Girls, mixed media
1922.



Murayama
Tomoyoshi and
his wife.

Okada Tatsuo seated in the *Gate and
Moving Ticket-Selling Machine*, 1925

WAR TIME CENSORSHIP

- Peace preservation Law 1925
- New Order 1941
- All paper distribution under direct government control in 1943
- Comic strips banned from newspapers 1944
- "rental bookstore" (*kashihonya*)



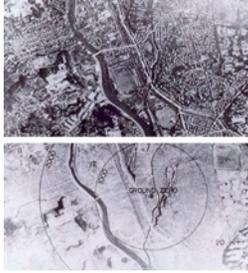


- Masao Morishita (age 58) one of the few remaining **kami-shibai** performers in Japan. The stage is attached to his bike. The Story here is "Blood Screams"

From the end of the war to 1953 when television began 10,000 people performed as kami-shibai. The show was free but kids would buy candy from the performer afterward.

HIROSHIMA & NAGASAKI

- 6 August 1945
- 9 August 1945
- 15 August Japan surrenders.



On August 6, 1945 the nuclear weapon Little Boy was dropped on Hiroshima by the crew of the Enola Gay, directly killing an estimated 80,000 people and completely destroying approximately 68% of the city's buildings.[1] In the following months, an estimated 60,000 more people died from injuries or radiation poisoning. [2][3] Since 1945, several thousand more hibakusha have died of illnesses caused by the bomb.

39,000 people were killed. According to statistics given at the Nagasaki Peace Park, the dead totaled 73,884, injured 74,909 and

400,000 copies sold
Established the viability of manga in Japan



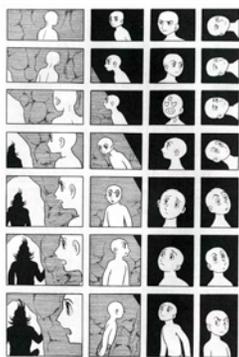
Osamu Tezuka (1928-1989)



Shin Takarajima 1947

Buddha

- 1972
- 9 volumes - longest continuous story line



Tomorrow's
Joe



gekiga

Tetsuya Chiba
(b. 1939)
Asbita no Jo
1968-1973

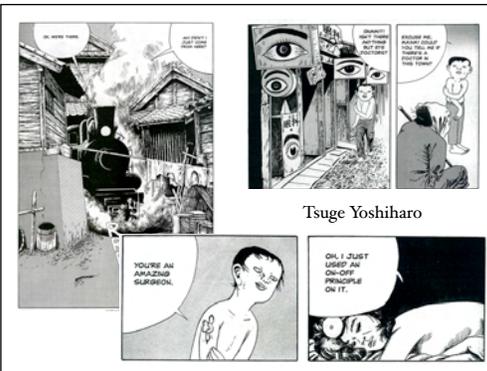
appealed to a slightly older audience than Osamu Tezuka more realistic situations.
Sports comics genre
Joe Yabuki

Tsuge Yoshiharo

"Screw Style"
published in
Garo Magazine
1968



Emergent independent comics



Tsuge Yoshiharo

in opposition to the industrialization.

"The Unknown
Craftsman" 1926

Yanagi Soetsu
(1889-1961)



mingei (folk art)



Yagi Kazuo may very well have been the most influential ceramic artist in the 20th century. Of course, there were many giants. But I think of him as the Duchamp of Japanese ceramics, tearing down the boundaries between the superficial categories of craft and art, and heightening the public consciousness toward avant-garde and non-functional ceramics.

Sodeisha - non functional art ceramics.



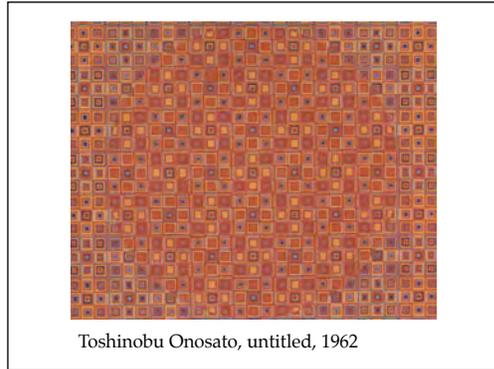
Sodeisha

Yagi Kazuo
Hekitai
(Wall of Bodies)
1963



Suzuki Osamu

A major hurdle in the beginning, believe it or not, was whether or not the mouth of a work should be closed or not-if left open it gives the feeling of a common vessel, and thus to close it was the only way to have it taken seriously as ceramic sculptural art. Suzuki reflects, "Looking back now, I think I plunged into this unprecedented adventure without reflecting what it really meant, and later on reflection I gradually realized the importance of this matter when seen in the light of the great tradition of the Gojozaka kiln(a large kiln in Kyoto)."



Toshinobu Onosato, untitled, 1962



Gutai Bijutsu Kyokai

Jiro Yoshihara (1905-72) was the leader of the Gutai Bijutsu Kyokai (Concrete Art Association), a group of avant-garde artists that has won international acclaim in the history of postwar art. From his prewar works showing mysterious beachscapes and those of geometric abstraction to the series presenting circles from his later career, Yoshihara never ceased to explore new possibilities for painting.

Yoshihara wrote the manifesto for the Gutai group in 1956. The full text of the "Gutai Manifesto" is available in English at the website of Japan's Ashiya City Museum of Art & History [2]. Among its

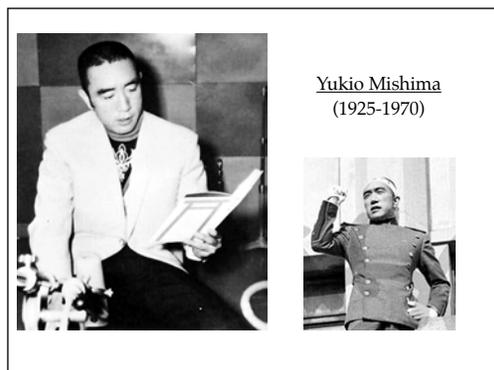
ANPO TREATY

- Treaty of Mutual Cooperation and Security, 1960.

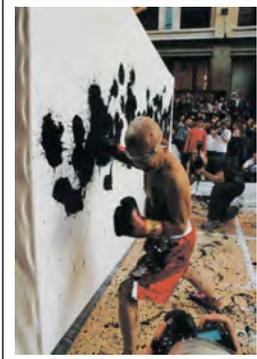


US Military bases on Okinawa

The US military bases cover about one-fifth of Okinawa* (Sumida, 2009). This has left many Okinawans feeling that while the security agreement may be beneficial to the United States and Japan as a whole, it is burdensome on the residents of the small subtropical island.



Yukio Mishima
(1925-1970)



Neo-Dada

Genpei Akasegawa
Ushio Shinohara



"Thousand-yen bill incident"

In January 1963, Akasegawa sent out invitations to a solo exhibition at a gallery in Tokyo. The announcement was delivered to several close friends in a cash envelope that was mailed through the postal service

Ankoku-Butoh



Hijikata Tatsumi
(1928-1986)

Forbidden Colors, 1959

founded in 1975

first world tour 1980.

white rice powder

A signature motif in a work entitled "Sholiba" involves a performer suspended upside down. This feat is performed outside, with the dancers suspended out from the front of buildings. On September 10, 1985, in Seattle, Washington, one of the original members of the troupe, Yoshiuki Takada, participating in a demonstration, died in a hospital, shortly after his supporting rope somehow gave way. [3] Sponsors said that the rigging had been successfully tested with

Silk screen prints layers and

1968 "Word & Image" exhibition at the Museum of Modern Art in New York, four years later MoMA mounted a solo exhibition of his graphic work.

Still alive his recent retrospective at age 72 was disappointing.



Sankai Juku
Sankai Juku



Yokoo Tadanori
(b. 1936)



Tadanori Yokoo, "Fancyland", 1969, poster



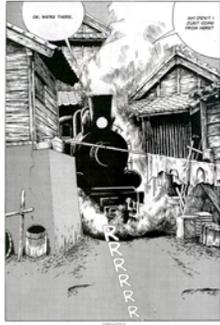
Superflat

Contemporary Japan



Kawai ~ cute

Screw Style (*Nejishiki*)
by Tsuge Yoshiharo in
Garo, June 1968.



Akira by Katsuhiro Otomo (1982-1990) 1988
colorized version appears in the US.



Akira by Katsuhiro Otomo (1982-1990) 1988
colorized version appears in the US.



Takashi Murakami (b. 1963)
Miss KO (1997)
Fiberglass, iron

November 2003, ArtNews reported Murakami's work as being among the most desired in the world. Chicago collector Stefan Edis reportedly paid a record \$567,500 for Murakami's 1996 "Miss ko2", a life-size fiberglass cartoon figure, at Christie's last May.



And then, and then, and then. 1996-7

Mr. DOB, a red-and-blue mouselike figure originally drawn with an exaggeratedly large head and tiny mouth, that Murakami officially copyrighted in the early nineties.

kaonii, which means "scary,"

Though it is DOB's visual or pictorial transformation that brings this paradox to the fore, Murakami's character originates not from an image but a word: one derived from a synthesis of dobozite-- a slang term for why?



Takashi Murakami



Takashi Murakami



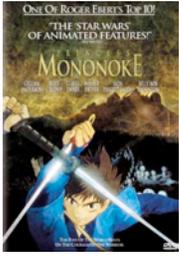
"Tongarikun" (2003)

François Pinault, reportedly paid around \$1.5 million in June to acquire "Tongarikun" (2003), a 30-foot tall fiberglass sculpture, and four accompanying fiberglass mushroom figures, that were part of an installation at Rockefeller Center. In May 2008

Hayao Miyazaki (b. 1941)



My Neighbor Totoro (1988)



Princess Mononoke (1997)



Howl's Moving Castle, 2004

Bye Bye Kitty

Between Heaven and Hell
in Contemporary Japanese Art
2011



Motshiko Odani, *ERECTO*
(*Bambi*), 2003

Makoto Aida,
Harikiri School
Girls, 2002





Yamaguchi
Akira, *Narita
International
Airport: Various
Curious Scenes of
Airplanes*, 2005



Kohei
Nawa,
*PixCell-Elk
#2*, 2009



Yoshitomo Nara,
untitled, 2008