Chroniclde 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. 1858.

Nagasaki-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
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.

"...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

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.

stylistic borrowings:
Outlines and few shadows
Curves and geometry
Ideological affinities:
no separation between art and craft
cult of nature

hironshige's wood-cut flowering plum trees at kameido (1857)
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][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 Fenollosa between 1888 to 1897 was designed to evaluate and

Takahashi Yushi explained his attraction to yôga

"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.
Scene in Aizu, 1916, by Morita Tsunetoma

Taisho period (1912–26)  
Showa Period (1926–1989)

- 1923: Great Kanto earthquake

Avant Garde Japan

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

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.

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.

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

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

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”.

First use of the word manga with comics
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.”

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**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)
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.

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

Joe Yabuki

Emergent independent comics

Tsuge Yoshiharo

“The Unknown Craftsman” 1926
Yanagi Soetsu
(1889-1961)

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.
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)."

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 preoccupations, the manifesto expresses a fascination with the beauty of nature.

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.

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**ANPO Treaty**

- US Military bases on Okinawa
"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 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.
Superflat
Contemporary Japan

Kawaii ~ 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.
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.

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.

kaoii, 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?

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* (*Ranman*), 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