



ELECTRIFYING ART

ATSUKO  
TANAKA

1954-1968

# Electrifying Art Atsuko Tanaka 19541968

**Daniela Niemeyer**



## **Electrifying Art Atsuko Tanaka 19541968:**

**Electrifying Art** Atsuko Tanaka, Ming Tiampo, Mizuho Kato, Morris and Helen Belkin Art Gallery, 2004 A ground breaking monograph recognizing for the first time the noted Japanese post World War II conceptual avant garde artist Atsuko Tanaka The only female member of the Japanese Gutai Group Tanaka forged a unique relationship between painting and performance that is only now seen to be far ahead of her time Thoroughly documented are the artist s drawings paintings and leftover objects from her past performances

**The Routledge Companion to Decolonizing Art History** Tatiana Flores, Florencia San Martín, Charlene Villaseñor Black, 2023-11-27 This companion is the first global comprehensive text to explicate theorize and propose decolonial methodologies for art historians museum professionals artists and other visual culture scholars teachers and practitioners Art history as a discipline and its corollary institutions the museum the art market are not only products of colonial legacies but active agents in the consolidation of empire and the construction of the West The Routledge Companion to Decolonizing Art History joins the growing critical discourse around the decolonial through an assessment of how art history may be rethought and mobilized in the service of justice racial gender social environmental restorative and more This book draws attention to the work of artists art historians and scholars in related fields who have been engaging with disrupting master narratives and forging new directions often within a hostile academy or an indifferent art world The volume unpacks the assumptions projected onto objects of art and visual culture and the discourse that contains them It equally addresses the manifold complexities around representation as visual and discursive praxis through a range of epistemologies and metaphors originated outside or against the logic of modernity This companion is organized into four thematic sections Being and Doing Learning and Listening Sensing and Seeing and Living and Loving The book will be of interest to scholars working in art history visual culture museum studies race and ethnic studies cultural studies disability studies and women s gender and sexuality studies

**Garments of Paradise** Susan Elizabeth Ryan, 2014-06-13 A historical and critical view of wearable technologies that considers them as acts of communication in a social landscape Wearable technology whether a Walkman in the 1970s an LED illuminated gown in the 2000s or Google Glass today makes the wearer visible in a technologically literate environment Twenty years ago wearable technology reflected cultural preoccupations with cyborgs and augmented reality today it reflects our newer needs for mobility and connectedness In this book Susan Elizabeth Ryan examines wearable technology as an evolving set of ideas and their contexts always with an eye on actual wearables on clothing dress and the histories and social relations they represent She proposes that wearable technologies comprise a pragmatics of enhanced communication in a social landscape Garments of paradise is a reference to wearable technology s promise of physical and mental enhancements Ryan defines dress acts hybrid acts of communication in which the behavior of wearing is bound up with the materiality of garments and devices and focuses on the use of digital technology as part of such systems of meaning She connects the ideas of dress and technology historically in terms of major discourses

of art and culture and in terms of mass media and media culture citing such thinkers as Giorgio Agamben Manuel De Landa and Gilles Deleuze and Félix Guattari She examines the early history of wearable technology as it emerged in research labs the impact of ubiquitous and affective approaches to computing interaction design and the idea of wearable technology as a language of embodied technology and the influence of open source ideology Finally she considers the future as wearing technologies becomes an increasingly naturalized aspect of our social behavior *Modern Women: Women Artists at The Museum of Modern Art* Alexandra Schwartz, 2010 This text examines the collection of feminist art in the Museum of Modern Art It features essays presenting a range of generational and cultural perspectives **Art and Globalization** James Elkins, Zhivka Valiavicharska, Alice Kim, 2015-09-10 The biennale culture now determines much of the art world Literature on the worldwide dissemination of art assumes nationalism and ethnic identity but rarely analyzes it At the same time there is extensive theorizing about globalization in political theory cultural studies postcolonial theory political economy sociology and anthropology Art and Globalization brings political and cultural theorists together with writers and historians concerned specifically with the visual arts in order to test the limits of the conceptualization of the global in art Among the major writers on contemporary international art represented in this book are Rasheed Araeen Joaquín Barriandos Susan Buck-Morss John Clark Iftikhar Dadi T J Demos Nstor García Canclini Charles Green Suman Gupta Harry Harootunian Michael Ann Holly Shigemi Inaga Fredric Jameson Caroline Jones Thomas DaCosta Kaufmann Anthony D King Partha Mitter Keith Moxey Saskia Sassen Ming Tiampo and C J W L Wee Art and Globalization is the first book in the Stone Art Theory Institutes Series The five volumes each on a different theoretical issue in contemporary art build on conversations held in intensive weeklong closed meetings Each volume begins with edited and annotated transcripts of those meetings followed by assessments written by a wide community of artists scholars historians theorists and critics The result is a series of well informed contentious open ended dialogues about the most difficult theoretical and philosophical problems we face in rethinking the arts today

**Drawing/Thinking** Marc Treib, 2012-12-06 Bringing together authors from the fields of architecture landscape architecture and art this book addresses the question Why draw by examining the various dynamic relationships between media process thought and environment **Fractured Scenes** Damien Charrieras, François Mouillot, 2021-03-29 Fractured Scenes is the first extensive academic account of music and sound art practices that fall outside of the scope of mainstream music in Hong Kong It combines academic essays with original interviews conducted with prominent Hong Kong underground independent musicians and sound artists as well as first hand accounts by key local scene actors in order to survey genres such as experimental noise music deconstructed electronic music indie pop punk garage rock sound art and DIY computer music among others It examines these Hong Kong underground music practices in relief with specific case studies in Mainland China and Japan to begin re-defining the notion of a musical underground in the context of contemporary Hong Kong **Insubordinate Costume** Susan Marshall, 2024-12-16 Insubordinate Costume Inspiring Performance

presents a comprehensive study of historical and contemporary examples of scenographic costume the type of costume that creates an almost complete stage environment by itself simultaneously acting as costume set and performance This book provides readers with an overview of the costumes designers context and theory that have contributed to the emerging field of costume as performance Focusing on artists and their creative approach to space form materials and movement the book looks at iconic figures such as Lo e Fuller Oskar Schlemmer and Leigh Bowery amongst contemporary examples of practitioners that are blurring disciplinary boundaries between fashion dance performance and theatre The book includes chapters by Dr Sofia Pantouvaki who focuses on performance costume as a means of research Christina Lindgren who presents the findings of the four year Costume Agency project at Oslo National Academy of the Arts in Norway Charlotte stergaard who discusses the implications of Listening with costume and Felix Choong writing on Contemporary Runways Contemporary Costumes The final part of the volume The Practitioners Voice examines current practice through interviews and contributions from key practitioners with an afterword by Dr Rachel Hann Insubordinate Costume will appeal to professional costume designers performance artists dancers directors choreographers fashion designers and theorists teachers and students of these subjects With its interdisciplinary focus and unique and dynamic content this publication is relevant to a range of art design and performance courses

Asian Canadian Writing Beyond Autoethnography Christl Verduyn, 2008-08-14 Asian Canadian Writing Beyond Autoethnography explores some of the latest developments in the literary and cultural practices of Canadians of Asian heritage While earlier work by ethnic multicultural or minority writers in Canada was often concerned with immigration the moment of arrival issues of assimilation and conflicts between generations literary and cultural production in the new millennium no longer focuses solely on the conflict between the Old World and the New or the clashes between culture of origin and adopted culture No longer are minority authors identifying simply with their ethnic or racial cultural background in opposition to dominant culture The essays in this collection explore ways in which Asian Canadian authors such as Larissa Lai Shani Mootoo Fred Wah Hiromi Goto Suniti Namjoshi and Ying Chen and artists such as Ken Lum Paul Wong and Laiwan have gone beyond what Fran oise Lionnet calls autoethnography or ethnographic autobiography They demonstrate the ways representations of race and ethnicity particularly in works by Asian Canadians in the last decade have changed have become more playful untraditional aesthetically and ideologically transgressive and exciting

Art, Anti-art, Non-art Reiko Tomii, Getty Research Institute, 2007 Introduction to two decades of artistic ferment in postwar Japan As that devastated nation confronted the fraught legacy of World War II a rapid succession of avant garde groups began experimenting with new media and processes of making art disrupting conventions to address the changes occurring around them The works that remain from this era are largely ephemeral exhibition flyers programs for performances musical scores issues of short lived journals documentary photographs pieces of mail art and multiples made from the detritus of modern life but the ideals of engagement and innovation that invigorated this creative

surge are not     *Since Meiji* J. Thomas Rimer, 2011-10-31 Research outside Japan on the history and significance of the Japanese visual arts since the beginning of the Meiji period 1868 has been with the exception of writings on modern and contemporary woodblock prints a relatively unexplored area of inquiry In recent years however the subject has begun to attract wide interest As is evident from this volume this period of roughly a century and a half produced an outpouring of art created in a bewildering number of genres and spanning a wide range of aims and accomplishments Since Meiji is the first sustained effort in English to discuss in any depth a time when Japan eager to join in the larger cultural developments in Europe and the U S went through a visual revolution Indeed this study of the visual arts of the nineteenth and twentieth centuries suggests a fresh history of modern Japanese culture one that until now has not been widely visible or thoroughly analyzed outside that country In this extensive collection which includes some 190 black and white and color reproductions scholars from Japan Europe Australia and America explore an impressive array of subjects painting sculpture prints fashion design crafts and gardens The works discussed range from early Meiji attempts to create art that referenced Western styles to postwar and contemporary avant garde experiments There are in addition substantive investigations of the cultural and intellectual background that helped stimulate the creation of new and shifting art forms including essays on the invention of a modern artistic vocabulary in the Japanese language and the history of art criticism in Japan as well as an extensive account of the career and significance of perhaps the best known Japanese figure concerned with the visual arts of his period Okakura Tenshin 1862 1913 whose Book of Tea is still widely read today Taken together the essays in this volume allow readers to connect ideas and images thus bringing to light larger trends in the Japanese visual arts that have made possible the vitality range and striking achievements created during this turbulent and lively period Contributors Stephen Addiss Chiaki Ajioka John Clark Ellen Conant Mikiko Hirayama Michael Marra Jonathan Reynolds J Thomas Rimer Audrey Yoshiko Seo Eric C Shiner Lawrence Smith Shuji Tanaka Reiko Tomii Mayu Tsuruya Toshio Watanabe Gennifer Weisenfeld Bert Winther Tamaki Emiko Yamanashi     *Gutai* Ming Tiampo, 2011-03-15 Gutai is the first book in English to examine Japan's best known modern art movement a circle of postwar artists whose avant garde paintings performances and installations foreshadowed many key developments in American and European experimental art Working with previously unpublished photographs and archival resources Ming Tiampo considers Gutai's pioneering transnational practice spurred on by mid century developments in mass media and travel that made the movement's field of reception and influence global in scope Using these lines of transmission to claim a place for Gutai among modernist art practices while tracing the impact of Japan on art in Europe and America Tiampo demonstrates the fundamental transnationality of modernism Ultimately Tiampo offers a new conceptual model for writing a global history of art making Gutai an important and original contribution to modern art history     *Dwell*, 2004-12 At Dwell we're staging a minor revolution We think that it's possible to live in a house or apartment by a bold modern architect to own furniture and products that are exceptionally well designed and still be a

regular human being We think that good design is an integral part of real life And that real life has been conspicuous by its absence in most design and architecture magazines

**Mechademia 8** Frenchy Lunning, 2013-11-01 Known as the Walt Disney of Japan it is no surprise that Tezuka Osamu is still the best known manga creator to Western fans Current scholarship has uncovered the profound complexity and ambiguity not only of his work but of the man the artist and his life dismantling his position as the god of manga Contributors to this volume of Mechademia a series devoted to creative and critical work on anime manga and the fan arts analyze Tezuka and his complicated approaches toward life and nonlife on earth as well as his effect on the lives of other manga artists Using essays and reprints of Japanese manga on Tezuka this book questions his influence and attitudes toward the nonhuman evolutionary theory the aesthetic lineage of contemporary manga incipient feminism in the reinscription of the nonhuman feminine the sexual politics of manga bodies the origins of the moe culture and the styles of didacticism revealing the digressions of insects and classical modes among others The authors offer varying perspectives on the historical transformations in production distribution and reception that gradually integrated and differentiated an overlapping series of markets and readerships in the postwar era Divided into four sections that explore different lives Nonhuman Life Media Life A Life in Manga and Everyday Life Mechademia 8 serves as a prehistory of the impersonal politics of the present while tracing Tezuka's legacy Contributors Akatsuka Fujio Anno Moyoko Linda H Chance U of Pennsylvania Jonathan Clements Hideaki Fujiki Nagoya U Patrick W Galbraith Verina Gfader U of Huddersfield Alicia Gibson G Clinton Godart USC Yorimitsu Hashimoto Osaka U Ryan Holmberg Hikari Hori Columbia U Mary A Knighton College of William and Mary Thomas Lamarre McGill U Christine L Marran U of Minnesota Natsume Fusanosuke Gakushuin U Tokyo tsuka Eiji Kobe Design U Baryon Tensor Posadas Renato Rivera Rusca Meiji U Frederik L Schodt Marc Steinberg Concordia U Tezuka Osamu Toshiya Ueno Wako U Tokyo Matthew Young

**Interdisciplinary Performance** Natasha Lushetich, 2018-08-14 Spanning a hundred years 1910 2010 and three geographical locations Europe Japan and North America this unique book examines the capacity of performance to recode reality It argues for a seamless continuity between philosophy critical theory and artistic practice Each chapter ends with scores providing readers with the opportunity to explore the discussed ideas in an embodied and where applicable interactional way The book's analysis of such landmark phenomena as the ready made action painting intermedia feminine writing identity politics cyborgian bio art and ludic h activism make it an invaluable source for practical theorists and undergraduate and Masters level students of performance studies performing arts fine and visual arts and cultural studies

*Art and AsiaPacific*, 2005 New York, 2004 *Art in America* Frank Jewett Mather, Frederic Fairchild Sherman, 2006 東京 2019 *Tokyo, 1955-1970* Doryun Chong, Michio Hayashi, Mika Yoshitake, Miryam Sas, 2012 Catalog of an exhibition held at the Museum of Modern Art New York Nov 18 2012 Feb 25 2013

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