

ESSAYS ON JAPANESE ART
PRESENTED TO JACK HILLIER



Essays On Japanese Art Presented To Jack Hillier

Kevin Nute



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Essays on Japanese Art Presented to Jack Hillier Jack Hillier, 1982

The Book in Japan Peter Kornicki, 2021-12-06

This study deals with all aspects of the history of the book in Japan from the production of manuscripts and printed books to book collecting libraries censorship and readership It also sets books in the context of Japan's cultural ties with China Korea and Parhae The focus is on the history of both texts and physical books This encompasses not only books in Japanese but also books in Chinese by Chinese and Korean authors and some Western books as well It is an essential reference tool and bibliographic guide for all those interested in book studies and particularly of importance for historians of Japanese culture It is illustrated with examples taken from various collections of early Japanese books in Europe

Guide to Modern Japanese Woodblock Prints Helen Merritt, Nanako Yamada, 1995-01-01 An impressive volume with a valuable amount of information not otherwise available in one source Choice Companion volume to Merritt's Modern Japanese Woodblock Prints This volume is a reference work that is both comprehensive and rigorously chronological

Frank Lloyd Wright And Japan Revisited: Traditional Japanese Culture As A Means To Modern American Architecture Kevin Nute, 2024-12-13 Although it has long been accepted that America's most famous architect was influenced by Japanese culture the nature of Frank Lloyd Wright's debt to Japan has remained unclear This book argues that Japan had a more profound impact on Wright's approach to design and in particular on his notion of the organic than has previously been acknowledged It suggests that the influence of Ernest Fenollosa 1853 1908 the leading American authority on Japanese art at the turn of the 20th century who also happened to be the cousin of Wright's first employer in Chicago the Shingle Style architect Joseph Silsbee 1848 1913 was pivotal in bringing together what would become Wright's twin passions of Japanese art and the organic whole Building on the success of the original book which won the 1994 American Institute of Architects International Architectural Monograph Award this revised and expanded edition contains new sections on the Western image of Japan as other the question of cultural appropriation and Wright's translation of Japanese building forms into his own architectural language

Oriental Art William Cohn, 1984

A Woman's Weapon Doris G. Bargen, Murasaki Shikibu, 1997-01-01 This text presents an examination of Murasaki Shikibu's 11th century classic The Tale of Genji The author explores the role of possessing spirits from a female viewpoint and considers how the male protagonist is central to determining the role of these spirits

Transactions of the Asiatic Society of Japan Asiatic Society of Japan, 2018 List of transactions v 1 41 in v 41

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

Challenging Past and Present Ellen P. Conant, 2006-02-28 The complex and coherent development of Japanese art during the course of the nineteenth century was inadvertently disrupted by a political event the Meiji Restoration of 1868 Scholars of both the preceding Edo 1615 1868 and the succeeding Meiji 1868 1912 eras have shunned the decades bordering this arbitrary divide thus creating an art historical void that the former view as a period of waning technical and creative inventiveness and the latter as one threatened by Meiji reforms and indiscriminate westernization and modernization Challenging Past and Present to the contrary demonstrates that the period 1840 1890 as seen progressively rather than retrospectively experienced a dramatic transformation in the visual arts which in turn made possible the creative achievements of the twentieth century The first group of chapters takes as its theme the diverse cultural currents of the transitional period particularly as they applied to art The second section deals with the inconsistent yet determinedly pragmatic courses pursued by artists entrepreneurs and patrons to achieve a secure footing in the uncertain terrain of early Meiji Further chapters look at how painters and sculptors sought to absorb and integrate foreign influences and reinterpret their own stylistic mediums

Hokusai's Great Wave Christine M. E. Guth, 2015-01-31 Hokusai's Great Wave as it is commonly known today is arguably one of Japan's most successful exports its commanding cresting profile instantly recognizable no matter how different its representations in media and style In this richly illustrated and highly original study Christine Guth examines the iconic wave from its first publication in 1831 through the remarkable range of its articulations

arguing that it has been a site where the tensions contradictions and especially the productive creativities of the local and the global have been negotiated and expressed She follows the wave s trajectory across geographies linking its movements with larger political economic technological and sociocultural developments Adopting a case study approach Guth explores issues that map the social life of the iconic wave across time and place from the initial reception of the woodblock print in Japan to the image s adaptations as part of international nationalism its place in American perceptions of Japan its commercial adoption for lifestyle branding and finally to its identification as a tsunami bringing not culture but disaster in its wake Wide ranging in scope yet grounded in close readings of disparate iterations of the wave multidisciplinary and theoretically informed in its approach Hokusai s Great Wave will change both how we look at this global icon and the way we study the circulation of Japanese prints This accessible and engagingly written work moves beyond the standard hagiographical approach to recognize as categories of analysis historical and geographic contingency as well as visual and technical brilliance It is a book that will interest students of Japan and its culture and more generally those seeking fresh perspectives on the dynamics of cultural globalization

Frank Lloyd Wright and Japan Kevin Nute, 2000 Looks at Wright s formal and philosophical debt to Japanese art and architecture Eight areas of influence are examined in detail from Japanese prints to specific individuals and publications and are illustrated with text and drawn analyses

Woodblock Kuchi-e Prints Helen Merritt, Nanako Yamada, 2000-07-01 Woodblock Kuchi e Prints Reflections of Meiji Culture is a pioneer exploration of a previously neglected genre of late Meiji art the type of handmade multicolor book frontispieces known as kuchi e Early European collectors assumed that the Japanese woodblock tradition came to an end in Western tainted prints Although many crudely colored prints of subjects such as steam trains and men in derby hats did flood the Japanese market the works introduced in this amply illustrated and readable volume make clear that there was another class of popular woodblock tradition unknown to foreigners that continued into the early twentieth century In their examination of this late flowering of the woodblock print the authors provide not only an introduction to a popular artistic tradition but also a new lens through which to view Japanese life at the end of the nineteenth century

Visual Genesis of Japanese National Identity Ewa Machotka, 2009 This volume offers an entirely new view of the concept of constructing nation states It inquires into the nature of national identity constructs produced in pre modern Japan through examining two aspects of its cultural production the sphere of fine arts and the sphere of literature

The Tale of Genji Michael Emmerich, 2013-10-01 Michael Emmerich thoroughly revises the conventional narrative of the early modern and modern history of The Tale of Genji Exploring iterations of the work from the 1830s to the 1950s he demonstrates how translations and the global circulation of discourse they inspired turned The Tale of Genji into a widely read classic reframing our understanding of its significance and influence and of the processes that have canonized the text Emmerich begins with an analysis of the lavishly produced best seller Nise Murasaki inaka Genji A Fraudulent Murasaki s Bumpkin Genji 1829 1842 an adaptation of Genji written and designed by

Ryutei Tanehiko with pictures by the great print artist Utagawa Kunisada He argues that this work introduced Genji to a popular Japanese audience and created a new mode of reading He then considers movable type editions of Inaka Genji from 1888 to 1928 connecting trends in print technology and publishing to larger developments in national literature and showing how the one time best seller became obsolete The study subsequently traces Genji s reemergence as a classic on a global scale following its acceptance into the canon of world literature before the text gained popularity in Japan It concludes with Genji s becoming a national classic during World War II and reviews an important postwar challenge to reading the work after it attained this status Through his sustained critique Emmerich upends scholarship on Japan s preeminent classic while remaking theories of world literature continuity and community

Japanese Design Patricia Graham, 2014-09-30 Winner Choice Magazine Outstanding Academic Title 2015 This Japanese design book presents the arts aesthetics and culture of Japan with over 160 stunning color photos and extensive historical and cultural commentary The Japanese sensibility often possesses an intuitive emotional appeal whether it s a silk kimono a carefully raked garden path an architectural marvel a teapot or a contemporary work of art This allure has come to permeate the entire culture of Japan it is manifest in the most mundane utensil and snack food packaging as well as in Japanese architecture and fine art In Japanese Design Asian art expert and author Patricia J Graham explains how Japanese aesthetics based on fine craftsmanship and simplicity developed Her unusual full color presentation reveals this design aesthetic in an absorbing way Focusing on ten elements of Japanese design Graham explores how visual qualities the cultural parameters and the Japanese religious traditions of Buddhism and Shinto have impacted the appearance of its arts Japanese Design is a handbook for the millions of us who have felt the special allure of Japanese art culture and crafts Art and design fans and professionals have been clamoring for this a book that fills the need for an intelligent culture rich overview of what Japanese design is and means Topics explored in Japanese Design include The Aesthetics of Japanese Design The Cultural Parameters of Japanese Design Early Promoters of Artistic Japan 1830s 1950s

Japanese Studies University of London. School of Oriental and African Studies, British Library, 1990 The papers collected here by Japanologists academics curators archivists and librarians give an overview of major collections in the East and the West discuss the art and history of the Japanese book and examine current automation and interlibrary loan projects

Proceedings of the British Association for Japanese Studies British Association for Japanese Studies, 1985

A Brush with Animals Robert Schaap, Willem R. van Gulik, 2007 *A Brush with Animals* Japanese Painting 1700 1950 gives an overview of Japanese animal painting covering some 250 years with an emphasis on works by artists of the naturalistic Shij School It illustrates the wonderful variety of animals that figure in Japanese iconography including the 12 animals of the zodiac and many mythological creatures

田代百合子, 1994

Japanese Prints During the Allied Occupation, 1945-1952 Lawrence Smith, 2002 In 1945 much of urban Japan lay in ruins the land occupied by foreign powers for the first time in the country s history To many Japanese it seemed that everything

had been lost but in fact the nation would quickly demonstrate and on a much larger scale than ever before its ability to recover physically economically and culturally from apparent disaster In the visual arts the years between 1945 and 1952 were a period of steady progress and considerable achievement in painting calligraphy prints ceramics and other crafts This book examines in detail how one school of printmakers under the leadership of Onchi Koshiro 1889 1955 survived with difficulty the Pacific War and as artists found themselves among those calling for a new search for the nation's heart in its aesthetic traditions They also received unexpected appreciation from connoisseurs among the occupying forces and administrators Symbolic of this process was the meeting of the American graphic artist Ernst Hacker 1917 87 posted to Tokyo in April 1946 with Onchi and his circle and with Munakata Shiko 1903 75 who was then almost unknown Prints and archives acquired by Hacker at that time and recently given to The British Museum by his widow form the unique basis of this study By 1952 when the Allied Occupation ended work by Onchi and his circle and by Munakata was eagerly collected in the United States and these two introduced to the world by their American admirers are now recognized as Japan's greatest print artists of the twentieth century

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