

PDF MODERN JAPANESE ART AND THE MEIJI STATE THE POLITICS OF BEAUTY

Modern Japanese Art and the Meiji State

This is an insightful and intelligent re-thinking of Japanese art history & its Western influences. This broad-ranging and profoundly influential analysis describes how Western art institutions and vocabulary were transplanted to Japan in the late nineteenth century. In the 1870-80s, artists and government administrators in Japan encountered the Western 'system of the arts' for the first time. Under pressure to exhibit and sell its artistic products abroad, Japan's new Meiji government came face-to-face with the need to create European-style art schools and museums - and even to establish Japanese words for art, painting, artist, and sculpture. "Modern Japanese Art" is a full re-conceptualization of the field of Japanese art history, exposing the politics through which the words, categories, and values that structure our understanding of the field came to be while revealing the historicity of Western and non-Western art history.

Aesthetic Life

"This study of modern Japan engages the fields of art history, literature, and cultural studies, seeking to understand how the "beautiful woman" (bijin) emerged as a symbol of Japanese culture during the Meiji period (1868–1912). With origins in the formative period of modern Japanese art and aesthetics, the figure of the bijin appeared across a broad range of visual and textual media: photographs, illustrations, prints, and literary works, as well as fictional, critical, and journalistic writing. It eventually constituted a genre of painting called bijinga (paintings of beauties). Aesthetic Life examines the contributions of writers, artists, scholars, critics, journalists, and politicians to the discussion of the bijin and to the production of a national discourse on standards of Japanese beauty and art. As Japan worked to establish its place in the world, it actively presented itself as an artistic nation based on these ideals of feminine beauty. The book explores this exemplary figure for modern Japanese aesthetics and analyzes how the deceptively ordinary image of the beautiful Japanese woman—an iconic image that persists to this day—was cultivated as a "national treasure," synonymous with Japanese culture."

Making Modern Japanese-Style Painting

The Western discovery of Japanese paintings at nineteenth-century world's fairs and export shops catapulted Japanese art to new levels of international popularity. With that popularity, however, came criticism, as Western writers began to lament a perceived end to pure Japanese art and a rise in westernized cultural hybrids. The Japanese response: nihonga, a traditional style of painting that reframed existing techniques to distinguish them from Western artistic conventions. Making Modern Japanese-Style Painting explores the visual characteristics and social functions of nihonga and traces its relationship to the past, its viewers, and emerging notions of the modern Japanese state. Chelsea Foxwell sheds light on interlinked trends in Japanese nationalist discourse, government art policy, American and European commentary on Japanese art, and the demands of export. The seminal artist Kano Hogai (1828–88) is one telling example: originally a painter for the shogun, his art eventually evolved into novel, eerie images meant to satisfy both Japanese and Western audiences. Rather than simply absorbing Western approaches, nihonga as practiced by Hogai and others broke with pre-Meiji painting even as it worked to neutralize the rupture. By arguing that fundamental changes to audience expectations led to the emergence of nihonga—a traditional interpretation of Japanese art for a contemporary, international market—Making Modern Japanese-Style Painting offers a fresh look at an important aspect of Japan's development into a modern nation.

Painting Nature for the Nation

In *Painting Nature for the Nation: Taki Katei and the Challenges to Sinophile Culture in Meiji Japan*, Rosina Buckland offers an account of the career of the painter Taki Katei (1830–1901). Drawing on a large body of previously unpublished paintings, collaborative works and book illustrations by this highly successful, yet neglected, figure, Buckland traces how Katei transformed his art and practice based in modes derived from China in order to fulfil the needs of the modern nation-state at large-scale exhibitions and at the imperial court.

History of Japanese Art after 1945

English edition of key essays on Japanese art history *History of Japanese Art after 1945* surveys the development of art in Japan since WWII. The original Japanese work, which has become essential reading for those with an interest in modern and contemporary Japanese art and is a foundational resource for students and researchers, spans a period of 150 years, from the 1850s to the 2010s. Each chapter is dedicated to a specific period and written by a specialist. The English edition first discusses the formation and evolution of Japanese contemporary art from 1945 to the late 1970s, subsequently deals with the rise of the fine-art museum from the late 1970s to the 1990s, and concludes with an overview of contemporary Japanese art dating from the 1990s to the 2010s. These three parts are preceded by a new introduction that contextualizes both the original Japanese and the English editions and introduces the reader to the emergence of the concept of art (*bijutsu*) in modern Japan. This English-language edition provides valuable reading material that offers a deeper insight into contemporary Japanese art. With an introduction by Kajiya Kenji. Contributors: Kitazawa Noriaki (editor), Mori Hitoshi (editor), Sato Doushin (editor), Tom Kain (translation editor), Alice Kiwako Ashiwa (translator), Kenneth Masaki Shima (translator), Ariel Acosta (translator), and Sara Sumpter (translator) Translated from the original Japanese edition published with Tokyo Bijutsu, 2014 In cooperation with Art Platform Japan / The Agency for Cultural Affairs, Government of Japan Art Platform Japan is an initiative by the Agency for Cultural Affairs, Government of Japan, to maintain the sustainable development of the contemporary art scene in Japan.

Whistler and Artistic Exchange between Japan and the West

Ono examines cross-cultural artistic exchange between the West and Japan from the late nineteenth century to the early twentieth century. Studies of Japonisme have been dominated by searching out relationships of influence between artworks—trying to identify which specific works influenced a particular artist. Ono argues that a more holistic understanding of 'spillover effects' is necessary in fully comprehending the nuances of these relationships. She bases this argument on documents and works of art in the context of globalisation, looking at the relationships between James McNeill Whistler and others with their contemporaries in the Japanese artistic and literary worlds. This was a more complex two-way exchange than is often appreciated, with Western artists taking inspiration from (to them) new Japanese styles, while Japanese artists and writers were trying to craft a 'modern', more western-influences style to reflect the modern nation of Japan emerging onto the world stage after centuries of relative isolation. A fascinating analysis of the role of globalisation and cultural exchange in the development of new and hybrid artforms, that will be essential reading for scholars of this fascinating period in international art history.

Bokujinkai: Japanese Calligraphy and the Postwar Avant-Garde

Japanese calligraphy had its international heyday—collaborating with and yet challenging abstract painting—in the early postwar years. This book explores a Kyoto-based calligraphy group Bokujinkai, and its contribution to the Japanese, American, and European postwar avant-gardes.

Kingdom of Beauty

A Study of the Weatherhead East Asian Institute, Columbia University Kingdom of Beauty shows that the discovery of mingei (folk art) by Japanese intellectuals in the 1920s and 1930s was central to the complex process by which Japan became both a modern nation and an imperial world power. Kim Brandt's account of the mingei movement locates its origins in colonial Korea, where middle-class Japanese artists and collectors discovered that imperialism offered them special opportunities to amass art objects and gain social, cultural, and even political influence. Later, mingei enthusiasts worked with (and against) other groups—such as state officials, fascist ideologues, rival folk art organizations, local artisans, newspaper and magazine editors, and department store managers—to promote their own vision of beautiful prosperity for Japan, Asia, and indeed the world. In tracing the history of mingei activism, Brandt considers not only Yanagi Muneyoshi, Hamada Shoji, Kawai Kanjir, and other well-known leaders of the folk art movement but also the often overlooked networks of provincial intellectuals, craftspeople, marketers, and shoppers who were just as important to its success. The result of their collective efforts, she makes clear, was the transformation of a once-obscure category of pre-industrial rural artifacts into an icon of modern national style.

The Curious Case of the Camel in Modern Japan

In *The Curious Case of the Camel in Modern Japan*, Ayelet Zohar addresses issues of Orientalism, colonialism, and exoticism in modern Japan, through images of camels – the epitome of Otherness, and a metonymy for Asia in the Japanese imagination.

Historical Narratives of Global Modern Art

Diversifying the current art historical scholarship, this edited volume presents the untold story of modern art by exposing global voices and perspectives excluded from the privileged and uncontested narrative of “isms.” This volume tells a worldwide story of art with expanded historical narratives of modernism. The chapters reflect on a wide range of issues, topics, and themes that have been marginalized or outright excluded from the canon of modern art. The goal of this book is to be a starting point for understanding modern art as a broad and inclusive field of study. The topics examine diverse formal expressions, innovative conceptual approaches, and various media used by artists around the world and forcefully acknowledge the connections between art, historical circumstances, political environments, and social issues such as gender, race, and social justice. The book will be of interest to scholars working in art history, imperial and colonial history, modernism, and globalization.

A Cultural History of Late Meiji Japan

Scholarship on Japan's development from the late nineteenth century to the early twentieth century has, perhaps quite understandably, been dominated by attention given to Japan's emergence as a world power through a succession of military conflicts, and the burgeoning of a modern literary canon. This book argues that the emergence of empire and high culture needs to be more thoroughly integrated with an awareness of popular culture in urban life, a culture that at times exhibited a less than whole-hearted enthusiasm for the trappings of 'civilization', - a culture that was, in a sense, 'decadent'. It integrates coverage of popular culture across diverse media and platforms, accentuating the emergence of new modern forms that evolved from the inter-relation between textual, visual and performative traditions such as kabuki and gidayū. The commentary is seasoned with reference to contemporary narratives, aiming to capture more 'on the street' perceptions of momentous events such as war and natural disasters, as well as the more arcane or curious media sensations of the moment. These included exposés of scandalous conduct in high places, new fads in popular entertainments and riveting stories of human interest whether it be crime or tragedies of modern urban living.

The Routledge Companion to Decolonizing Art History

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.

Foreign Artists and Communities in Modern Paris, 1870-1914

Foreign Artists and Communities in Modern Paris, 1870-1914 examines Paris as a center of international culture that attracted artists from Western and Eastern Europe, Asia and the Americas during a period of burgeoning global immigration. Sixteen essays by a group of emerging and established international scholars - including several whose work has not been previously published in English - address the experiences of foreign exiles, immigrants, students and expatriates. They explore the formal and informal structures that permitted foreign artists to forge connections within and across national communities and in some cases fashion new, transnational identities in the City of Light. Considering Paris from an innovative global perspective, the book situates both important modern artists - such as Edvard Munch, Sonia Delaunay-Terk, Marc Chagall and Gino Severini - and lesser-known American, Czech, Italian, Polish, Welsh, Russian, Japanese, Catalan, and Hungarian painters, sculptors, writers, dancers, and illustrators within the larger trends of international mobility and cultural exchange. Broadly appealing to historians of modern art and history, the essays in this volume characterize Paris as a thriving transnational arts community in which the interactions between diverse cultures, peoples and traditions contributed to the development of a hybrid and multivalent modern art.

Modern Chinese Religion II: 1850 - 2015 (2 vols)

This book examines the transformation of values in China since 1850, first in the "secular" realms of economics, science, medicine, aesthetics, media and gender, and then in each of the major religions (Confucianism, Buddhism, Daoism, Christianity) and in Marxist discourse.

Antiquarians of Nineteenth-Century Japan

This volume explores the changing process of evaluating objects during the period of Japan's rapid modernization. Originally published in Japanese, Antiquarians of Nineteenth-Century Japan looks at the approach toward object-based research across the late Tokugawa and early Meiji periods, which were typically kept separate, and elucidates the intellectual continuities between these eras. Focusing on the top-down effects of the professionalizing of academia in the political landscape of Meiji Japan, which had advanced by attacking earlier modes of scholarship by antiquarians, Suzuki shows how those outside the government responded, retracted, or challenged new public rules and values. He explores the changing process of evaluating objects from the past in tandem with the attitudes and practices of antiquarians during the period of Japan's rapid modernization. He shows their roots in the intellectual sphere of the late Tokugawa period while also detailing how they adapted to the new era. Suzuki also demonstrates that Japan's

antiquarians had much in common with those from Europe and the United States. Art historian Maki Fukuoka provides an introduction to the English translation that highlights the significance of Suzuki's methodological and intellectual analyses and shows how his ideas will appeal to specialists and nonspecialists alike.

Kyoto Visual Culture in the Early Edo and Meiji Periods

The city of Kyoto has undergone radical shifts in its significance as a political and cultural center, as a hub of the national bureaucracy, as a symbolic and religious center, and as a site for the production and display of art. However, the field of Japanese history and culture lacks a book that considers Kyoto on its own terms as a historic city with a changing identity. Examining cultural production in the city of Kyoto in two periods of political transition, this book promises to be a major step forward in advancing our knowledge of Kyoto's history and culture. Its chapters focus on two periods in Kyoto's history in which the old capital was politically marginalized: the early Edo period, when the center of power shifted from the old imperial capital to the new warriors' capital of Edo; and the Meiji period, when the imperial court itself was moved to the new modern center of Tokyo. The contributors argue that in both periods the response of Kyoto elites—emperors, courtiers, tea masters, municipal leaders, monks, and merchants—was artistic production and cultural revival. As an artistic, cultural and historical study of Japan's most important historic city, this book will be invaluable to students and scholars of Japanese history, Asian history, the Edo and Meiji periods, art history, visual culture and cultural history.

Japan's Modern Divide

This title offers an illustrated overview of the evolution of two very different strains of modern Japanese photography. In the 1930s, Japanese photography evolved in two very directions: one toward a documentary style, the other favouring an experimental, or avant-garde, approach strongly influence by Western Surrealism. This book explores these two divergent paths through the work of two remarkable figures: Hiroshi Hamaya and Kansuke Yamamoto. Hiroshi Hamaya (1915-1999) was born and raised in Tokyo and, after an initial period of creative experimentation, turned his attention to recording traditional life and culture. He went on to record cultural changes in China, political protests in Japan, and landscapes around the world. Kansuke Yamamoto (1914-1987) became fascinated by the innovative approaches in art and literature exemplified by Western artists such as Man Ray and Magritte. Exhibition: Getty Museum, Los Angeles, USA (26.3.-25.8.2013). --

Drawing from Life

Drawing from Life explores revolutionary drawing and sketching in the early People's Republic of China (1949–1965) in order to discover how artists created a national form of socialist realism. Tracing the development of seminal works by the major painters Xu Beihong, Wang Shikuo, Li Keran, Li Xiongcai, Dong Xiwen, and Fu Baoshi, author Christine I. Ho reconstructs how artists grappled with the representational politics of a nascent socialist art. The divergent approaches, styles, and genres presented in this study reveal an art world that is both heterogeneous and cosmopolitan. Through a history of artistic practices in pursuit of Maoist cultural ambitions—to forge new registers of experience, new structures of feeling, and new aesthetic communities—this original book argues that socialist Chinese art presents a critical, alternative vision for global modernism.

Kanban

"Kanban, a fusion of art and commerce, refers to the traditional signs Japanese merchants displayed on the streets to advertise their presence, denote the products and services to be found inside, as well as to give individual identity and expression to the shop itself. This book will trace the history of the shop sign in Japan, explore some of the businesses and trades represented, and help the reader travel back to the world of

traditional Japan, made emblematic in the fascinating world of kanban"--

Transnational Trajectories in East Asia

In recent decades, East Asia has become increasingly interconnected through trade, investment, migration, and popular culture at regional and global levels. At the same time, the region has seen renewed national assertiveness and nationalist impulses. The book interrogates these seemingly contradictory developments as they bear on the transformations of the nation and citizenship in East Asia. Conventionally, studies on East Asia juxtapose these developments, focusing on the much-exercised dichotomy of the national and transnational. In contrast, this book suggests a different orientation. First, it moves beyond the simplistic view that demarcates the transnational as "the West". Second, it does not view the national and transnational as distinct or contradictory spheres of influence and analysis, but rather, focuses on the interactions between the two, with a view on how these interactions work to transform the ideals and practices of the "good nation"

Since Meiji

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.

Philosophy of Education in Dialogue between East and West

This edited book opens a dialogue on theories and philosophies of education between the East and the West in the era of globalisation. A great deal of research has been devoted to discussion of the ideas of Western theorists such as Plato, Aristotle, Locke, Rousseau, Kant, Fröbel, Herbert, Dewey, Piaget, and so on, and their thoughts have had a tremendous impact on Japanese educational practices. In addition, the 21st-century society has promoted international academic standardisation of knowledge, skills, and competencies for a knowledge-based economy, making great strides in educational development for globalisation. On the other hand, East Asia has retained its own unique insights and perspectives that cannot entirely be understood by Western philosophies of education alone. The contributors to this volume offer the reader insights into how

Japanese and East Asian theories and philosophies of education encounter those from the West, by taking up heated and controversial issues such as education of caring, morality, nature, catastrophe, body and cultivation, art, language, politics, democracy, and modernity. The book will appeal to researchers, teachers, students, policymakers, and anyone interested in the theory and philosophy of education in the East, or those who would like to reconsider education in a multicultural society.

Chinese Painting and Its Audiences

A history of the reception of Chinese painting from the sixteenth century to the present What is Chinese painting? When did it begin? And what are the different associations of this term in China and the West? In *Chinese Painting and Its Audiences*, which is based on the A. W. Mellon Lectures in the Fine Arts given at the National Gallery of Art, leading art historian Craig Clunas draws from a wealth of artistic masterpieces and lesser-known pictures, some of them discussed here in English for the first time, to show how Chinese painting has been understood by a range of audiences over five centuries, from the Ming Dynasty to today. *Chinese Painting and Its Audiences* demonstrates that viewers in China and beyond have irrevocably shaped this great artistic tradition. Arguing that audiences within China were crucially important to the evolution of Chinese painting, Clunas considers how Chinese artists have imagined the reception of their own work. By examining paintings that depict people looking at paintings, he introduces readers to ideal types of viewers: the scholar, the gentleman, the merchant, the nation, and the people. In discussing the changing audiences for Chinese art, Clunas emphasizes that the diversity and quantity of images in Chinese culture make it impossible to generalize definitively about what constitutes Chinese painting. Exploring the complex relationships between works of art and those who look at them, *Chinese Painting and Its Audiences* sheds new light on how the concept of Chinese painting has been formed and reformed over hundreds of years. Published in association with the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC Please note: All images in this ebook are presented in black and white and have been reduced in size.

Long Strange Journey

Long Strange Journey presents the first critical analysis of visual objects and discourses that animate Zen art modernism and its legacies, with particular emphasis on the postwar “Zen boom.” Since the late nineteenth century, Zen and Zen art have emerged as globally familiar terms associated with a spectrum of practices, beliefs, works of visual art, aesthetic concepts, commercial products, and modes of self-fashioning. They have also been at the center of fiery public disputes that have erupted along national, denominational, racial-ethnic, class, and intellectual lines. Neither stable nor strictly a matter of euphoric religious or intercultural exchange, Zen and Zen art are best approached as productive predicaments in the study of religion, spirituality, art, and consumer culture, especially within the frame of Buddhist modernism. *Long Strange Journey*’s modern-contemporary emphasis sets it off from most writing on Zen art, which focuses on masterworks by premodern Chinese and Japanese artists, gushes over “timeless” visual qualities as indicative of metaphysical states, or promotes with ahistorical, trend-spotting flair Zen art’s design appeal and therapeutic values. In contrast, the present work plots a methodological through line distinguished by “discourse analysis,” moving from the first contacts between Europe and Japanese Zen in the sixteenth century to late nineteenth–early twentieth-century transnational exchanges driven by Japanese Buddhists and intellectuals and the formation of a Zen art canon; to postwar Zen transformations of practice and avant-garde expressions; to popular embodiments of our “Zenny zeitgeist,” such as Zen cartoons. The book presents an alternative history of modern-contemporary Zen and Zen art that emphasizes their unruly and polythetic-prototypical natures, taking into consideration serious religious practice and spiritual and creative discovery as well as conflicts over Zen’s value amid the convolutions of global modernity, squabbles over authenticity, resistance against the notion of “Zen influence,” and competing claims to speak for Zen art made by monastics, lay advocates, artists, and others.

Art and Palace Politics in Early Modern Japan, 1580s-1680s

Magnificent art and architecture created for the emperor with the financial support of powerful warlords at the beginning of Japan's early modern era (1580s-1680s) testify to the continued cultural and ideological significance of the imperial family. Works created in this context are discussed in this groundbreaking study, with over 100 illustrations in color.

The Routledge Companion to Design Studies

Since the 1990s, in response to dramatic transformations in the worlds of technology and the economy, design - a once relatively definable discipline, complete with a set of sub-disciplines - has become unrecognizable. Consequently, design scholars have begun to address new issues, themes and sub-disciplines such as: sustainable design, design for well-being, empathic design, design activism, design anthropology, and many more. The Routledge Companion to Design Studies charts this new expanded spectrum and embraces the wide range of scholarship relating to design - theoretical, practice-related and historical - that has emerged over the last four decades. Comprised of forty-three newly-commissioned essays, the Companion is organized into the following six sections: Defining Design: Discipline, Process Defining Design: Objects, Spaces Designing Identities: Gender, Sexuality, Age, Nation Designing Society: Empathy, Responsibility, Consumption, the Everyday Design and Politics: Activism, Intervention, Regulation Designing the World: Globalization, Transnationalism, Translation Contributors include both established and emerging scholars and the essays offer an international scope, covering work emanating from, and relating to, design in the United Kingdom, mainland Europe, North America, Asia, Australasia and Africa. This comprehensive collection makes an original and significant contribution to the field of Design Studies.

Encountering Craft

This book reflects on the methodological challenges and possibilities encountered when researching practices that have been historically defined and classified as 'craft.' It fosters an understanding of how methodology, across disciplines, contributes to analytical frameworks within which the subject matter of craft is defined and constructed. The contributions are written by scholars whose work focuses on different craft practices across geographies. Each chapter contains detailed case study material along with theoretical analysis of the research challenges confronted. They provide valuable insight into how methodologies emerge in response to particular research conditions and contexts, addressing issues of decolonization, representation, institutionalization, and power. Informed by anthropology, art history and design, this volume facilitates interdisciplinary discussion and touches on some of the most critical issues related to craft research today.

When Death Falls Apart

Through an ethnographic study inside Japan's Buddhist goods industry, this book establishes a method for understanding change in death ritual through attention to the dynamic lifecourse of necromaterials. Deep in the Fukuyama mountainside, "the grave of the graves" (o-haka no haka) houses the material remains of Japan's discarded death rites. In the past, the Japanese dead would be transformed into ancestors through years of ritual offerings at graves and in the home at Buddhist altars called butsudans. But in 21st-century Japan, this intergenerational system of care is rapidly collapsing due to falling birth rates, secularization, and economic downturn. Through the lens of this domestic altar, Gould asks: What happens when religious technology becomes obsolete? In noisy carpentry studios, flashy funeral showrooms, the neglected houses of widowers, and the cramped kitchens where women prepare memorial feasts, Gould traces the butsdan alongside the Buddhist lifecycle, exploring how they are made, circulate within religious and funerary economies, come to mediate intimate exchanges between the living and the dead, fall into disuse, and, maybe, are remade. Gould suggests how this form might be reborn for the modern world, from miniature urns inspired by sleek Scandinavian design to new ritual practices that embrace impermanence, such as scattering or the making of "bone buddhas". Read against a long tradition of theorizing memorialization,

Japan's contemporary deathscape offers a case study of a different kind of necrosociality, based on material exchanges that seek to both nurture the dead and disentangle them from the world of the living.

Geographical Indications at the Crossroads of Trade, Development, and Culture

This volume focuses on the procedures for determining the geographical indicator labels for globally traded goods in the Asia-Pacific region. The book is also available as Open Access.

Collecting and Provenance

This collection of essays highlights the enduring significance of provenance and its implications for historians and art historians, as well as students and researchers engaged in museum studies. It also offers an opportunity to demonstrate its relevance to other fields of expertise, such as conservation, visual culture studies, aesthetics, authentication and connoisseurship versus technology as a means of establishing attributions and detecting forgeries. Provenance is still of vital importance to jurisdiction, whether it concerns property law or ownership. It also remains topical because of the ongoing debates over looted art in the 1930s and 1940s and the illicit trade in antiquities conducted from Iraq and Syria by terrorist groups.

The Social Life of the Japanese Language

This book focuses on the historical construction of language norms and its relationship to actual language use in contemporary Japan.

Getty Research Journal No. 4

The Getty Research Journal showcases the remarkable original research underway at the Getty. Articles explore the rich collections of the J. Paul Getty Museum and Research Institute, as well as the Research Institute's research projects and annual theme of its scholar program. Shorter texts highlight new acquisitions and discoveries in the collections, and focus on the diverse tools for scholarship being developed at the Research Institute. This issue includes essays by Scott Allan, Adriano Amendola, Valérie Bajou, Alessia Frassani, Alden R. Gordon, Natilee Harren, Sigrid Hofer, Christopher R. Lakey, Vimalin Rujivacharakul, and David Saunders; the short texts examine a Nuremberg festival book, translations of a seventeenth-century rhyming inventory, the print innovations of Maria Sibylla Merian, Karl Schneider's Sears designs, Clement Greenberg's copy of T. S. Eliot's *The Waste Land*, the Marcia Tucker papers, a mail art project by William Pope.L, the L.A. Art Girls' reinvention of Allan Kaprow's *Fluids*, and Jennifer Bornstein's investigations into the archives of women performance artists.

Challenging Past And Present

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.

Japandemonium Illustrated

First English publication of all four of Sekien's masterworks: *The Illustrated Demons' Night Parade*, *More*

Illustrated Demons from Past and Present, Even More Demons from Past and Present, and An Idle Horde of Things.

The Routledge Handbook of Chinese Language and Culture

The Routledge Handbook of Chinese Language and Culture represents the first English anthology that delves into the fascinating and thought-provoking relationship between the Chinese language and culture, exploring various macro and micro perspectives. Chinese culture boasts a history of ten thousand years, while the Chinese language's recorded history spans at least three thousand years, dating back to the Shang dynasty oracle bone inscriptions (OBI). This handbook is comprised of 17 chapters from 18 scholars including Victor Mair and William S-Y. Wang. Many chapters approach their respective topics with a comprehensive and historical outlook. Certain extensive subjects are addressed in multiple chapters, complementing one another. These topics include: The languages and peoples of China, and the southern Chinese dialects Mandarin's evolution into a national language and its related writing reforms Language as a propaganda tool in the Cultural Revolution and in contemporary China Chinese idioms and colloquialisms This book offers an approachable exploration of the subject, appealing to both specialists and enthusiasts of the Chinese language and culture.

Creative Context

The purpose of this volume is to broaden scholars' analytical perspective by placing the creative industries in frameworks that compare and contrast them with other kinds of entities, organizations, and social forms that mix creativity and production. In other words, this volume aims to set out an emerging agenda for the study of creativity in the cultural and media industries. Although this work focuses on the media and cultural industries, they are investigated in the context of other groups and organizations connecting forms of creativity with an explicit emphasis on turning ideas into concrete practices and products. The originality of this book lies in (1) presenting a comparative and interdisciplinary perspective that develops a new framework and analytical concepts to understand the notion of creativity in the media and cultural industries, and (2) providing a series of fresh empirically based studies of the process of creativity in fields such as advertising, fashion, animation, and pop culture. This comparative move is taken in order to generate new insights about the particular features of the creative industries and new questions for future analysis.

The Art of Modern Japan

This book explores the practice of Nihonga painter Tsuchida Bakusen (1897-1936), and his professional strategy for developing an independent artistic identity, one that emphasized the central role played by tradition in the invention and expression of a Japanese regional dialect of artistic modernism.

Painting Circles

In this, the first collection in English of feminist-oriented research on Japanese art and visual culture, an international group of scholars examines representations of women in a wide range of visual work. The volume begins with Chino Kaori's now-classic essay Gender in Japanese Art, which introduced feminist theory to Japanese art. This is followed by a closer look at a famous thirteenth-century battle scroll and the production of bijin (beautiful women) prints within the world of Edo-period advertising. A rare homoerotic picture-book is used to extrapolate the grammar of desire as represented in late seventeenth-century Edo. In the modern period, contributors consider the introduction to Meiji Japan of the Western nude and oil-painting and examine Nihonga (Japanese-style painting) and the role of one of its famous artists. The book then shifts its focus to an examination of paintings produced for the Japanese-sponsored annual salons held in colonial Korea. The post-war period comes under scrutiny in a study of the novel *Woman in the Dunes* and its film adaptation. The critical discourse that surrounded women artists of the late twentieth-century - the *Super Girls of Art* - i

Gender and Power in the Japanese Visual Field

Maki Kaneko reexamines the iconic male figures created, performed, and/or consumed by several male artists of y?ga (Western-style painting) between 1930 and 1950 through the lenses of the politics of gender, race, and the body in late Imperial Japan.

Mirroring the Japanese Empire

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