

**CRITICAL PERSPECTIVES ON CLASSICISM
IN JAPANESE PAINTING, 1600-1700**



EDITED BY ELIZABETH LILLEHOJ

Critical Perspectives On Classicism In Japanese Painting 1600 1700

Mikiso Hane, Louis G. Perez



Critical Perspectives On Classicism In Japanese Painting 1600 1700:

Critical Perspectives on Classicism in Japanese Painting, 1600-1700 Elizabeth Lillehoj, 2003-11-30 In the West classical art inextricably linked to concerns of a ruling or dominant class commonly refers to art with traditional themes and styles that resurrect a past golden era Although art of the early Edo period 1600 1868 encompasses a spectrum of themes and styles references to the past are so common that many Japanese art historians have variously described this period as a classical revival era of classicism or a renaissance How did seventeenth century artists and patrons imagine the past How did classical manners relate to other styles and themes found in Edo art In considering such questions the contributors to this volume hold that classicism has been an amorphous changing concept in Japan just as in the West The authors of the essays collected here are by no means unanimous in their assessment of the use of the label classicism Although they may not agree on a definition of the term and its applicability to seventeenth century Japanese art all recognize the relevance of recent scholarly currents that call into question methods that privilege Western culture Their various approaches from stylistic analysis and theoretical conceptualization to assessment of related political and literary trends greatly increase our understanding of the art of the period and its function in society Contributors Laura Allen Karen Gerhart Elizabeth Lillehoj Sam Morse Joshua Mostow Keiko Nakamachi Quittman Eugene Phillips Satoko Tamamushi Melanie Trede **Critical**

Perspectives on Classicism in Japanese Painting Elizabeth Lillehoj, 2004-01-01 In the West classical art inextricably linked to concerns of a ruling or dominant class commonly refers to art with traditional themes and styles that resurrect a past golden era Although art of the early Edo period 1600 1868 encompasses a spectrum of themes and styles references to the past are so common that many Japanese art historians have variously described this period as a classical revival era of classicism or a renaissance How did seventeenth century artists and patrons imagine the past Why did they so often select styles and themes from the court culture of the Heian period 794 1185 Were references to the past something new or were artists and patrons in previous periods equally interested in manners that came to be seen as classical How did classical manners relate to other styles and themes found in Edo art In considering such questions the contributors to this volume hold that classicism has been an amorphous changing concept in Japan just as in the West Troublesome in its ambiguity and implications it cannot be separated from the political and ideological interests of those who have employed it over the years The modern writers who first

Art and Palace Politics in Early Modern Japan, 1580s-1680s Elizabeth Lillehoj, 2011-09-09 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 Rethinking Visual Narratives from Asia Alexandra Green, 2013-01-01 Rethinking Visual Narratives covers topics from the first millennium B C E through the present day testifying to the enduring significance of visual stories in shaping and affirming cultural

practices in Asia Contributors analyze how visual narratives function in different Asian cultures and reveal the multiplicity of ways that images can be narrated beyond temporal progression through a particular space The study of local art forms advances our knowledge of regional iterations and theoretical boundaries illustrating the enduring importance of pictorial stories to the cultural traditions of Asia Contributors include Dominik Bonatz Archaeologist Free University of Berlin Sandra Cate San Jose State University Yonca K sebay Erkan Kadir Has University Charlotte Galloway Australian National University Mary Beth Heston College of Charleston Yeewan Koon The University of Hong Kong Sonya S Lee University of Southern California Leedom Lefferts Drew University Dore J Levy Brown University Shane McCausland School of Oriental and African Studies University of London Julia K Murray University of Wisconsin Madison Catherine Stuer Denison University Greg M Thomas The University of Hong Kong Sarah E Thompson Rochester Institute of Technology and Mary Louise Totton Western Michigan University

Faith and Power in Japanese Buddhist Art, 1600–2005 Patricia J. Graham, 2007-09-30 Faith and Power in Japanese Buddhist Art explores the transformation of Buddhism from the premodern to the contemporary era in Japan and the central role its visual culture has played in this transformation Although Buddhism is generally regarded as peripheral to modern Japanese society this book demonstrates otherwise Its chapters elucidate the thread of change over time in the practice of Buddhism as revealed in temple worship halls and other sites of devotion and in imagery representing the religion's most popular deities and religious practices It also introduces the work of modern and contemporary artists who are not generally associated with institutional Buddhism and its canonical visual requirements but whose faith inspires their art The author makes a persuasive argument that the neglect of these materials by scholars results from erroneous presumptions about the aesthetic superiority of early Japanese Buddhist artifacts and an asserted decline in the institutional power of the religion after the sixteenth century She demonstrates that recent works constitute a significant contribution to the history of Japanese art and architecture providing evidence of Buddhism's compelling presence at all levels of Japanese society and its evolution in response to the needs of new generations of supporters

Kyoto Visual Culture in the Early Edo and Meiji Periods Morgan Pitelka, Alice Y. Tseng, 2016-05-20 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

The Culture of Copying in Japan Rupert Cox, 2007-09-12 This book challenges the perception of Japan as a copying culture through a series of detailed ethnographic and historical case studies It addresses a question about why the West has had such a fascination for the adeptness with which the Japanese apparently assimilate all things foreign and at the same time such a fear of their skill at artificially remaking and automating the world around them Countering the idea of a Japan that deviously or ingenuously copies others it elucidates the history of creative exchanges with the outside world and the particular myths philosophies and concepts which are emblematic of the origins and originality of copying in Japan The volume demonstrates the diversity and creativity of copying in the Japanese context through the translation of a series of otherwise loosely related ideas and concepts into objects images texts and practices of reproduction which include shamanic theatre puppetry tea utensils Kyoto town houses architectural models genres of painting calligraphy and poetry sample food displays and the fashion and car industries

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 *Premodern Japan* Mikiso Hane, Louis G. Perez, 2018-04-17

Japanese historian Louis Perez brings Mikiso Hane's rich and beloved account of early Japanese history up to date in this thoroughly revised Second Edition of *Premodern Japan*. The text traces the key developments of Japanese history in the premodern period including the establishment of the imperial dynasty, early influences from China and Korea, the rise of the samurai class and the establishment of feudalism, the culture and society of the long Tokugawa period, the rise of Confucianism and Shinto, nationalism, and finally the end of Tokugawa rule. While the text provides many political developments through the early modern period, it also integrates the social, cultural, and intellectual aspects of Japanese history as well. Perez's updates to the text provide a comprehensive overview of the major social, political, and religious trends in premodern Japan as well as offering the most current scholarship.

Facing Images Kristopher W. Kersey, 2024-07-16

If we want to decolonize the history of art, argues Kristopher Kersey, we must rethink our approach to the historical record. This means dispensing with Eurocentric binaries, divisions between Western and non-Western, modern and premodern, and making a commitment to artworks that challenge the perspectives we build upon them. In *Facing Images*, the question takes elegant and intriguing form. If the aesthetic hallmarks of modernity can be found in twelfth-century art, what does it really mean to be modern? Kersey's answer to this question models a new historiography. *Facing Images* begins by tracing the turbulent discourse surrounding the emergence of Japanese art history as a modern field. In lieu of examining canonical works from the twelfth century, Kersey foregrounds the elusive and the enigmatic in artworks little known and understudied outside Japan. The manuscripts he selects defy traditional art historical narratives by exhibiting decidedly modern techniques including montage, self-reference, reuse, noise, dissonance, and chronological disarray. Kersey weaves these medieval case studies together with insights from a wide range of interdisciplinary scholarship using a methodology that will prove important for historians. *Facing Images* produces a history of non-Western art in which diverse and anachronistic works are brought responsibly and equitably into dialogue with the present without being subsumed under Eurocentric formalisms or false universals. A timely intervention in the history of medieval Japanese art, art historiography, and the history of global modernism, *Facing Images* redefines the relationship of the premodern non-West to modern art. It will be of particular interest to scholars of medieval Japanese art and of modernism.

Critical Perspectives On Classicism In Japanese Painting 1600 1700 Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has are more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Critical Perspectives On Classicism In Japanese Painting 1600 1700**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve in to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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