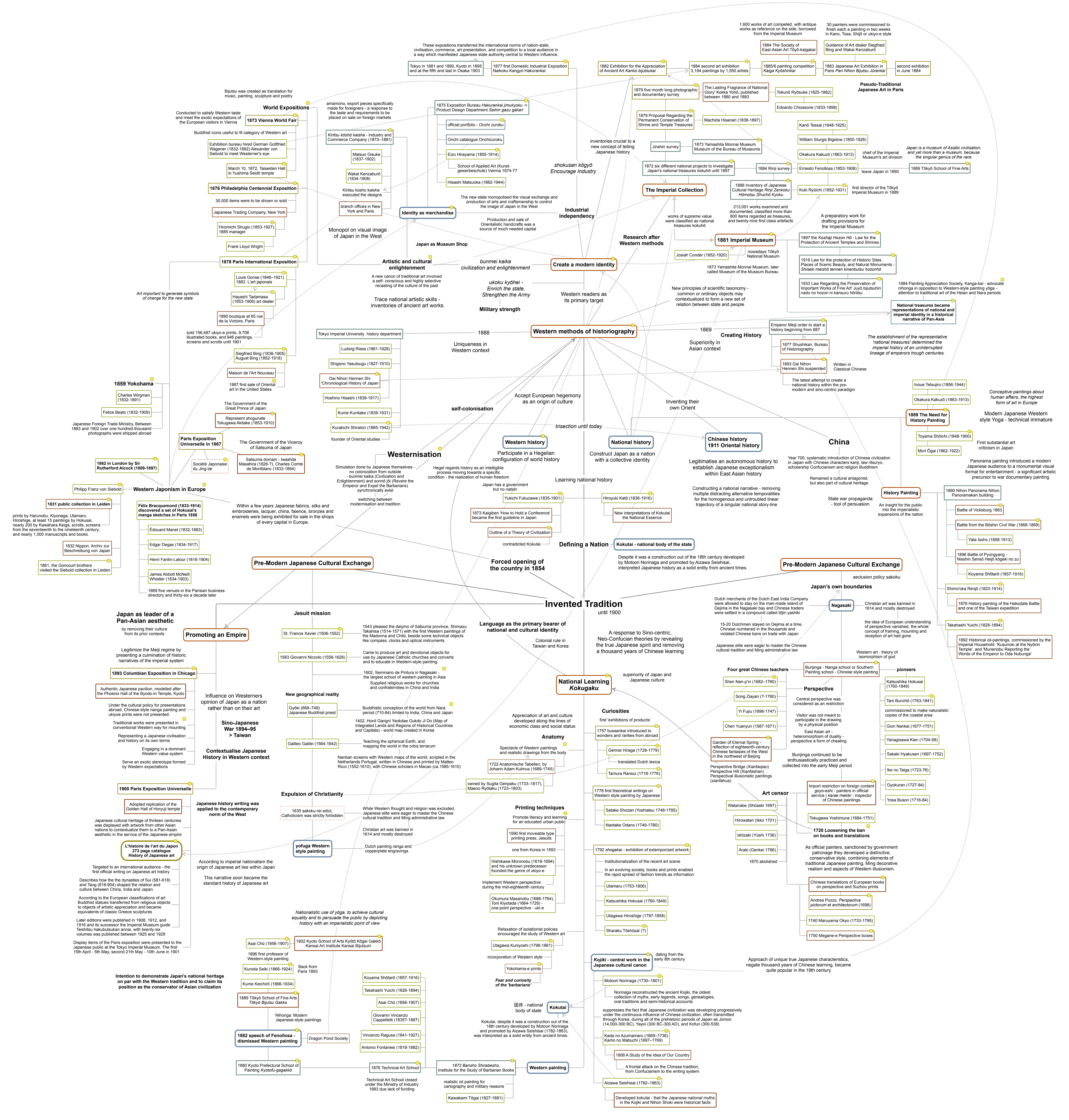

Invented Tradition
until 1900
These expositions transferred the international norms of nation-state, civilisation, commerce, art-presentation, and competition to a local audience in a way which manifested Japanese state authority central to Western influence.
Tokyo in 1881 and 1890, Kyoto in 1895 and at the fifth and last in Osaka 1903
1877 first Domestic Industrial Exposition Naikoku Kangyo Hakurankai
1882 Exhibition for the Appreciation of Ancient Art Kanko bijutsukai
1884 second art exhibition 3,194 paintings by 1,550 artists
1,600 works of art competed, with antique works as reference on the side, borrowed from the Imperial Museum
1884 The Society of East-Asian Art Tōyō-kaigakai
1885/6 painting competition Kaiga Kyōshinkai
30 painters were commissioned to finish each a painting in two weeks in Kano, Tosa, Shijō or ukiyo-e style
Guidance of Art dealer Siegfried Bing and Wakai Kenzaburō
1883 Japanese Art Exhibition in Paris Pari Nihon Bijutsu Jūrankai
second exhibition in June 1884
Pseudo-Traditional Japanese Art in Paris
1879 five month long photographic and documentary survey
The Lasting Fragrance of National Glory' Kokka Yohō, published between 1880 and 1883
Tokunō Ryōsuke (1825-1882)
Edoardo Chiossone (1833-1898)
1879 Proposal Regarding the Permanent Conservation of Shrine and Temple Treasures
Machida Hisanari (1838-1897)
Jinshin survey
1873 Yamashita Monnai Museum Museum of the Bureau of Museums
1872 six different national projects to investigate Japan's national treasures kokuhō until 1897
1884 Rinji survey
Kanō Tessai (1848-1925)
William Sturgis Bigelow (1850-1926)
Okakura Kakuzō (1863-1913)
chief of the Imperial Museum's art division
Japan is a museum of Asiatic civilisation; and yet more than a museum, because the singular genius of the race
Ernesto Fenollosa (1853-1908)
leave Japan in 1890
1889 Tōkyō School of Fine Arts
1888 Inventory of Japanese Cultural Heritage Rinji Zenkoku Hōmotsu Shuchō Kyoku
Kuki Ryûichi (1852-1931)
first director of the Tōkyō Imperial Museum in 1889
The Imperial Collection
213,091 works examined and documented, classified more than 800 items regarded as treasures, and twenty-nine first class artefacts
works of supreme value were classified as national treasures kokuhō
A preparatory work for drafting provisions for the Imperial Museum
1881 Imperial Museum
Josiah Conder (1852-1920)
nowadays Tōkyō National Museum
1873 Yamashita Monnai Museum, later called Museum of the Museum Bureau
1897 the Koshaji Hozon Hō - Law for the Protection of Ancient Temples and Shrines
1919 Law for the protection of Historic Sites, Places of Scenic Beauty, and Natural Monuments - Shiseki meishō tennen kinenbutsu hozonhō
1933 Law Regarding the Preservation of Important Works of Fine Art' Juyō bijutsuhin nado no hozon ni kansuru hōritsu
1884 Painting Appreciation Society, Kanga-kai - advocate nihonga in opposition to Western-style painting yōga - attention to traditional art of the Heian and Nara periods
National treasures became representations of national and imperial identity in a historical narrative of Pan-Asia
Research after Western methods
inventories crucial to a new concept of telling Japanese history
shokusan kōgyō
Encourage Industry
Industrial independency
Bijutsu was created as translation for music, painting, sculpture and poetry
World Expositions
Conducted to satisfy Western taste and meet the exotic expectations of the European visitors in Vienna
1873 Vienna World Fair
Buddhist icons useful to fit category of Western art
Exhibition bureau hired German Gottfried Wagener (1832-1892) Alexander von Siebold to meet Westerner's eye
March 10, 1872, Taiseiden Hall in Yushima Seidō temple
1876 Philadelphia Centennial Exposition
30,000 items were to be shown or sold
Japanese Trading Company, New York
Hiromichi Shugio (1853-1927) 1885 manager
Frank Lloyd Wright
1878 Paris International Exposition
Louis Gonse (1846–1921) 1883 L'art japonais
Hayashi Tadamasa (1853-1906) art dealer
1890 boutique at 65 rue de la Victoire, Paris
sold 156,487 ukiyo-e prints, 9,708 illustrated books, and 946 paintings, screens and scrolls until 1901
Siegfried Bing (1838-1905) August Bing (1852-1918)
Maison de l'Art Nouveau
1887 first sale of Oriental art in the United States
Art important to generate symbols of change for the new state
amamono, export pieces specifically made for foreigners - a response to the taste and requirements to be placed on sale on foreign markets
Kiritsu kōshō kaisha - Industry and Commerce Company (1873–1891)
Matsuo Gisuke (1837-1902)
Wakai Kenzaburō (1834-1908)
Kiritsu kosho kaisha executed the designs
branch offices in New York and Paris
1875 Exposition Bureau Hakurankai jimukyoku -> Product Design Department Seihin gazu gakari
official portfolio - Onchi zuroku
Onchi catalogue Onchizuroku
Eizo Hirayama (1855-1914)
School of Applied Art (Kunst-gewerbeschule) Vienna 1874-77
Hisashi Matsuoka (1862-1944)
The new state monopolised the visual exchange and production of arts and craftsmanship to control the image of Japan in the West
Identity as merchandise
Production and sale of Orientalistic handcrafts was a source of much needed capital
Monopol on visual image of Japan in the West
Japan as Museum Shop
Artistic and cultural enlightenment
A new canon of traditional art involved a self- conscious and highly selective recasting of the culture of the past
Trace national artistic skills - inventories of ancient art works
bunmei kaika
civilization and enlightenment
Create a modern identity
ukoku kyōhei -
Enrich the state,
Strengthen the Army
Military strength
Western readers as its primary target
New principles of scientific taxonomy - common or ordinary objects may contextualized to form a new set of relation between state and people
Western methods of historiography
1888
Tokyo Imperial University history department
Ludwig Riess (1861-1928)
Shigeno Yasutsugu (1827-1910)
Dai Nihon Hennen Shi 'Chronological History of Japan
Hoshino Hisashi (1839-1917)
Kume Kunitake (1839-1931)
Kurakichi Shiratori (1865-1942)
founder of Oriental studies
Uniqueness in Western context
1869
Superiority in Asian context
Creating History
Emperor Meiji order to start a history beginning from 887
1877 Shushikan, Bureau of Historiography
1893 Dai Nihon Hennen Shi suspended
Written in Classical Chinese
The latest attempt to create a national history within the pre-modern and sino-centric paradigm
The establishment of the representative 'national treasures' determined the imperial history of an uninterrupted lineage of emperors trough centuries.
Inoue Tetsujiro (1856-1944)
Okakura Kakuzō (1863-1913)
1889 The Need for History Painting
Toyama Shōichi (1848-1900)
Mori Ōgai (1862-1922)
First substantial art criticism in Japan
Conceptive paintings about human affairs, the highest form of art in Europe
Modern Japanese Western style Yoga - technical immature
Panorama painting introduced a modern Japanese audience to a monumental visual format for entertainment - a significant artistic precursor to war documentary painting
History Painting
An insight for the public into the imperialistic expansions of the nation
1890 Nihon Panorama Nihon Panoramakan building
Battle of Vicksburg 1863
Battle from the Bōshin Civil War (1868-1869)
Yata Issho (1858-1913)
1896 Battle of Pyongyang - Nisshin Sensō Heijō kōgeki no zu
Koyama Shōtarō (1857-1916)
Shimo'oka Renjō (1823-1914)
1876 History painting of the Hakodate Battle and one of the Taiwan expedition
Takahashi Yuichi (1828-1894)
1892 Historical oil-paintings, commissioned by the Imperial Household: 'Kusunoki at the Nyōirin Temple', and 'Munenobu Reporting the Words of the Emperor to Oda Nubunga'
China
Year 700, systematic introduction of Chinese civilization in Japan with Chinese characters kanji, law ritsuryo, scholarship Confucianism and religion Buddhism
Remained a cultural antagonist, but also part of cultural heritage
State war propaganda - tool of persuasion
Accept European hegemony as an origin of culture
self-colonisation
Inventing their own Orient
trisection until today
Western history
Participate in a Hegelian configuration of world history
National history
Construct Japan as a nation with a collective identity
Chinese history 1911 Oriental history
Legitimatise an autonomous history to establish Japanese exceptionalism within East Asian history
Constructing a national narrative - removing multiple distracting alternative temporalities for the homogenous and untroubled linear trajectory of a singular national story-line
Westernisation
Simulation done by Japanese themselves - no colonization from outside - bunmei kaika (Civilization and Enlightenment) and sonnō jōi (Revere the Emperor and Expel the Barbarians) synchronically exist
switching between modernisation and tradition
Hegel regards history as an intelligible process moving towards a specific condition - the realization of human freedom
Japan has a government but no nation
Learning national history
Yukichi Fukuzawa (1835-1901)
1873 Kaigiben 'How to Hold a Conference' became the first guideline in Japan
Outline of a Theory of Civilization
contradicted Kokutai
Hiroyuki Katō (1836-1916)
New interpretations of Kokutai the National Essence
Defining a Nation
Kokutai - national body of the state
Despite it was a construction out of the 18th century developed by Motoori Norinaga and promoted by Aizawa Seishisai, interpreted Japanese history as a solid entity from ancient times.
1859 Yokohama
Charles Wirgman (1832-1891)
Felice Beato (1832-1909)
Japanese Foreign Trade Ministry, Between 1883 and 1902 over one hundred-thousand photographs were shipped abroad
The Government of the Great Prince of Japan
Represent shogunate Tokugawa Akitake (1853-1910)
Paris Exposition Universelle in 1867
The Government of the Viceroy of Satsuma of Japan
Société Japonaise du Jing-lar
Satsuma domain - Iwashita Masahira (1826-?), Charles Comte de Montblanc (1833-1894)
1862 in London by Sir Rutherford Alcock (1809-1897)
Philipp Franz von Siebold
Western Japonism in Europe
1831 public collection in Leiden
prints by Harunobu, Kiyonaga, Utamaro, Hiroshige, at least 15 paintings by Hokusai, nearly 200 by Kawahara Keiga, scrolls, screens from the seventeenth to the nineteenth century, and nearly 1,000 manuscripts and books.
1832 Nippon. Archiv zur Beschreibung von Japan
1861, the Goncourt brothers visited the Siebold collection in Leiden
Félix Bracquemond (1833-1914) discovered a set of Hokusai's manga sketches in Paris 1856
Édouard Manet (1832-1883)
Edgar Degas (1834-1917)
Henri Fantin-Latour (1816-1904)
James Abbott McNeill Whistler (1834-1903)
1869 five venues in the Parisian business directory and thirty-six a decade later
Within a few years Japanese fabrics, silks and embroideries, lacquer, china, faience, bronzes and enamels were being exhibited for sale in the shops of every capital in Europe.
Forced opening of the country in 1854
Pre-Modern Japanese Cultural Exchange
Jesuit mission
St. Francis Xavier (1506-1552)
1543 pleased the daiymo of Satsuma province, Shimazu Takahisa (1514-1571) with the first Western paintings of the Madonna and Child, beside some technical objects like compass, clocks and optical instruments
1583 Giovanni Niccolo (1558-1626)
Came to produce art and devotional objects for use by Japanese Catholic churches and converts and to educate in Western-style painting.
1602, Seminario de Pintura in Nagasaki - the largest school of western painting in Asia
Supplied religious works for churches and confraternities in China and India
New geographical reality
Gyōki (668–749) Japanese Buddhist priest
Buddhistic conception of the world from Nara period (710-84) limited to India, China and Japan
1402, Honil Gangni Yeokdae Gukdo Ji Do (Map of Integrated Lands and Regions of Historical Countries and Capitals) - world map created in Korea
Galileo Galilei (1564-1642)
Teaching the spherical Earth, and mapping the world in the orbis terrarum
Nanban screens with Western maps of the world, scripted in the Netherlands Portugal, written in Chinese and printed by Matteo Ricci (1552-1610), with Chinese scholars in Macao (ca.1585-1610)
Expulsion of Christianity
1635 sakoku-rei edict, Catholicism was strictly forbidden
While Western thought and religion was excluded, Japanese elite were eager to master the Chinese cultural tradition and Ming administrative law
Christian art was banned in 1614 and mostly destroyed
yofuga Western style painting
Dutch painting ranga and copperplate engravings
Japan as leader of a Pan-Asian aesthetic
by removing their culture from its prior contexts
Promoting an Empire
Legitimize the Meiji regime by presenting a culmination of historic narratives of the imperial system
1893 Columbian Exposition in Chicago
Authentic Japanese pavilion, modelled after the Phoenix Hall of the Byodo-in Temple, Kyoto
Under the cultural policy for presentations abroad, Chinese-style nanga painting and ukiyoe prints were not presented.
Traditional works were presented in conventional Western way for mounting
Representing a Japanese civilisation and history on its own terms
Engaging in a dominant Western value system
Serve an exotic stereotype formed by Western expectations
Influence on Westerners opinion of Japan as a nation rather than on their art
Sino-Japanese War 1894–95 > Taiwan
Contextualise Japanese History in Western context
1900 Paris Exposition Universelle
Adopted replication of the Golden Hall of Horyuji temple
Japanese history writing was applied to the contemporary norm of the West
Japanese cultural heritage of thirteen centuries was displayed with artwork from other Asian nations to contextualize them to a Pan-Asian aesthetic in the service of the Japanese empire
L'histoire de l'art du Japon 273 page catalogue History of Japanese art
Targeted to an international audience - the first official writing on Japanese art history
Describes how the the dynasties of Sui (581-618) and Tang (618-904) shaped the relation and culture between China, India and Japan.
According to the European classifications of art Buddhist statues transferred from religious objects to objects of artistic appreciation and became equivalents of classic Greece sculptures
Later editions were published in 1908, 1912, and 1916 and its successor the Imperial Museum guide Teishitsu hakubutsukan annai, with twenty-six volumes was published between 1925 and 1929
Display items of the Paris exposition were presented to the Japanese public at the Tokyo Imperial Museum. The first 15th April - 5th May, second 21th May - 10th June in 1901
According to imperial nationalism the origin of Japanese art lies within Japan
This narrative soon became the standard history of Japanese art
Intention to demonstrate Japan's national heritage on par with the Western tradition and to claim its position as the conservator of Asian civilization
Nationalistic use of yōga, to achieve cultural equality and to persuade the public by depicting history with an imperialistic point of view
Asai Chū (1856-1907)
1902 Kyoto School of Arts Kyōtō Kōgei Gakkō Kansai Art Institute Kansai Bijutsuin
1896 first professor of Western-style painting
Kuroda Seiki (1866-1924)
Back from Paris 1893
Kume Keichirō (1866-1934)
1889 Tōkyō School of Fine Arts Tōkyō Bijutsu Gakko
Nihonga: Modern Japanese-style paintings
1882 speech of Fenollosa - dismissed Western painting
Dragon Pond Society
1880 Kyoto Prefectural School of Painting Kyotofu-gagakkō
Koyama Shōtarō (1857-1916)
Takahashi Yuichi (1826-1894)
Asai Chū (1856-1907)
Giovanni Vincenzo Cappelletti (1835?-1887)
Vincenzo Ragusa (1841-1927)
Antonio Fontanesi (1818-1882)
1876 Technical Art School
Technical Art School closed under the Ministry of Industry 1883 due lack of funding
1872 Bansho Shirabesho, Institute for the Study of Barbarian Books
realistic oil painting for cartography and military reasons
Kawakami Tōgai (1827-1881)
Western painting
Language as the primary bearer of national and cultural identity
Colonial rule in Taiwan and Korea
A response to Sino-centric, Neo-Confucian theories by revealing the true Japanese spirit and removing a thousand years of Chinese learning
National Learning Kokugaku
superiority of Japan and Japanese culture
Curiosities
first 'exhibitions of products'
1757 bussankai introduced to wonders and rarities from abroad
Gennai Hiraga (1728-1779)
translated Dutch lexica
Tamura Ransui (1718-1776)
Appreciation of art and culture developed along the lines of economic class and social status
Anatomy
Spectacle of Western paintings and realistic drawings from the body
1722 Anatomische Tabellen, by Johann Adam Kulmus (1689-1745)
owned by Sugita Genpaku (1733–1817), Maeno Ryōtaku (1723–1803)
1778 first theoretical writings on Western style painting by Japanese
Satake Shozan (Yoshiatsu 1748-1785)
Naotake Odano (1749-1780)
Printing techniques
Promote literacy and learning for an educated urban public
1590 first moveable type printing press, Jesuits
one from Korea in 1593
Hishikawa Moronobu (1618-1694) and his unknown predecessor founded the genre of ukiyo-e
Implement Western perspective during the mid-eighteenth century
Okumura Masanobu (1686-1764), Torii Kiyotada (1664-1729) - one-point perspective - uki-e
1792 shogakai - exhibition of extemporized artwork
Institutionalization of the recent art scene
In an evolving society, books and prints enabled the rapid spread of fashion trends as information
Utamaru (1753-1806)
Katsushika Hokusai (1760-1849)
Utagawa Hiroshige (1797-1858)
Sharaku Tōshūsai (?)
Relaxation of isolationist policies encouraged the study of Western art
Utagawa Kuniyoshi (1798-1861)
incorporation of Western style
Yokohama-e prints
Fear and curiosity of the 'barbarians'
Kojiki - central work in the Japanese cultural canon
dating from the early 8th century
Approach of unique true Japanese characteristics, negate thousand years of Chinese learning, became quite popular in the 19th century
Motoori Norinaga (1730–1801)
Norinaga reconstructed the ancient Kojiki, the oldest collection of myths, early legends, songs, genealogies, oral traditions and semi-historical accounts
国体 - national body of state
Kokutai
Kokutai, despite it was a construction out of the 18th century developed by Motoori Norinaga and promoted by Aizawa Seishisai (1782-1863), was interpreted as a solid entity from ancient times.
suppresses the fact that Japanese civilization was developing progressively under the continuous influence of Chinese civilization, often transmitted through Korea, during all of the prehistoric periods of Japan as Jomon (14.000-300 BC), Yayoi (300 BC-300 AD), and Kofun (300-538)
Kada no Azumamaro (1669–1736) Kamo no Mabuchi (1697–1769)
1806 A Study of the Idea of Our Country
A frontal attack on the Chinese tradition, from Confucianism to the writing system
Aizawa Seishisai (1782–1863)
Developed kokutai - that the Japanese national myths in the Kojiki and Nihon Shoki were historical facts
Pre-Modern Japanese Cultural Exchange
seclusion policy sakoku
Japan's own boundaries
Nagasaki
Dutch merchants of the Dutch East India Company were allowed to stay on the man-made island of Dejima in the Nagasaki bay and Chinese traders were settled in a compound called tōjin yashiki
15-20 Dutchmen stayed on Dejima at a time, Chinese numbered in the thousands and violated Chinese bans on trade with Japan
Japanese elite were eager to master the Chinese cultural tradition and Ming administrative law
Christian art was banned in 1614 and mostly destroyed
the idea of European understanding of perspective vanished, the whole concept of framing, mounting and reception of art had gone
Western art - theory of isomorphism of god
Bunjinga - Nanga school or Southern Painting school - Chinese style painting
Four great Chinese teachers
Shen Nan-p'in (1682–1760)
Song Ziayan (?-1760)
Yi Fujiu (1698-1747)
Chen Yuanyun (1587-1671)
Garden of Eternal Spring - reflection of eighteenth-century Chinese fantasies of the West in the northwest of Beijing
Perspective Bridge (Xianfaqiao)
Perspective Hill (Xianfashan)
Perspectival illusionistic paintings (xianfahua)
Perspective
Central perspective was considered as an restriction
Visitor was not meant to participate in the drawing by a physical position
East Asian art - heteromorphism of duality - perspective a form of cheating
Bunjinga continued to be enthusiastically practiced and collected into the early Meiji period
pioneers
Katsushika Hokusai (1760-1849)
Tani Bunchō (1763-1841)
commissioned to make naturalistic copies of the coastal area
Gion Nankai (1677-1751)
Yanagisawa Kien (1704-58)
Sakaki Hyakusen (1697-1752)
Ike no Taiga (1723-76)
Gyokuran (1727-84)
Yosa Buson (1716-84)
Art censor
Import restriction on foreign content goyo-eshi - painters in official service | karae mekiki - inspector of Chinese paintings
Watanabe (Shūseki 1697)
Hirowatari (Ikko 1701)
Ishizaki (Yūshi 1736)
Araki (Genkei 1766)
1870 abolished
Tokugawa Yoshimune (1684-1751)
1720 Loosening the ban on books and translations
As official painters, sanctioned by government patronage they developed a distinctive, conservative style, combining elements of traditional Japanese painting, Ming decorative realism and aspects of Western illusionism.
Chinese translations of European books on perspective and Suzhou prints
Andrea Pozzo, Perspectiva pictorum et architectorum (1698)
1740 Maruyama Okyo (1733-1795)
1750 Megane-e Perspective boxes