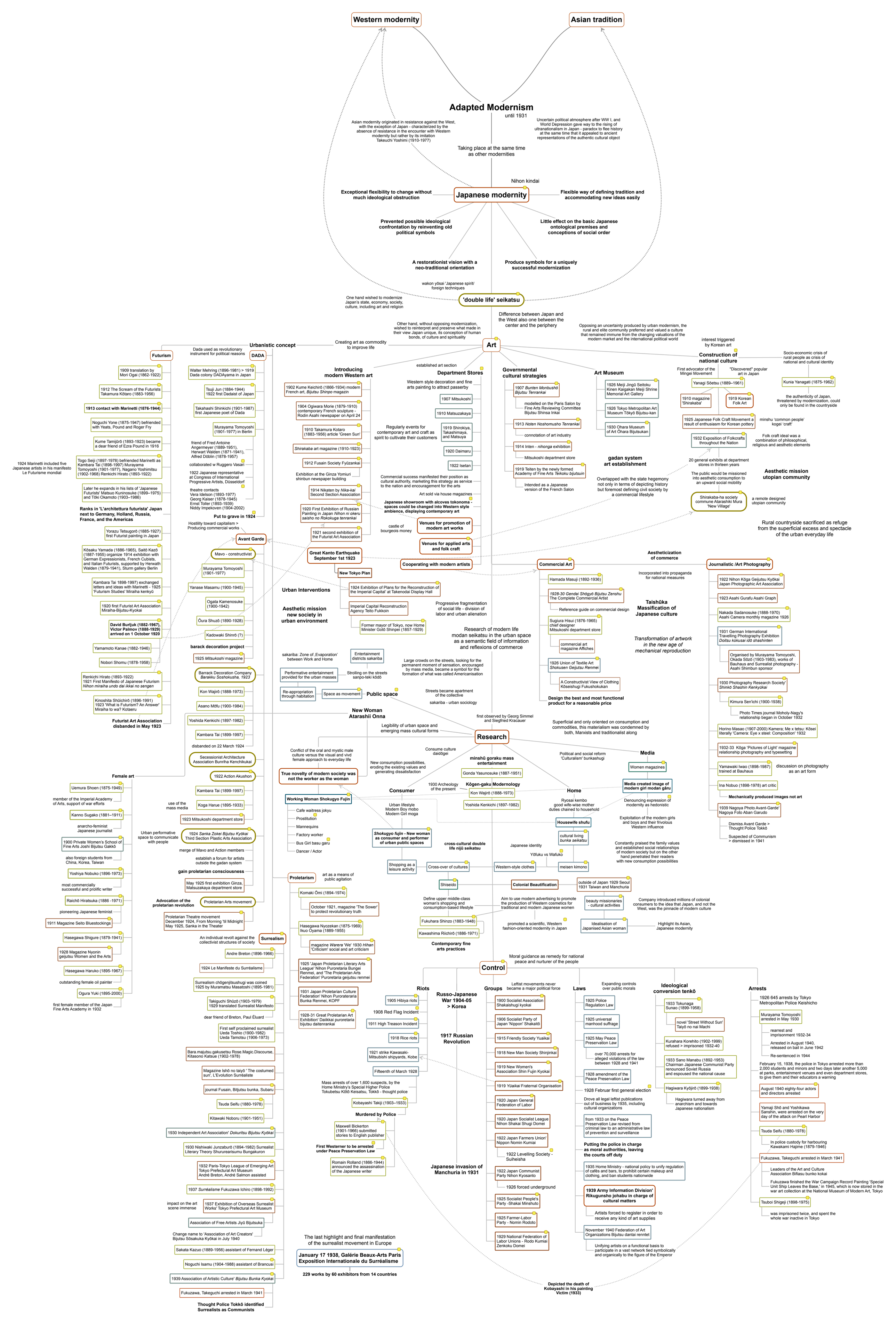
Western modernity
Asian tradition
Adapted Modernism
until 1931
Asian modernity originated in resistance against the West, with the exception of Japan - characterized by the absence of resistance in the encounter with Western modernity but rather by its imitation
Takeuchi Yoshimi (1910-1977)
Uncertain political atmosphere after WW I, and World Depression gave way to the rising of ultranationalism in Japan - paradox to flee history at the same time that it appealed to ancient representations of the authentic cultural object
Taking place at the same time as other modernities
Nihon kindai
Japanese modernity
Exceptional flexibility to change without much ideological obstruction
Flexible way of defining tradition and accommodating new ideas easily
Prevented possible ideological confrontation by reinventing old political symbols
Little effect on the basic Japanese ontological premises and conceptions of social order
A restorationist vision with a neo-traditional orientation
Produce symbols for a uniquely successful modernization
wakon yōsai 'Japanese spirit/ foreign techniques
One hand wished to modernize Japan's state, economy, society, culture, including art and religion
'double life' seikatsu
Difference between Japan and the West also one between the center and the periphery
Other hand, without opposing modernization, wished to reinterpret and preserve what made in their view Japan unique, its conception of human bonds, of culture and spirituality
Opposing an uncertainty produced by urban modernism, the rural and elite community preferred and valued a culture that remained immune from the changing valuations of the modern market and the international political world
Art
Creating art as commodity to improve life
Urbanistic concept
Futurism
1909 translation by Mori Ogai (1862-1922)
1912 The Scream of the Futurists Takamura Kōtaro (1883-1956)
1913 contact with Marinetti (1876-1944)
Noguchi Yone (1875-1947) befriended with Yeats, Pound and Roger Fry
Kume Tamijūrō (1893-1923) became a dear friend of Ezra Pound in 1916
Togo Seiji (1897-1978) befriended Marinetti as Kambara Tai (1898-1997) Murayama Tomoyoshi (1901-1977), Nagano Yoshimitsu (1902-1968) Renkichi Hirato (1893-1922)
1924 Marinetti included five Japanese artists in his manifesto Le Futurisme mondial
Later he expands in his lists of 'Japanese Futurists' Matsuo Kuninosuke (1899–1975) and Tōki Okamoto (1903–1986)
Ranks in 'L'architettura futurista' Japan next to Germany, Holland, Russia, France, and the Americas
Yorazu Tetsugorō (1885-1927) first Futurist painting in Japan
Kōsaku Yamada (1886-1965), Saitō Kazō (1887-1955) organize 1914 exhibition with German Expressionists, French Cubists, and Italian Futurists, supported by Herwath Walden (1879-1941), Sturm gallery Berlin
Kambara Tai 1898-1997) exchanged letters and ideas with Marinetti - 1925 'Futurism Studies' Miraiha kenkyū
1920 first Futurist Art Association Miraiha-Bijutsu-Kyokai
David Burljuk (1882-1967), Victor Palmov (1888-1929) arrived on 1 October 1920
Yamamoto Kanae (1882-1946)
Nobori Shomu (1878-1958)
Renkichi Hirato (1893-1922) 1921 First Manifesto of Japanese Futurism Nihon miraiha undo dai ikkai no sengen
Kinoshita Shūichirō (1896-1991) 1923 'What is Futurism? An Answer' Miraiha to wa? Kotaeru
Futurist Art Association disbanded in May 1923
DADA
Dada used as revolutionary instrument for political reasons
Walter Mehring (1896-1981) > 1919 Dada colony DADAyama in Japan
Tsuji Jun (1884-1944) 1922 first Dadaist of Japan
Takahashi Shinkichi (1901-1987) first Japanese poet of Dada
Murayama Tomoyoshi (1901-1977) in Berlin
friend of Fred Antoine Angermeyer (1889-1951), Herwart Walden (1871-1941), Alfred Döblin (1878-1957)
collaborated w Ruggero Vasari
1922 Japanese representative at Congress of International Progressive Artists, Düsseldorf
theatre contacts Vera Idelson (1893-1977) Georg Kaiser (1878-1945) Ernst Toller (1893-1939) Niddy Impekoven (1904-2002)
Put to grave in 1924
Hostility toward capitalism > Producing commercial works
Avant Garde
Mavo - constructivist
Murayama Tomoyoshi (1901-1977)
Yanase Masamu (1900-1945)
Ogata Kamenosuke (1900-1942)
Ōura Shuzō (1890-1928)
Kadowaki Shinrō (?)
barack decoration project
1925 Mitsukoshi magazine
Barrack Decoration Company Barakku Soshokusha, 1923
Kon Wajirō (1888-1973)
Asano Mōfu (1900-1984)
Yoshida Kenkichi (1897-1982)
Kambara Tai (1899-1997)
disbanded on 22 March 1924
Secessionist Architecture Association Bunriha Kenchikukai
1922 Action Akushon
Kambara Tai (1899-1997)
Koga Harue (1895-1933)
use of the mass media
1923 Mitsukoshi department store
1924 Sanka Zokei Bijutsu Kyōkai Third Section Plastic Arts Association
Urban performative space to communicate with people
merge of Mavo and Action members
establish a forum for artists outside the gadan system
gain proletarian consciousness
May 1925 first exhibition Ginza, Matsuzakaya department store
Advocation of the proletarian revolution
Proletarian Arts movement
Proletarian Theatre movement December 1924, From Morning 'til Midnight May 1925, Sanka in the Theater
Female art
Uemura Shoen (1875-1949)
member of the Imperial Academy of Arts, support of war efforts
Kanno Sugako (1881–1911)
anarcho-feminist Japanese journalist
1900 Private Women's School of Fine Arts Joshi Bijutsu Gakkō
also foreign students from China, Korea, Taiwan
Yoshiya Nobuko (1896-1973)
most commercially successful and prolific writer
Raichō Hiratsuka (1886 -1971)
pioneering Japanese feminist
1911 Magazine Seito Bluestockings
Hasegawa Shigure (1879-1941)
1928 Magazine Nyonin geijutsu Women and the Arts
Hasegawa Haruko (1895-1967)
outstanding female oil painter
Ogura Yuki (1895-2000)
first female member of the Japan Fine Arts Academy in 1932
Surrealism
An individual revolt against the collectivist structures of society
Andre Breton (1896-1966)
1924 Le Manifeste du Surréalisme
Surrealism chōgenjitsushugi was coined 1925 by Muramatsu Masatoshi (1895-1981)
Takiguchi Shūzō (1903-1979) 1929 translated Surrealist Manifesto
dear friend of Breton, Paul Éluard
First self proclaimed surrealist Ueda Toshio (1900-1982) Ueda Tamotsu (1906-1973)
Bara.majutsu.gakusetsu Rose.Magic.Discourse, Kitasono Katsue (1902-1978)
Magazine Ishō no taiyō ' The costumed sun', L'Evolution Surréaliste
journal Fusain, Bitjutsu bunka, Subaru
Tsuda Seifu (1880-1978)
Kitawaki Noboru (1901-1951)
1930 Independent Art Association' Dokuritsu Bijutsu Kyōkai
1930 Nishiwaki Junzaburō (1894-1982) Surrealist Literary Theory Shururearisumu Bungakuron
1932 Paris-Tokyo League of Emerging Art Tokyo Prefectural Art Museum André Breton, André Salmon assisted
1937 Surréalisme Fukuzawa Ichiro (1898-1992)
impact on the art scene immense
1937 Exhibition of Overseas Surrealist Works' Tokyo Prefectural Art Museum
Association of Free Artists Jiyū Bijutsuka
Change name to 'Association of Art Creators' Bijutsu Sōsakuka Kyōkai in July 1940
Sakata Kazuo (1889-1956) assistant of Fernand Léger
Noguchi Isamu (1904-1988) assistant of Brancusi
1939 Association of Artistic Culture' Bijutsu Bunka Kyokai
Fukuzawa, Takeguchi arrested in March 1941
Thought Police Tokkō identified Surrealists as Communists
Introducing modern Western art
1902 Kume Keichirō (1866-1934) modern French art, Bijutsu Shinpo magazin
1904 Ogiwara Morie (1879-1910) contemporary French sculpture - Rodin Asahi newspaper on April 24
1910 Takamura Kotaro (1883-1956) article 'Green Sun'
Shirakaba art magazine (1910-1923)
1912 Fusain Society Fyūzankai
Exhibition at the Ginza Yomiuri shinbun newspaper building
1914 Nikaten by Nika-kai Second Section Association
1920 First Exhibition of Russian Painting in Japan Nihon ni okeru saisho no Rokokuga tenrankai
1921 second exhibition of the Futurist Art Association
Great Kanto Earthquake September 1st 1923
New Tokyo Plan
1924 Exhibition of Plans for the Reconstruction of the Imperial Capital' at Takenodai Display Hall
Imperial Capital Reconstruction Agency Teito Fukkoin
Former mayor of Tokyo, now Home Minister Gotō Shinpei (1857-1929)
Urban Interventions
Aesthetic mission new society in urban environment
Progressive fragmentation of social life - division of labor and urban alienation
Research of modern life modan seikatsu in the urban space as a semantic field of information and reflexions of commerce
Department Stores
established art section
Western style decoration and fine arts painting to attract passerby
1907 Mitsukoshi
1910 Matsuzakaya
Regularly events for contemporary art and craft as spirit to cultivate their customers
1919 Shirokiya, Takashimaya, and Matsuya
1920 Daimaru
1922 Isetan
Commercial success manifested their position as cultural authority, marketing this strategy as service to the nation and encouragement for the arts
Art sold via house magazines
Japanese showroom with alcoves tokonoma - spaces could be changed into Western style ambience, displaying contemporary art
castle of bourgeois money
Venues for promotion of modern art works
Venues for applied arts and folk craft
Cooperating with modern artists
Governmental cultural strategies
1907 Bunten Monbushō Bijutsu Tenrankai
modelled on the Paris Salon by Fine Arts Reviewing Committee Bijutsu Shinsa Inkai
1913 Noten Noshomusho Tenrankai
connotation of art industry
1914 Inten - nihonga exhibition
Mitsukoshi department store
1919 Teiten by the newly formed Academy of Fine Arts Teikoku bijutsuin
Intended as a Japanese version of the French Salon
Art Museum
1926 Meiji Jingū Seitoku Kinen Kaigakan Meiji Shrine Memorial Art Gallery
1926 Tokyo Metropolitan Art Museum Tōkyō Bijutsu-kan
1930 Ohara Museum of Art Ōhara Bijutsukan
gadan system art establishment
Overlapped with the state hegemony not only in terms of depicting history but foremost defining civil society by a commercial lifestyle
Construction of national culture
interest triggered by Korean art
Socio-economic crisis of rural people as crisis of national and cultural identity
First advocator of the Mingei Movement
"Discovered" popular art in Japan
Yanagi Sōetsu (1889–1961)
Kunia Yanagati (1875-1962)
the authenticity of Japan, threatened by modernization, could only be found in the countryside
1910 magazine 'Shirakaba'
1919 Korean Folk Art
1925 Japanese Folk Craft Movement a result of enthusiasm for Korean pottery
minshu 'common people' kogei 'craft'
1932 Exposition of Folkcrafts throughout the Nation
Folk craft ideal was a combination of philosophical, religious and aesthetic elements
20 general exhibits at department stores in thirteen years
The public would be missioned into aesthetic consumption to an upward social mobility
Aesthetic mission utopian community
Shirakaba-ha society commune Atarashiki Mura 'New Village'
a remote designed utopian community
Rural countryside sacrificed as refuge from the superficial excess and spectacle of the urban everyday life
Aestheticization of commerce
Commercial Art
Hamada Masuji (1892-1936)
1928-30 Gendai Shōgyō Bijutsu Zenshu The Complete Commercial Artist
Reference guide on commercial design
Sugiura Hisui (1876-1965) chief designer Mitsukoshi department store
commercial art magazine Affiches
1926 Union of Textile Art Shokusen Geijutsu Renmei
A Constructivist View of Clothing Kōseishugi Fukushokukan
Design the best and most functional product for a reasonable price
Incorporated into propaganda for national measures
Taishūka Massification of Japanese culture
Transformation of artwork in the new age of mechanical reproduction
Journalistic /Art Photography
1922 Nihon Kōga Geijutsu Kyōkai Japan Photographic Art Association
1923 Asahi Gurafu Asahi Graph
Nakada Sadanosuke (1888-1970) Asahi Camera monthly magazine 1926
1931 German International Travelling Photography Exhibition Doitsu kokusai idō shashinten
Organised by Murayama Tomoyoshi, Okada Sōzō (1903-1983), works of Bauhaus and Surrealist photography - Asahi Shimbun sponsor
1930 Photography Research Society' Shinkō Shashin Kenkyūkai
Kimura Sen'ichi (1900-1938)
Photo Times journal Moholy-Nagy's relationship began in October 1932
Horino Masao (1907-2000) Kamera; Me x tetsu: Kōsei literally 'Camera: Eye x steel: Composition' 1932
1932-33 Kōga 'Pictures of Light' magazine relationship photography and typesetting
Yamawaki Iwao (1898-1987) trained at Bauhaus
discussion on photography as an art form
Ina Nobuo (1898-1978) art critic
Mechanically produced images not art
1939 Nagoya Photo Avant-Garde' Nagoya Foto Aban Garudo
Dismiss Avant Garde > Thought Police Tokkō
Suspected of Communism > dismissed in 1941
Research
Legibility of urban space and emerging mass cultural forms
first observed by Georg Simmel and Siegfried Kracauer
Superficial and only oriented on consumption and commodities, this materialism was condemned by both, Marxists and traditionalist along
Conflict of the oral and mystic male culture versus the visual and vivd female approach to everyday life
Consume culture daidōgei
minshū goraku mass entertainment
Gonda Yasunosuke (1887-1951)
New consumption possibilities, eroding the existing values and generating dissatisfaction
True novelty of modern society was not the worker as the woman
Working Woman Shokugyo Fujin
Cafe waitress jokyu
Prostitution
Mannequins
Factory worker
Bus Girl basu garu
Dancer / Actor
Consumer
Urban lifestyle Modern Boy mobo Modern Girl moga
Shokugyo fujin - New woman as consumer and performer of urban public spaces
Shopping as a leisure activity
Kōgen-gaku Modernology
1930 Archeology of the present
Kon Wajirō (1888-1973)
Yoshida Kenkichi (1897-1982)
Home
Ryosai kembo good wife-wise mother duties chained to household
Housewife shufu
cultural living bunka seikatsu
Japanese identity
Yōfuku vs Wafuku
Cross-over of cultures
Western-style clothes
meisen kimono
cross-cultural double life nijū seikatsu
Shiseido
Colonial Beautification
outside of Japan 1929 Seoul 1931 Taiwan and Manchuria
Define upper middle-class woman's shopping and consumption-based lifestyle
Aim to use modern advertising to promote the production of Western cosmetics for traditional and modern Japanese women
beauty missionaries - cultural activities
Company introduced millions of colonial consumers to the idea that Japan, and not the West, was the pinnacle of modern culture
Fukuhara Shinzo (1883-1948)
Kawashima Riichirō (1886-1971)
promoted a scientific, Western fashion-oriented modernity in Japan
Idealisation of Japanised Asian woman
Highlight its Asian, Japanese modernity
Contemporary fine arts practices
Media
Women magazines
Media created image of modern girl modan gāru
Denouncing expression of modernity as hedonistic
Exploitation of the modern girls and boys and their frivolous Western influence
Constantly praised the family values and established social relationships of modern society but on the other hand penetrated their readers with new consumption possibilities
Proletarism
art as a means of public agitation
Komaki Ōmi (1894-1974)
October 1921, magazine 'The Sower' to protect revolutionary truth
Hasegawa Nyozekan (1875-1969) Ikuo Oyama (1889-1955)
magazine Warera 'We' 1930 Hihan 'Criticism' social and art criticism
1925 'Japan Proletarian Literary Arts League' Nihon Puroretaria Bungei Renmei, and 'The Proletarian Arts Federation' Puroretaria geijutsu renmei
1931 Japan Proletarian Culture Federation' Nihon Puroratariaria Bunka Renmei, KOPF
1928-31 Great Proletarian Art Exhibition' Daiikkai puroretaria bijutsu daitenrankai
Control
Moral guidance as remedy for national peace and nurturer of the people
Riots
1905 Hibiya riots
1908 Red Flag Incident
1911 High Treason Incident
1918 Rice riots
1921 strike Kawasaki-Mitsubishi shipyards, Kobe
Fifteenth of March 1928
Mass arrests of over 1,600 suspects, by the Home Ministry's Special Higher Police Tokubetsu Kōtō Keisatsu, Tokkō - thought police
Kobayashi Takiji (1903–1933)
Murdered by Police
Maxwell Bickerton (1901-1966) submitted stories to English publisher
First Westerner to be arrested under Peace Preservation Law
Romain Rolland (1866-1944) announced the assassination of the Japanese writer
Russo-Japanese War 1904-05 > Korea
1917 Russian Revolution
Japanese invasion of Manchuria in 1931
Groups
Leftist movements never became a major political force
1900 Socialist Association Shakaishugi kyokai
1906 Socialist Party of Japan 'Nippon' Shakaitō
1915 Friendly Society Yuaikai
1918 New Man Society Shinjinkai
1919 New Women's Association Shin Fujin Kyokai
1919 Yūaikai Fraternal Organisation
1920 Japan General Federation of Labor
1920 Japan Socialist League Nihon Shakai Shugi Domei
1922 Japan Farmers Union' Nippon Nomin Kumiai
1922 Levelling Society - Suiheisha
1922 Japan Communist Party Nihon Kyosanto
1926 forced underground
1925 Socialist People's Party -Shakai Minshuto
1925 Farmer-Labor Party - Nomin Rodoto
1929 National Federation of Labor Unions - Rodo Kumiai Zenkoku Domei
Laws
Expanding controls over public morals
1925 Police Regulation Law
1925 universal manhood suffrage
1925 May Peace Preservation Law
over 70,000 arrests for alleged violations of the law between 1928 and 1941
1928 amendment of the Peace Preservation Law
1928 Februar first general election
Drove all legal leftist publications out of business by 1935, including cultural organizations
from 1933 on the Peace Preservation Law revised from criminal law to an administrative law of prevention and surveillance
Putting the police in charge as moral authorities, leaving the courts off duty
1935 Home Ministry - national policy to unify regulation of cafés and bars, to prohibit certain makeup and clothing, and ban students nationwide
1939 Army Information Division' Rikugunsho johabu in charge of cultural matters
Artists forced to register in order to receive any kind of art supplies
November 1940 Federation of Art Organizations Bijutsu dantai renntet
Unifying artists on a functional basis to participate in a vast network tied symbolically and organically to the figure of the Emperor
Ideological conversion tenkō
1933 Tokunaga Sunao (1899-1958)
novel 'Street Without Sun' Taiyō no nai Machi
Kurahara Korehito (1902-1999) refused > imprisoned 1932-40
1933 Sano Manabu (1892-1953) Chairman Japanese Communist Party renounced Soviet Russia and espoused the national cause
Hagiwara Kyōjirō (1899-1938)
Hagiwara turned away from anarchism and towards Japanese nationalism
Arrests
1926 645 arrests by Tokyo Metropolitan Police Keishicho
Murayama Tomoyoshi arrested in May 1930
rearrest and imprisonment 1932-34
Arrested in August 1940, released on bail in June 1942
Re-sentenced in 1944
February 15, 1938, the police in Tokyo arrested more than 2,000 students and minors and two days later another 5,000 at parks, entertainment venues and even department stores, to give them and their educators a warning
August 1940 eighty-four actors and directors arrested
Yamaji Shō and Yoshikawa Sanshin, were arrested on the very day of the attack on Pearl Harbor
Tsuda Seifu (1880-1978)
In police custody for harbouring Kawakami Hajime (1879-1946)
Fukuzawa, Takeguchi arrested in March 1941
Leaders of the Art and Culture Association Bifiasu bunko kokai
Fukuzawa finished the War Campaign Record Painting 'Special Unit Ship Leaves the Base,' in 1945, which is now stored in the war art collection at the National Museum of Modern Art, Tokyo
Tsuboi Shigeji (1898-1975)
was imprisoned twice, and spent the whole war inactive in Tokyo
Depicted the death of Kobayashi in his painting Victim (1933)
The last highlight and final manifestation of the surrealist movement in Europe
January 17 1938, Galérie Beaux-Arts Paris Exposition Internationale du Surréalisme
229 works by 60 exhibitors from 14 countries