

Japanese Visual Culture

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born of japan s cultural encounter with western entertainment media manga comic books or graphic novels and anime animated films are two of the most universally recognized forms of contemporary mass culture because they tell stories through visual imagery they vault over language barriers well suited to electronic transmission and distributed by japan s globalized culture industry they have become a powerful force in both the mediascape and the marketplace this volume brings together an international group of scholars from many specialties to probe the richness and subtleties of these deceptively simple cultural forms the contributors explore the historical cultural sociological and religious dimensions of manga and anime and examine specific sub genres artists and stylistics the book also addresses such topics as spirituality the use of visual culture by japanese new religious movements japanese goth nostalgia and japanese pop cute kawali subculture and comics for girls and more with illustrations throughout it is a rich source for all scholars and fans of manga and anime as well as students of contemporary mass culture or japanese culture and civilization

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engaging some of the most canonical and thought provoking anime manga and science fiction films tokyo cyberpunk offers insightful analysis of japanese visual culture steven t brown draws new conclusions about the cultural flow of art as well as important technological issues of the day

this volume examines the visual culture of japan s transition to modernity from 1868 to the first decades of the twentieth century through this important moment in japanese history contributors reflect on japan s transcultural artistic imagination vis a vis the discernment negotiation assimilation and assemblage of diverse aesthetic concepts and visual pursuits the collected chapters show how new cultural notions were partially modified and integrated to become the artistic methods of modern japan based on the hybridization of major ideologies visualities technologies productions formulations and modes of representation the book presents case studies of creative transformation demonstrating how new concepts and methods were perceived and altered to match views and theories prevalent in meiji japan and by what means different practitioners negotiated between their existing skills and the knowledge generated from incoming ideas to create innovative modes of practice and representation that reflected the specificity of modern japanese artistic circumstances the book will be of interest to scholars working in art history japanese studies asian studies and japanese history as well as those who use approaches and methods related to globalization cross cultural studies transcultural exchange and interdisciplinary studies

the culture of japanese poetry waka is richly visual in poetry as image tomoko sakomura examines the ways the visual culture of waka in sixteenth century japan engages with practice and protocol developed over the course of the previous six centuries and what these engagements reveal about the role of the past in cultural productions of the present

capture japan investigates the formation of visual tropes and how these have contributed to perceptions of japan in the global imagination the book proposes that images are not incidental in the formation of such perceptions but central to notions about identity history and memory from a tentative western ally in 1952 to a soft power superpower with a huge global influence in the 21st century the book locates questions about japan in the global imagination to the country s transforming geopolitical position by adopting an interdisciplinary approach with a multiplicity of perspectives from around the world capture japan goes beyond binarisms to uncover how images can also produce discourses that challenge subvert or even contradict each other the word capture in the title of the book recognises both the deeply problematic role that images have played in relation to colonialism as well as the potential dominance that visual spectacles can wield in a contemporary context diverse essays from a wide range of perspectives investigate the institutional framework that has allowed certain types of images of japan to be promoted while others have been suppressed in doing so the book points to a vast network of images

that have shaped the perception of japan both from within and from outside revealing how these images are inextricably linked to wider ideological political cultural or economic agendas

in a study driven by stunning images of japanese advertisements and the artworks they quote from ory bartal offers a first of its kind interpretation of the postmodern genre of advertising in japan which both shaped and reflected the new consumer driven culture that arose during the bubble era of the 1980s and 1990s through a fascinating tale of art directors and their works and influences bartal shows how this postmodern visual language like postmodernism in other streams is distinguished by its m lange of styles blurring of boundaries between art and design and reliance on visual and textual quotations from sources past and present domestic and foreign although this advertising culture partakes of global trends bartal draws attention to the varied local artistic sensibilities structures of thought and underlying practices challenging the often simplistic characterization of japaneseness as being rooted in a zen tradition of aesthetic indirectness and ambiguity combining multilingual scholarship with a wealth of information gleaned through years of personal interviews with the principals involved this is a truly original contribution to the discussion of japanese art and advertising as well as an insightful reading of more general issues in the study of visual culture and media

in promiscuous media hikari hori makes a compelling case that the visual culture of showa era japan articulated urgent issues of modernity rather than serving as a simple expression of nationalism hori makes clear that the japanese cinema of the time was in fact almost wholly built on a foundation of russian and british film theory as well as american film genres and techniques hori provides a range of examples that illustrate how maternal melodrama and animated features akin to those popularized by disney were adopted wholesale by japanese filmmakers emperor hirohito s image hori argues was inseparable from the development of mass media he was the first emperor whose public appearances were covered by media ranging from postcards to radio broadcasts worship of the emperor through viewing his image hori shows taught the japanese people how to look at images and primed their enjoyment of early animation and documentary films alike promiscuous media links the political and the cultural closely in a way that illuminates the nature of twentieth century japanese society

international affairs at the university of nebraska lincoln unl provides opportunities for students to study all over the world this capstone is a program proposal for japanese visual culture in context a new summer faculty led program in japan this proposal will help ensure that the program meets the standards of both international affairs and unl while working towards internationalizing the curriculum while international affairs offers nearly 30 summer faculty led programs japanese visual culture in context is one of only seven programs offered in asia and is the only summer faculty led program in japan additionally the program offers perspectives from faculty leaders in two different departments the art and art history department and the college of journalism and mass communications international education design elements were applied to this international education design and delivery course linked capstone theoretical foundations of undergraduate level students were incorporated into the design process a needs assessment provided student survey results which helped integrate students opinions interests and concerns into the program

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

under pressure of cultural colonization from the west and expanding an imperialist force and cultural colonizer within asia japan occupied a unique space on the international landscape in the years from the beginning of the meiji period to the pacific war this special issue of positions examines the integral role that visual culture played both in representing and constituting this imperial reality the articles contributed by scholars in the fields of art history cultural history and japanese literature address the interactions between japan the west and the rest of asia costumes architecture tourism propaganda pottery and a host of other sources provide the raw materials for visual cultures of japanese imperialism and the incisive essays built from these sources will change readers understanding of the visual culture's of imperialism contributors kim brandt leo ching carol ann christ christine guth jordan sand gennifer weisenfeld cherie wendelken

vera mackie a leading scholar of japanese history takes the original approach of using examples of the extraordinary visual culture of the last century to bring new insights into the political and cultural history of twentieth century japan each chapter focuses on one example of a particular genre of visual culture a poster a cartoon a postage stamp a photograph a painting or digital collage and places them in the context of its artistic cultural and political milieu providing a methodological introduction to the use of visual materials as a resource in the study of japanese history this book will be of interest to students and scholars of japanese culture history politics and visual culture

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

this book uncovers and explains the ways by which politics is naturalized and denaturalized and familiarized and de familiarized through popular media it explores

the tensions between state actors such as censors politicized and nonpoliticized audiences and visual media creators at various points in the history of japanese visual media it offers new research on a wide array of visual media texts including classical narrative cinema television documentary film manga and animated film it spans the militarized decades of the 1930s and 1940s through the asia pacific war into the present day and demonstrates how processes of politicization and depoliticization should be understood as part of wider historical developments including japan s postwar devastation and poverty subsequent rapid modernization and urbanization and the aging population and economic struggles of the twenty first century

the art of persistence examines the relations between art and politics in transwar japan exploring these via a microhistory of the artist memoirist and activist akamatsu toshiko also known as maruki toshi 1912 2000 scaling up from the details of akamatsu s lived experience the book addresses major events in modern japanese history including colonization and empire war the nuclear bombings and the transwar proletarian movement more broadly it outlines an ethical position known as persistence which occupies the grey area between complicity and resistance like resilience persistence signals a commitment to not disappearing a fierce act of taking up space but often from a position of privilege among the classes and people in power akamatsu grew up in a settler colonial family in rural hokkaido before attending arts college in tokyo and becoming one of the first women to receive formal training as an oil painter in japan she later worked as a governess in the home of a moscow diplomat and traveled to the japanese mandate in micronesia before returning home to write and illustrate children s books set in the pacific she married the surrealist poet and painter maruki iri 1901 1995 and together in 1948 and in defiance of occupation censorship they began creating and exhibiting the nuclear series some of the most influential and powerful artwork depicting the aftermath of the hiroshima bombing for the next forty or more years the couple toured the world to protest war and nuclear proliferation and were nominated for the nobel peace prize in 1995 with abundant excerpts and drawings from akamatsu s journals and sketchbooks the art of persistence offers a bridge between scholarship on imperial japan and postwar memory cultures arguing for the importance of each individual s historical agency while uncovering the longue durée of japan s visual cultures of war it charts the development of the national ist literature for little citizens movement and japan s postwar reorientation toward global multiculturalism finally the work proposes ways to enlist artwork generally and the museum specifically as a site of ethical engagement

aesthetics of the floating world offers an in depth account of three aesthetic concepts mitate yatsushi and fūryū which influenced the way early modern japanese popular culture absorbed and responded to this force of cultural tradition combining literary historical and visual evidence the book examines particularly how the three concepts guided artistic choices in the context of floating world prints ukiyo e and how the concepts have shaped the direction of ukiyo e studies since the meiji period 1868 1912

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