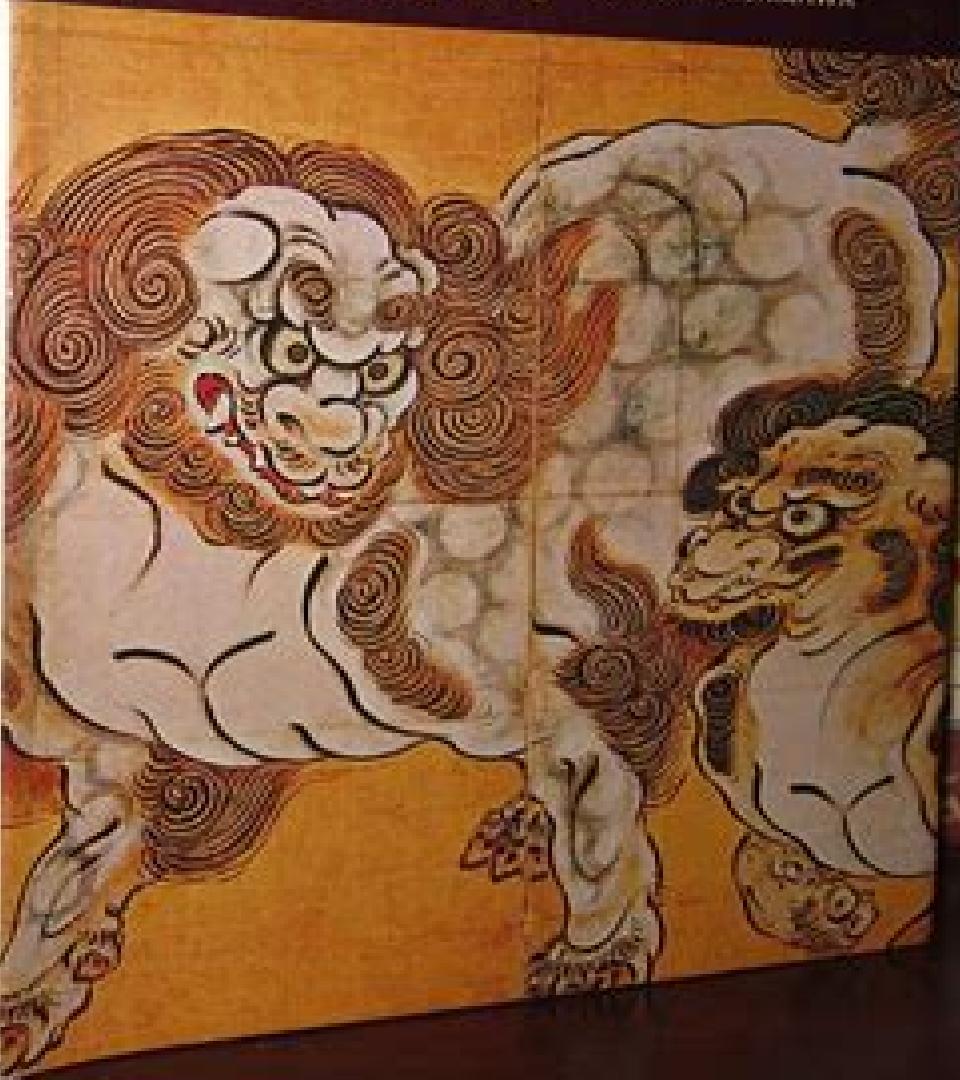


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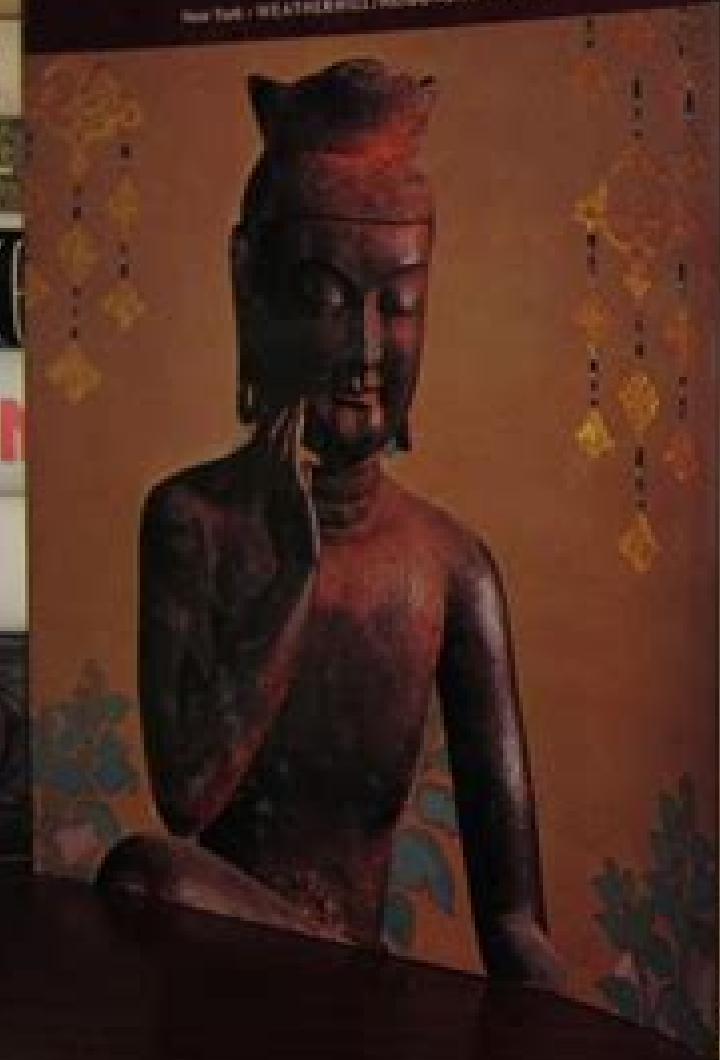
Major Themes in Japanese Art

by ITSUJI YOSHIKAWA



Major Themes in Japanese Art

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The Ideals of the East Okakura Kakuzo, 2020-03-05 This is a very concise introduction to Asian art by the author of The Book of Tea Written from a Japanese perspective and focusing on Japanese art one of the major themes is the relationship between spirituality particularly Buddhism and the evolution of Asian art

Imitation and Creativity in Japanese Arts Michael Lucken, 2016-03-29 The idea that Japanese art is produced through rote copy and imitation is an eighteenth century colonial construct with roots in Romantic ideals of originality Offering a much needed corrective to this critique Michael Lucken demonstrates the distinct character of Japanese mimesis and its dynamic impact on global culture showing through several twentieth century masterpieces the generative and regenerative power of Japanese arts Choosing a representative work from each of four modern genres painting film photography and animation Lucken portrays the range of strategies that Japanese artists use to represent contemporary influences He examines Kishida Ryusei s portraits of Reiko 1914 1929 Kurosawa Akira s Ikiru 1952 Araki Nobuyoshi s photographic novel Sentimental Journey Winter 1991 and Miyazaki Hayao s popular anime film Spirited Away 2001 revealing the sophisticated patterns of mimesis that are unique but not exclusive to modern Japanese art In doing so Lucken identifies the tensions that drive the Japanese imagination which

are much richer than a simple opposition between progress and tradition and their reflection of human culture's universal encounter with change. This global perspective explains why despite its non-Western origins Japanese art has earned such a vast following.

Challenging Past And Present Ellen P. Conant, 2006-01-01 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

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Art in Japanese Esoteric Buddhism

Ryūken Sawa, 1972

Journal of the Indian Society of Oriental Art Indian Society of Oriental Art, 1995

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Elisa Evett, 1982

Traditional Themes in Japanese Art

Charles Robert Temple, 2008 Traditional Themes in Japanese Art presents a wide selection of colorful figures and fascinating events from Japanese history mythology legend and folklore in easy to read descriptive entries which depict the many recurring themes in the works of Japanese artists.

The Arts of Japan: Ancient and medieval

Seiroku Noma, 1978

Japanese Arts and the Tea Ceremony

, 1974

The Art of Japanese Ceramics

Tsugio Mikami, 1972 This introduction to the ceramic art of Japan has four major purposes to recount the history of art to reveal the special qualities that contribute to the uniqueness of Japanese ceramics to explore the intimate relationship between ceramics and the daily life of the Japanese people and to discuss the outstanding traditional ceramic types and techniques. These purposes are ably accomplished by the lucidly written text and the generous selection of 44 photographs in full color and 164 in black and white. In tracing the long and colorful development of ceramic art in Japan always with attention to the social scene of which it has been a part the book presents not only such universally famous wares as Kakiemon, Imari and Kutani but also the lesser known yet equally interesting but also the lesser known yet equally interesting wares of earlier ages including the products of the six ancient kilns and the pottery associated with the origins of the tea ceremony. The author is singularly successful in conveying to the reader his own enchantment with traditional Japanese ceramics and his appreciation of their aesthetic values. At the same

time his book provides an excellent background for the study of present day Japanese ceramics which command no less admiration than the celebrated wares of bygone days book cover **The Arts of Japan: Late medieval to modern** Seiroku Noma, 1978

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