

**RECONSTRUCTIONS:
AVANT-GARDE ART
IN JAPAN 1945-1965**

Reconstructions Avant Garde Art In Japan 1945 1965

G. Kurt Piehler, Jonathan A. Grant



Reconstructions Avant Garde Art In Japan 1945 1965:

Reconstructions Kazu Kaido, David Elliott, 1985 **Reconstructions** David Elliott, Kazu Kaido, 1985 Avant-Garde Art and Non-Dominant Thought in Postwar Japan K. Yoshida, 2020-11-15 This book offers a reassessment of how matter in the context of art history criticism and architecture pursued a radical definition of multiplicity against the dominant and hierarchical tendencies underwriting post fascist Japan Through theoretical analysis of works by artists and critics such as Okamoto Taro Hanada Kiyoteru Kawara On Isozaki Arata Kawaguchi Tatsuo and Nakahira Takuma this highly illustrated text identifies formal oppositions frequently evoked in the Japanese avant garde between cognition and image self and other human and thing and one and many in mediums ranging from painting and photography to sculpture and architecture In addition to an aesthetics of separation which refuses the integrationist implications of the human the author proposes the anthropofugal meaning fleeing the human as an original concept through which to understand matter in the epistemic universe of the postwar Japanese avant garde Chapters in this publication offer critical insights into how artists and critics grounded their work in active disengagement to advance an ethics of nondominance Avant Garde Art and Nondominant Thought in Postwar Japan will appeal to students and scholars of Japanese studies art history and visual cultures more widely

Avant-garde Performance Günter Berghaus, 2017-09-16 How did the concept of the avant garde come into existence How did it impact on the performing arts How did the avant garde challenge the artistic establishment and avoid the pull of commercial theatre gallery and concert hall circuits How did performance artists respond to new technological developments Placing key figures and performances in their historical social and aesthetic context Günter Berghaus offers an accessible introduction to post war avant garde performance Written in a clear engaging style and supported by text boxes and illustrations throughout this volume explains the complex ideas behind avant garde art and evocatively brings to life the work of some of its most influential performance artists Covering hot topics such as multi media and body art performances this text is essential reading for students of theatre studies and performance **Tokyo, 1955-1970** Doryun Chong, Michio Hayashi, Mika Yoshitake, Miryam Sas, 2012 Catalog of an exhibition held at the Museum of Modern Art New York Nov 18 2012 Feb 25 2013 *Art, Anti-art, Non-art* Reiko Tomii, Getty Research Institute, 2007 Introduction to two decades of artistic ferment in postwar Japan As that devastated nation confronted the fraught legacy of World War II a rapid succession of avant garde groups began experimenting with new media and processes of making art disrupting conventions to address the changes occurring around them The works that remain from this era are largely ephemeral exhibition flyers programs for performances musical scores issues of short lived journals documentary photographs pieces of mail art and multiples made from the detritus of modern life but the ideals of engagement and innovation that invigorated this creative surge are not

Radicals and Realists in the Japanese Nonverbal Arts Thomas R. H. Havens, 2006-07-31 *Radicals and Realists* is the first book in any language to discuss Japan's avant garde artists their work and the historical environment in which they

produced it during the two most creative decades of the twentieth century the 1950s and 1960s Many of the artists were radicals rebelling against existing canons and established authority Yet at the same time they were realists in choosing concrete materials sounds and themes from everyday life for their art and in gradually adopting tactics of protest or resistance through accommodation rather than confrontation Whatever the means of expression the production of art was never devoid of historical context or political implication Focusing on the nonverbal genres of painting sculpture dance choreography and music composition this work shows that generational and political differences not artistic doctrines largely account for the divergent stances artists took vis a vis modernism the international arts community Japan's ties to the United States and the alliance of corporate and bureaucratic interests that solidified in Japan during the 1960s After surveying censorship and arts policy during the American occupation of Japan 1945-1952 the narrative divides into two chronological sections dealing with the 1950s and 1960s bisected by the rise of an artistic underground in Shinjuku and the security treaty crisis of May 1960 The first section treats Japanese artists who studied abroad as well as the vast and varied experiments in each of the nonverbal avant garde arts that took place within Japan during the 1950s after long years of artistic insularity and near stasis throughout war and occupation Chief among the intellectuals who stimulated experimentation were the art critic Takiguchi Shuzo the painter Okamoto Taro and the businessman painter Yoshihara Jiro The second section addresses the multifront assault on formalism confusingly known as anti art led by visual artists nationwide Likewise composers of both Western style and contemporary Japanese style music increasingly chose everyday themes from folk music and the premodern musical repertoire for their new presentations Avant garde print makers sculptors and choreographers similarly moved beyond the modern and modernism in their work A later chapter examines the artistic apex of the postwar period Osaka's 1970 world exposition where more avant garde music painting sculpture and dance were on display than at any other point in Japan's history before or since Radicals and Realists is based on extensive archival research numerous concerts performances and exhibits and exclusive interviews with more than fifty leading choreographers composers painters sculptors and critics active during those two innovative decades Its accessible prose and lucid analysis recommend it to a wide readership including those interested in modern Japanese art and culture as well as the history of the postwar years

Jean-Jacques Lebel and French Happenings of the 1960s Laurel Jean Fredrickson, 2021-03-25 Combining a broad overview of Jean Jacques Lebel's coming of age among Surrealists and his rupture with the movement Laurel Jean Fredrickson focuses on two landmark happenings in this book the first Funeral of the Thing of Tinguely 1960 and the most scandalous 120 Minutes dedicated to the Divine Marquis 1966 This study illustrates the development and significance of French happenings in relation to cultural and political changes of the 1960s Research in Lebel's archives and others like the Archives nationale d'outre mer are indispensable in the telling of this extraordinary historical and theoretical narrative It illuminates sensitive often veiled dimensions of postwar French society from torture during the Algerian War to government

censorship to the sexual politics of nudity in art This volume shows how Lebel synthesized the lessons of Dada and surrealism and 1960s experimentalism electrified by political radicalism to participate in shaping the erotics and forms of revolution in May 1968 *Reconstructions* ,1985 **Japanese Art After 1945** Alexandra Munroe,1994-09-30 This provocative book the first in English on Japanese avant garde art after 1945 is the catalogue of the most ambitious exhibition of its kind It surveys some 200 works from painting and sculpture to performance and video by more than 100 artists The exhibition comes to the Guggenheim Museum New York in September Over 445 illustrations 200 in full color *Art and Engagement in Early Postwar Japan* Justin Jesty,2018-09-15 Justin Jesty s *Art and Engagement in Early Postwar Japan* reframes the history of art and its politics in Japan post 1945 This fascinating cultural history addresses our broad understanding of the immediate postwar era moving toward the Cold War and subsequent consolidations of political and cultural life At the same time Jesty delves into an examination of the relationship between art and politics that approaches art as a mode of intervention but he moves beyond the idea that the artwork or artist unilaterally authors political significance to trace how creations and expressive acts may or may not actually engage the terms of shared meaning and value *Art and Engagement in Early Postwar Japan* centers on a group of social realists on the radical left who hoped to wed their art with anti capitalist and anti war activism a liberal art education movement whose focus on the child inspired innovation in documentary film and a regional avant garde group split between ambition and local loyalty In each case Jesty examines writings and artworks together with the social movements they were a part of to demonstrate how art or more broadly creative expression became a medium for collectivity and social engagement He reveals a shared if varied aspiration to create a culture founded in amateur professional interaction expanded access to the tools of public authorship and dispersed and participatory cultural forms that intersected easily with progressive movements Highlighting the transformational nature of the early postwar Jesty deftly contrasts it with the relative stasis consolidation and homogenization of the 1960s *Gutai* Ming Tiampo,2011-03-15 *Gutai* is the first book in English to examine Japan s best known modern art movement a circle of postwar artists whose avant garde paintings performances and installations foreshadowed many key developments in American and European experimental art Working with previously unpublished photographs and archival resources Ming Tiampo considers *Gutai* s pioneering transnational practice spurred on by mid century developments in mass media and travel that made the movement s field of reception and influence global in scope Using these lines of transmission to claim a place for *Gutai* among modernist art practices while tracing the impact of Japan on art in Europe and America Tiampo demonstrates the fundamental transnationality of modernism Ultimately Tiampo offers a new conceptual model for writing a global history of art making *Gutai* an important and original contribution to modern art history *Reconstructions* Kazu Kaido,David Elliott,1985 **The Oxford Handbook of World War II** G. Kurt Piehler,Jonathan A. Grant,2023 World War II dramatically transformed human life and society resulting in the deaths of 100 million people and shaping the worldview and psyches of

generations The Oxford Handbook of World War II broadens traditional narratives of the war and in the process changes our understanding of this epic conflict Spanning the rise and fall of the Versailles system to the postwar reintegration of veterans and the eventual commemoration of the conflict and its victims The Oxford Handbook of World War II marks a landmark contribution to the historical literature of war

The Concrete Body Elise Archias, 2016-12-06 Cover Half title Title Copyright Contents Acknowledgments Introduction When the Body Is the Material 1 Hurray for People Yvonne Rainer 2 Concretions Carolee Schneemann 3 Reasons to Move Vito Acconci Coda Forming the Senses Notes Bibliography Index A B C D E F G H I J K L M N O P R S T U V W Y Z Illustration Credits

The Ends of History Amy Swiffen, Joshua Nichols, 2013-05-02 The Ends of History considers how despite the fact that events in the past 20 years have called Francis Fukuyama's infamous announcement of the end of history into question the issue of the end of history is now a matter of renewed interest and debate Two decades ago we were confronted by the end of the Soviet Union and collapse of the geopolitical divisions that had defined much of the twentieth century From this particular end the end of history was proclaimed But is it still possible to argue that liberal democracy and free market capitalism are the final form of law and mode of production in human history Recent events have called this thesis into question from 9/11 and the War on Terror to the current global economic collapse and looming ecological crises it seems that history is far from over And yet oddly enough the question of the end has returned For example in the often predicted but still uncertain establishment of either a new international American Empire or a new era of International Law and the global resurgence of religion as a dominant source of political identification On the other hand perhaps the end is still yet to come slowly accumulating mustering at the periphery of the geopolitical landscape and outside the productive sphere Responses taking up these questions range from a return to Universalism political theology Messianism and even the old specter of communism This volume assesses these responses exploring what is at stake in proclaiming the end in the current historical moment Is it a matter of reading the writing on the wall Or is the proclamation itself a political act Furthermore is there a desire for the end In addressing these questions the contributors to The Ends of History confront the various ends that we now live and in so doing they open new lines of sight into the future

Reconstruction, 1985 **History of Modern Japan** Christopher Harding, 2020-06-30

ING_08 Review quote *Biennials, Triennials, and Documenta* Anthony Gardner, Charles Green, 2016-03-03 This innovative new history examines in depth how the growing popularity of large scale international survey exhibitions or biennials has influenced global contemporary art since the 1950s Provides a comprehensive global history of biennialization from the rise of the European star curator in the 1970s to the emergence of mega exhibitions in Asia in the 1990s Introduces a global array of case studies to illustrate the trajectory of biennials and their growing influence on artistic expression from the Biennale de la Mediterranée in Alexandria Egypt in 1955 the second Havana Biennial of 1986 New York's Whitney Biennial in 1993 and the 2002 Documenta 11 in Kassel to the Gwangju Biennale of 2014 Explores the evolving curatorial approaches to

biennials including analysis of the roles of sponsors philanthropists and biennial directors and their re shaping of the contemporary art scene Uses the history of biennials as a means of illustrating and inciting further discussions of globalization in contemporary art In the Shadow of Empire Alicia Volk, 2025-05-19 A pioneering look at an immensely creative period in Japanese art that developed amid the Cold War Alicia Volk brings to light a significant body of postwar Japanese art exploring how it accommodated and resisted the workings of the American empire during the early Cold War Volk s groundbreaking account presents the points of view of Japanese artists and their audiences under American occupation and amid the ruins of war Each chapter reveals how artists embraced new roles for art in the public sphere at times by enacting radical critiques of established institutions values and practices and situates a range of compelling art objects in their intersecting artistic and political worlds Centering on the diverse and divisive terrain of Japanese art between 1945 and 1952 *In the Shadow of Empire* creates a fluid map of relationality that brings multiple Cold War spheres into dialogue stretching beyond US occupied Japan to art from China Europe the Soviet Union and the United States and demonstrates the rich potential of this transnational site of artmaking for rethinking the history of Japanese and global postwar art

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Table of Contents Reconstructions Avant Garde Art In Japan 1945 1965

1. Understanding the eBook Reconstructions Avant Garde Art In Japan 1945 1965
 - The Rise of Digital Reading Reconstructions Avant Garde Art In Japan 1945 1965
 - Advantages of eBooks Over Traditional Books
2. Identifying Reconstructions Avant Garde Art In Japan 1945 1965
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Reconstructions Avant Garde Art In Japan 1945 1965
 - User-Friendly Interface
4. Exploring eBook Recommendations from Reconstructions Avant Garde Art In Japan 1945 1965
 - Personalized Recommendations
 - Reconstructions Avant Garde Art In Japan 1945 1965 User Reviews and Ratings
 - Reconstructions Avant Garde Art In Japan 1945 1965 and Bestseller Lists
5. Accessing Reconstructions Avant Garde Art In Japan 1945 1965 Free and Paid eBooks
 - Reconstructions Avant Garde Art In Japan 1945 1965 Public Domain eBooks
 - Reconstructions Avant Garde Art In Japan 1945 1965 eBook Subscription Services
 - Reconstructions Avant Garde Art In Japan 1945 1965 Budget-Friendly Options
6. Navigating Reconstructions Avant Garde Art In Japan 1945 1965 eBook Formats

- ePub, PDF, MOBI, and More
 - Reconstructions Avant Garde Art In Japan 1945 1965 Compatibility with Devices
 - Reconstructions Avant Garde Art In Japan 1945 1965 Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Reconstructions Avant Garde Art In Japan 1945 1965
 - Highlighting and Note-Taking Reconstructions Avant Garde Art In Japan 1945 1965
 - Interactive Elements Reconstructions Avant Garde Art In Japan 1945 1965
 8. Staying Engaged with Reconstructions Avant Garde Art In Japan 1945 1965
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Reconstructions Avant Garde Art In Japan 1945 1965
 9. Balancing eBooks and Physical Books Reconstructions Avant Garde Art In Japan 1945 1965
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Reconstructions Avant Garde Art In Japan 1945 1965
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Reconstructions Avant Garde Art In Japan 1945 1965
 - Setting Reading Goals Reconstructions Avant Garde Art In Japan 1945 1965
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Reconstructions Avant Garde Art In Japan 1945 1965
 - Fact-Checking eBook Content of Reconstructions Avant Garde Art In Japan 1945 1965
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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