



Reconstructions Avantgarde Art In Japan 19451965

Museum Of Modern Art

Luciana Galliano



Reconstructions Avantgarde Art In Japan 19451965 Museum Of Modern Art:

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

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

Modern Asian Art John Clark,1998-01-01 A seminal publication focusing on the modern art of Japan China India Thailand and Indonesia A significant and challenging contribution to the discussion of the advent of modernism in Asia

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

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 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 **Yayoi Kusama** Midori Yamamura, 2024-03-19 An examination of Yayoi Kusama's work that goes beyond the usual biographical interpretation to consider her place in postwar global art history Yayoi Kusama is the most famous artist to emerge from Japan in the period following World War II Part of a burgeoning international art scene in the early 1960s she exhibited in New York with Andy Warhol Donald Judd Claes Oldenburg and other Pop and Minimalist luminaries and in Europe with the Dutch Nul and the German Zero artist groups Known for repetitive patterns sewn soft sculptures naked performance and suggestive content Kusama's work anticipated the politically charged feminist art of the 1970s But Kusama and her work were soon eclipsed by a dealer controlled art market monopoly of white male American artists Returning to Japan in 1973 Kusama became almost as famous for her self proclaimed mental illness and permanent residence in a psychiatric hospital as she was for her art In this book Midori Yamamura eschews the usual critical fascination with Kusama's biography to consider the artist in her social and cultural milieu By examining Kusama's art alongside that of her peers Yamamura offers a new perspective on Kusama's career Yamamura shows that Kusama who came of age in totalitarian wartime Japan embraced art as an anticonformist pursuit seeking a subjective autonomy that resulted in the singular expression of her art Examining Kusama's association with European and New York art movements of the 1960s and her creation of psychedelic light and sound Happenings Yamamura argues that Kusama and her heterogeneous peers defied and undermined various pillars of modernity during the crucial transition from the modern nation state to global free market capitalism The art market rediscovered Kusama in the 1990s and she has since had a series of high profile exhibitions Recounting Kusama's story Yamamura offers an incisive penetrating analysis of postwar art's globalization as viewed from the periphery **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 nationales 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 Action Art John Gray, 1993-05-30 This comprehensive international bibliography is the first to attempt documentation of this diverse field covering the history of Artist's Performance It focuses on its early twentieth century antecedents in such movements as Futurism Dada Russian Constructivism and the Bauhaus as well as its peak period in the 1950s 1960s and 1970s with such developments as Gutai

Fluxus Viennese Actionism Situationism and Guerrilla Art Action Major emphasis is also given to sources on 115 individual performance artists and groups More than 3700 entries document print and media materials dating from 1914 to 1992 Organized for maximum accessibility the sources are also extensively cross referenced and are indexed by artist subject title and author Three appendices identify reference works libraries and archives and addenda material not found in the book text and two others list artists by country and by group or collective *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

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 **Japan Fluxus** Luciana Galliano, 2018-11-29 Fluxus was a pivotal movement in redefining art's role and the artist's identity in the contemporary world so that its aesthetics as well as many of its gimmicks have become so deeply embedded in our social setting that we now no longer realize where they originally came into being Fluxus has been described as the most radical and experimental art movement of the 1960s challenging conventional thinking on art and culture It had a central role in the birth of such key contemporary art forms as concept art installation performance art intermedia and video The amount of Fluxus related scholarly activity has increased since 2009 when New York's Museum of Modern Art acquired the world's largest collection of Fluxus works the Lila and Gilbert Silverman Collection and this in turn led to a series of exhibitions first at MoMA and subsequently at other institutions worldwide Focusing on Japanese artists involved in Fluxus the book proposes a new understanding of this movement which in spite of its anti academicism its aversion to authorial identity and the ephemeral character of its output is the best documented and best cross indexed art movement in history Nam June Paik 1994-77 The book presents postwar Japanese radical avant garde and the related and highly refined discourse and debate behind it enlightening crucial if less known aspects of local Fluxus history and theory *Anarchy of the Body*

KuroDalaiJee,2023-03-20 In *Anarchy of the Body* art historian KuroDalaiJee sheds light on vital pieces of postwar Japanese avant garde history by contextualizing the social cultural and political trajectories of artists across Japan in the 1960s A culmination of years of research *Anarchy of the Body* draws on an extensive breadth of source material to reveal how the practice of performance by individual artists and art groups during this period formed a legacy of resistance against institutionalization both within the art world and more broadly in Japanese society This book contains 256 high quality reproductions including rare performance photographs not readily accessible elsewhere as well as a comprehensive chronology KuroDalaiJee was awarded the 2010 Art Encouragement Prize for New Artists criticism category by the Minister of Education Culture Sports Science and Technology s Art Contributors Kurokawa Noriyuki editor Jason M Beckman translation editor Andrew Maerke translator Shima Yumiko translator Alice Kiwako Ashiwa editorial assistant Daniel Gonzalez translator Claire Tanaka translator Giles Murray translator Jenny Preston translator Translated from the original Japanese edition published with Tokyo Grambooks 2010 In cooperation with Art Platform Japan The Agency for Cultural Affairs Government of Japan Art Platform Japan is an initiative by the Agency for Cultural Affairs Government of Japan to maintain the sustainable development of the contemporary art scene in Japan *Project Japan* Graham Cooper,2009 *Project Japan* is the product of a long journey by author Graham Cooper A sustained rolling programme relating to contemporary art and architecture in Japan this project involved over a decade of commitment more than a dozen research and documentation

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 *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 **APT 2002** Lynne Seear,2002

APT Asia Pacific triennial of contemporary art 2002

War, Occupation, and Creativity Marlene J. Mayo,J. Thomas Rimer,H. Eleanor Kerkham,2001-05-01 This collection of essays based on international collaboration by scholars in Japan South Korea Taiwan and the United States is the first systematic interdisciplinary attempt to address the social political and spiritual significance of the modern arts both in Japan and its empire between 1920 and 1960 These forty years punctuated

by war occupation and reconstruction were turbulent and brutal but also important and even productive for the arts The volume takes a trans war rather than an inter war approach beginning with the cultural politics of painting poetry and fiction in Japanese occupied Korea and Taiwan following World War I The narrative continues with the impact of Japan s war in China and the Pacific War on major Japanese novelists playwrights painters and filmmakers before moving on to the final stage Japan s defeat and initial recovery During the Allied Occupation of Japan and in its aftermath Japanese artists both confronted and dismissed the question of war responsibility by preserving reviving or reinventing the political cartoon Kabuki drama literature of the body and the aesthetics of decadence Contributors Haruko Taya Cook Kyoko Hirano Youngna Kim Kim Youngna H Eleanor Kerkham David R McCann Marlene J Mayo J Thomas Rimer Mark H Sandler Rinjiro Sodei Wang Hsui hsiung Wang Xiuxiong Alan Wolfe Angelina C Yee

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 geo political 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 geo political 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

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

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