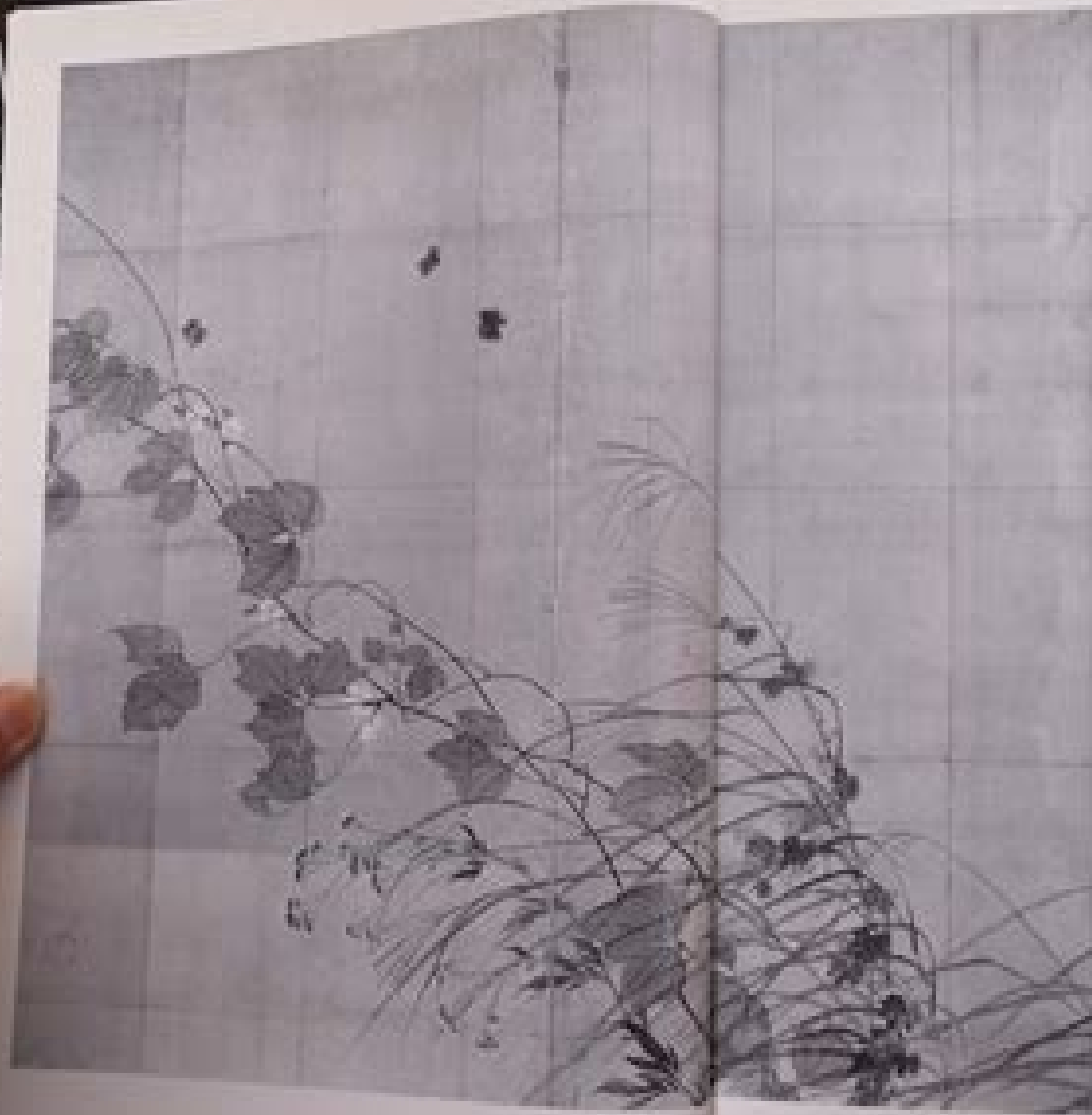


RIMPA



Rimpa Art

From the
Idemitsu Collection,
Tokyo

Yoshi YAHANE,
Masao NAITO
and Timothy CLARR

with contributions by
Masaki ARAKAWA

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Rimpa Art From The Idemitsu Collection Tokyo

Paula Deitz



Rimpa Art From The Idemitsu Collection Tokyo:

Rimpa Art from the Idemitsu Collection, Tokyo Yūzō Yamane, Masato Naitō, Timothy Clark, Idemitsu Bijutsukan, 1998
Periodically revived in the 18th and 19th centuries Rimpa art came to be regarded as quintessentially native Japanese in contrast to Chinese influenced schools and regularly enjoyed imperial and aristocratic patronage This catalogue of works from the collection of the Idemitsu Museum of Arts features 70 pieces by all the leading exponents of the Rimpa style These include screen and scroll paintings calligraphy and decorated ceramics All are illustrated in colour and brief bibliographies of each artist are included *The art of Rimpa from the Idemitsu collection* Idemitsu Bijutsukan (Tokyo, Japan), 1993

Making Modern Japanese-Style Painting Chelsea Foxwell, 2015-07-20 The Western discovery of Japanese paintings at nineteenth century world s fairs and export shops catapulted Japanese art to new levels of international popularity With that popularity however came criticism as Western writers began to lament a perceived end to pure Japanese art and a rise in westernized cultural hybrids The Japanese response nihonga a traditional style of painting that reframed existing techniques to distinguish them from Western artistic conventions Making Modern Japanese Style Painting explores the visual characteristics and social functions of nihonga and traces its relationship to the past its viewers and emerging notions of the modern Japanese state Chelsea Foxwell sheds light on interlinked trends in Japanese nationalist discourse government art policy American and European commentary on Japanese art and the demands of export The seminal artist Kano Hogai 1828-88 is one telling example originally a painter for the shogun his art eventually evolved into novel eerie images meant to satisfy both Japanese and Western audiences Rather than simply absorbing Western approaches nihonga as practiced by Hogai and others broke with pre Meiji painting even as it worked to neutralize the rupture By arguing that fundamental changes to audience expectations led to the emergence of nihonga a traditional interpretation of Japanese art for a contemporary international market Making Modern Japanese Style Painting offers a fresh look at an important aspect of Japan s development into a modern nation Designing Nature John T. Carpenter, 2012 Exhibition of paintings lacquerwork ceramics textiles calligraphy and other media all in the Rinpa style from 1600 to the present day

Designing Modern Japan Sarah Teasley, 2022-05-06 A revealing look at Japanese design weaving together the stories of people who shaped Japan s design industries with social history economic conditions and geopolitics From cars to cameras design from Japan is ubiquitous So are perceptions of Japanese design from calming carefully crafted minimalism to avant garde catwalk fashion or the cute Kawaii aesthetic populating Tokyo streets But these portrayals overlook the creativity generosity and sheer hard work that has gone into creating and maintaining design industries in Japan In *Designing Modern Japan* Sarah Teasley deftly weaves together the personal stories of people who shaped and shape Japan s design industries with social history economic conditions and geopolitics Key to her account is how design has been a strategy to help communities thrive during turbulent times and for making life better along the way Deeply researched and superbly illustrated *Designing Modern Japan* appeals

to a wide audience for Japanese design history and culture

Japanese Design Patricia Graham, 2014-09-30 Winner Choice Magazine Outstanding Academic Title 2015 This Japanese design book presents the arts aesthetics and culture of Japan with over 160 stunning color photos and extensive historical and cultural commentary The Japanese sensibility often possesses an intuitive emotional appeal whether it s a silk kimono a carefully raked garden path an architectural marvel a teapot or a contemporary work of art This allure has come to permeate the entire culture of Japan it is manifest in the most mundane utensil and snack food packaging as well as in Japanese architecture and fine art In Japanese Design Asian art expert and author Patricia J Graham explains how Japanese aesthetics based on fine craftsmanship and simplicity developed Her unusual full color presentation reveals this design aesthetic in an absorbing way Focusing on ten elements of Japanese design Graham explores how visual qualities the cultural parameters and the Japanese religious traditions of Buddhism and Shinto have impacted the appearance of its arts Japanese Design is a handbook for the millions of us who have felt the special allure of Japanese art culture and crafts Art and design fans and professionals have been clamoring for this a book that fills the need for an intelligent culture rich overview of what Japanese design is and means Topics explored in Japanese Design include The Aesthetics of Japanese Design The Cultural Parameters of Japanese Design Early Promoters of Artistic Japan 1830s 1950s

The Poetry of Nature John T. Carpenter, Midori Oka, 2018-02-26 With a shared reverence for the arts of Japan T Richard Fishbein and his wife Estelle P Bender assembled an outstanding and diverse collection of paintings of the Edo period 1615 1868 The Poetry of Nature offers an in depth look at more than forty works from their collection that together trace the development of the major schools and movements of the era Rinpa Nanga Zen Maruyama Shij and Ukiyo e from their roots in Heian court culture and the Kano and Tosa artistic lineages that preceded them Insightful essays by John T Carpenter and Midori Oka reveal a unifying theme the celebration of the natural world expressed in varied forms from the bold graphic manner of Rinpa to the muted sensitivity of Nanga Lavishly illustrated these works draw particular focus to the unique intertwinement of poetry and the pictorial arts that is fundamental to the Japanese tradition In addition to providing new readings and translations of Japanese and Chinese poems The Poetry of Nature sheds new light on the ways in which Edo artists used verse to transform their paintings into a hybrid literary and visual art

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Critical Perspectives on Classicism in Japanese Painting Elizabeth Lillehoj, 2004-01-01 In the West classical art inextricably linked to concerns of a ruling or dominant class commonly refers to art with traditional themes and styles that resurrect a past golden era Although art of the early Edo period 1600 1868 encompasses a spectrum of themes and styles references to the past are so common that many Japanese art historians have variously described this period as a classical revival era of classicism or a renaissance How did seventeenth century artists and patrons imagine the past Why did they so often select styles and themes from the court culture of the Heian period 794 1185 Were references to the past something new or were artists and patrons in previous periods equally interested in manners that came to be seen

as classical How did classical manners relate to other styles and themes found in Edo art In considering such questions the contributors to this volume hold that classicism has been an amorphous changing concept in Japan just as in the West Troublesome in its ambiguity and implications it cannot be separated from the political and ideological interests of those who have employed it over the years The modern writers who first **Newsletter, East Asian Art and Archaeology** ,1977

Le Japon Artistique ,2013-05-07 Celebrating an era of dynamic and creative cross pollination between Japanese design and European Art Nouveau at the turn of the last century Le Japon Artistique features stunning floral imagery drawn from a variety of rare books held in the collection of the Museum of Fine Arts Boston Seldom seen outside the museum context these lush botanical motifs are as visually enchanting as they are significant in the arc of Japanese art history This treat for art and design lovers is the perfect pick for springtime gift giving **Art of Japan** ,2002 **Ukiyo-e Explained** David

Bell,2021-10-01 A great many volumes already exist on the subject of ukiyo e mostly single focus works intended to appeal to connoisseurs or art historians Ukiyo e Explained however is the first integrated study with wider scholarly appeal to show how ukiyo e is art but also social history culture and craft Indeed ukiyo e or floating world pictures form one of the most popular and widely known forms of Japanese art Their history has been well documented in the past and their distinctively decorative often sensual pictorial character is familiar to audiences around the world This study illuminates new pathways to a greater appreciation of ukiyo e by addressing the environments and conditions under which the artists worked together with the factors that determined or conditioned the peculiar stylistic character of ukiyo e It also examines the particular forces that governed this distinctive type of picture making and the corresponding development of popular tastes with the audiences of the day focusing especially on contemporary aesthetic sensibilities the ways artists learned their craft and the conditioning qualities of their medium *Treasures of Asian Art from the Idemitsu Collection* Henry Trubner,Tsugio

Mikami,Idemitsu Bijutsukan (Tokyo, Japan),1981 [Dismissed as elegant fossils](#) Lee Bruschke-Johnson,2021-11-22 Konoe Nobutada 1565 1614 was a famous calligrapher and head of a high ranking aristocratic family Nobutada s contributions to the art and culture have frequently been overlooked largely because of the common misperception that aristocrats were too outdated impoverished and powerless to be worthy of discussion *Dismissed as Elegant Fossils* seeks to reinstate aristocrats as key players in the competition for political and artistic supremacy by examining Nobutada s calligraphy and painting his turbulent relationship with Tokugawa Ieyasu and his family s role in marital politics [Ogata Kōrin](#) Frank

Feltens,2021-01-01 A lush portrait introducing one of the most important Japanese artists of the Edo period Best known for his paintings *Irises and Red and White Plum Blossoms* Ogata K rin 1658 1716 was a highly successful artist who worked in many genres and media including hanging scrolls screen paintings fan paintings lacquer textiles and ceramics Combining archival research social history and visual analysis Frank Feltens situates K rin within the broader art culture of early modern Japan He shows how financial pressures client preferences and the impulse toward personal branding in a

competitive field shaped K rin s approach to art making throughout his career Feltens also offers a keen visual reading of the artist s work highlighting the ways K rin s artistic innovations succeeded across media such as his introduction of painterly techniques into lacquer design and his creation of ceramics that mimicked the appearance of ink paintings This book the first major study of K rin in English provides an intimate and thought provoking portrait of one of Japan s most significant artists

The History of Anglo-Japanese Relations 1600-2000 G. Daniels,C. Tsuzuki,2002-10-02 This pioneering collection of essays by Japanese British and Canadian scholars demonstrates how individuals government agencies and non governmental organizations have confirmed and challenged the ideas of diplomats and statesmen Case studies of mutual perceptions feminism ceremonial theatre economic and social thought fine arts broadcasting labour and missionary activity all illustrate how varieties of nationalism and internationalism have shaped the development of Anglo Japanese relations Furthermore it reveals the British admiration of Japan and a desire to emulate Japanese efficiency as a recurring theme in debates on the condition of Britain in the twentieth century *The Arts of Hon'ami Kōetsu* Kōetsu Hon'ami,Felice Fischer,2000

Japanese Paintings in the Ashmolean Museum, Oxford Janice Katz,Ashmolean Museum,2003 sixty of the finest paintings are discussed in detail individually divided into sections based on the major schools of painting active in Japan from the Edo period 1615 1868 to the modern era Throughout the discussion the book highlights the work of artists outside the traditional cultural centers of Edo and Kyoto by including artworks by Nagasaki and Osaka based artists whose paintings will be less familiar to a Western audience In addition the catalogue focuses on painting formats that reached their peak of expression during this era such as painted albums and fan paintings both of which became advantageous choices for artists working in a variety of styles Amazon [Of Gardens](#) Paula Deitz,2011-11-29 Paula Deitz has delighted readers for more than thirty years with her vivid descriptions of both famous and hidden landscapes Her writings allow readers to share in the experience of her extensive travels from the waterways of Britain s Castle Howard to the Japanese gardens of Kyoto and home again to New York City s Central Park Collected for the first time the essays in *Of Gardens* record her great adventure of continual discovery not only of the artful beauty of individual gardens but also of the intellectual and historical threads that weave them into patterns of civilization from the modest garden for family subsistence to major urban developments Deitz s essays describe how people over many centuries and in many lands have expressed their originality by devoting themselves to cultivation and conservation During a visit to the Abby Aldrich Rockefeller Garden in Seal Harbor Maine Deitz first came to appreciate the notion that landscape architecture can be as intricately conceived as any major structure and is indeed the means by which we redeem the natural environment through design Years later as she wandered through the gardens of Versailles she realized that because gardens give structure without confinement they encourage a liberation of movement and thought In *Of Gardens* we follow Deitz down paths of revelation viewing A Bouquet of British Parks Liverpool Edinburgh and London the parks and promenades of Jerusalem the Moonlight Garden of the Taj Mahal a Tuscan style villa in

southern California and the rooftop garden at Tokyo's Mori Center among many other sites Deitz covers individual landscape architects and designers including Andr  Le N tre Frederick Law Olmsted Beatrix Farrand Russell Page and Michael Van Valkenburgh She then features an array of parks public places and gardens before turning her attention to the burgeoning business of flower shows The volume concludes with a memorable poetic epilogue entitled A Winter Garden of Yellow

View of the Pinnacle Stephen Little, Edmund J. Lewis, 2011 *View of the Pinnacle* is a richly illustrated catalogue featuring more than eighty suzuribako dating from the fourteenth through the twentieth centuries from the Edmund and Julia Lewis Collection Suzuribako the exquisite lacquer boxes designed to hold the implements used in creating brush and ink calligraphy have for centuries combined utilitarian function with superb craftsmanship The art of creating suzuribako came into being during the Heian period in Japan 794-1185 when aristocratic culture both artistic and literary flourished it was in full flower during the sixteenth century and continued into modern times The designs on suzuribako frequently represent highly refined visual representations of classical poetry literature mythology and history Diverse subjects are depicted including religious figures philosophers poets animals mythical creatures and landscapes real and imagined These artistic representations are often combined with calligraphed poems or excerpts from classical literature In the catalogue Stephen Little and Edmund Lewis give equal attention to both the literary content of the suzuribako and the lacquer techniques used in crafting them The literary references and themes drawn as much from Chinese as from Japanese classical texts reflect the deep knowledge of Chinese and Japanese classical literature among the literate classes in Japan from the eighth century onward A full appreciation of the themes and metaphorical imagery incorporated into many of the boxes requires a deep cultural sophistication on the part of the viewer Stephen Little describing the layered literary themes frequently depicted in suzuribako notes that the excavation of hidden layers of meaning in a box's decoration becomes a thrilling quest The volume includes an essay by Edmund Lewis on the nuances of meaning in suzuribako designs and the interviewing of the artistic and literary expressions embodied in them In a second essay John Stevens presents a brief history of Japanese calligraphy and explains its central importance in Japanese cultural expression

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