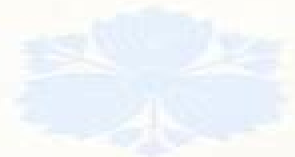
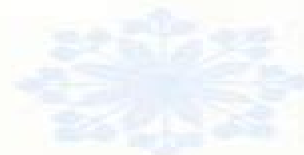


*The
Practices
of
Painting
in
Japan,
1475-1500*

QUITMAN E. PHILLIPS



Practices Of Painting In Japan 1475 1500

Elizabeth Lillehoj



Practices Of Painting In Japan 1475 1500:

The Practices of Painting in Japan, 1475-1500 Quitman Eugene Phillips, 2022 This book attempts to expand the grounds and methodology of studying Japanese art history by focusing on the conditions procedures events and social interplay that characterized the production of paintings in late fifteenth century Japan Though the book s ultimate concerns are art historical its analysis also draws heavily from the insights of sociology and social history At its core is a fresh examination of the major primary documents of the period in an attempt to liberate the study from assumptions long embedded in the historiography of late medieval Japanese painting history Early chapters describe documents methods basic sites and conditions of painting before turning to the main contribution of the book painting considered as a body of social practices The production of painting in the late fifteenth century was profoundly social dynamically related to the circumstances of its agents Painters advisors assistants clients and others did not exert themselves simply to bring paintings into existence They sought advantages such as wealth and prestige met obligations and satisfied the demands of custom Surviving documents from the period present rich evidence of the involvement of such persons in the imperial court the Ashikaya Gozan community the great temples of Nara and the halls of local lords The author takes into account the patterns of expectation that existed at the various sites but does not construe them as static and mechanically determined Rather he shows that expectations evolved in response to changed conditions Although this study specifically addresses the last quarter of the fifteenth century it can aid future research in Japanese painting practice in other eras by serving as a model of how new interpretations can emerge from close documentary investigation

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specifically addresses the last quarter of the fifteenth century it can aid future research in Japanese painting practice in other eras by serving as a model of how new interpretations can emerge from close documentary investigation

The Material Culture of Death in Medieval Japan Karen Margaret Gerhart, 2009-07-29 This study is the first in the English language to explore the ways medieval Japanese sought to overcome their sense of powerlessness over death By attending to both religious practice and ritual objects used in funerals in the fourteenth and fifteenth centuries it seeks to provide a new understanding of the relationship between the two Karen Gerhart looks at how these special objects and rituals functioned by analyzing case studies culled from written records diaries and illustrated handscrolls and by examining surviving funerary structures and painted and sculpted images The work is divided into two parts beginning with compelling depictions of funerary and memorial rites of several members of the aristocracy and military elite The second part addresses the material culture of death and analyzes objects meant to sequester the dead from the living screens shrouds coffins carriages wooden fences This is followed by an examination of implements banners canopies censers musical instruments offering vessels used in memorial rituals The final chapter discusses the various types of and uses for portraits of the deceased focusing on the manner of their display the patrons who commissioned them and the types of rituals performed in front of them Gerhart delineates the distinction between objects created for a single funeral and meant for use in close proximity to the body such as coffins and those such as banners intended for use in multiple funerals and other Buddhist services Richly detailed and generously illustrated Gerhart introduces a new perspective on objects typically either overlooked by scholars or valued primarily for their artistic qualities By placing them in the context of ritual visual and material culture she reveals how rituals and ritual objects together helped to comfort the living and improve the deceased's situation in the afterlife as well as to guide and cement societal norms of class and gender Not only does her book make a significant contribution in the impressive amount of new information that it introduces it also makes an important theoretical contribution as well in its interweaving of the interests and approaches of the art historian and the historian of religion By directly engaging and challenging methodologies relevant to ritual studies material culture and art history it changes once and for all our way of thinking about the visual and religious culture of premodern Japan

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 *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 *The Artist as Professional in Japan* Melinda Takeuchi, 2004 The book also addresses issues of canon formation by what complex process are some artists and objects singled out to communicate rhetorical or aesthetic meaning while others lapse into the background **BOOK JACKET** *Copying the Master and Stealing His Secrets* Brenda G. Jordan, Victoria Louise Weston, 2003-01-01 Examines the transmission of painting traditions in Japan **Art and Palace Politics in Early Modern Japan, 1580s-1680s** Elizabeth Lillehoj, 2011-09-09 Magnificent art and architecture created for the emperor with the financial support of powerful warlords at the beginning of Japan's early modern era 1580s-1680s testify to the continued cultural and ideological significance of the imperial family Works created in this context are discussed in this groundbreaking study with over 100 illustrations in color *Reading Medieval Ruins* Morgan Pitelka, 2022-04-07 An innovative new study of daily life and urban society in late medieval Japan **Handbook to Life in Medieval and Early Modern Japan** William E. Deal, 2007 This book is an introduction to the Japanese history culture and society from 1185 the beginning of the Kamakura period through the end of the Edo period in 1868 **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

Daitokuji Gregory P. A. Levine, 2005 The Zen Buddhist monastery Daitokuji in Kyoto has long been revered as a cloistered meditation centre a repository of art treasures and a wellspring of the Zen aesthetic Gregory Levine's Daitokuji unsettles these conventional notions with groundbreaking inquiry into the significant and surprising visual and social identities of sculpture painting and calligraphy associated with this fourteenth century monastery and its enduring monastic and lay communities The book begins with a study of Zen portraiture at Daitokuji that reveals the precariousness of portrait likeness the face that gazes out from an abbot's painting or statue may not be who we expect it to be or submit quietly to interpretation By tracing the life of Daitokuji's famed statue of the chanoyu patriarch Sen no Rikyū 1522-91 which was all but destroyed by the ruler Toyotomi Hideyoshi 1537-98 but survived in Rashōmon like narratives and reconstituted sculptural forms Levine throws light upon the contested status of images and their mytho-poetic potential Levine then draws from the seventeenth century journal of Kōgetsu Sōgan Bokuseki no utsushi to explore practices of calligraphy connoisseurship at Daitokuji and the pivotal role played by the monastery's abbots within Kyoto art circles The book's final section explores Daitokuji's annual airings of temple treasures not merely as a practice geared toward preservation but also as a space in which different communities vie for authority over the artistic past An epilogue follows the peripatetic journey of the monastery's scrolls of the 500 Luohan from China to Japan to exhibition and partial sale in the West and back to Daitokuji Illuminating canonical and heretofore ignored works and mining a trove of documents diaries and modern writings Levine argues for the plurality of Daitokuji's visual arts and the breadth of social and ritual circumstances of art making and viewing within the monastery This diversity encourages reconsideration of stereotyped notions of Zen art and offers specialists and general readers alike opportunity to explore the fertile and sometimes volatile nexus of the visual arts and religious sites in Japan

Dressing Global Bodies Beverly Lemire, Giorgio Riello, 2019-11-19 Dressing Global Bodies addresses the complex politics of dress and fashion from a global perspective spanning four centuries tying the early global to more contemporary times to reveal clothing practice as a key cultural phenomenon and mechanism of defining one's identity This collection of essays explores how garments reflect the hierarchies of value collective and personal inclinations religious norms and conversions Apparel is now recognized for its seminal role in global colonial and post colonial engagements and for its role in personal and collective expression Patterns of exchange and commerce are discussed by contributing authors to analyse powerful and diverse colonial and postcolonial practices This volume rejects assumptions surrounding a purportedly all powerful Western metropolitan fashion system and instead aims to emphasize how diverse populations seized agency through the fashioning of dress Dressing Global Bodies contributes to a growing scholarship considering gender and race place and politics through the close critical analysis of dress and fashion it is an indispensable

volume for students of history and especially those interested in fashion textiles material culture and the body across a wide time frame

Around Chigusa Dora C. Y. Ching, Louise Allison Cort, Andrew M. Watsky, 2017-09-26 An in depth look at the dynamic cultural world of tea in Japan during its formative period Around Chigusa investigates the cultural and artistic milieu in which a humble jar of Chinese origin dating to the thirteenth or fourteenth century became Chigusa a revered named object in the practice of formalized tea presentation chanoyu in sixteenth century Japan This tea leaf storage jar lies at the nexus of interlocking personal networks cultural values and aesthetic idioms in the practice and appreciation of tea poetry painting calligraphy and Noh theater during this formative period of tea culture The book s essays set tea in dialogue with other cultural practices revealing larger cultural paradigms that informed the production circulation and reception of the artifacts used and displayed in tea Key themes include the centrality of tea to the social life of and interaction among warriors merchants and the courtly elite the multifaceted relationship between things wa Japanese and kan Chinese and between tea and poetry the rise of new formats for display of the visual and calligraphic arts and collecting and display as an expression of political power

Facing Images Kristopher W. Kersey, 2024-07-16 If we want to decolonize the history of art argues Kristopher Kersey we must rethink our approach to the historical record This means dispensing with Eurocentric binaries divisions between Western and non Western modern and premodern and making a commitment to artworks that challenge the perspectives we build upon them In Facing Images the question takes elegant and intriguing form If the aesthetic hallmarks of modernity can be found in twelfth century art what does it really mean to be modern Kersey s answer to this question models a new historiography Facing Images begins by tracing the turbulent discourse surrounding the emergence of Japanese art history as a modern field In lieu of examining canonical works from the twelfth century Kersey foregrounds the elusive and the enigmatic in artworks little known and understudied outside Japan the manuscripts he selects defy traditional art historical narratives by exhibiting decidedly modern techniques including montage self reference reuse noise dissonance and chronological disarray Kersey weaves these medieval case studies together with insights from a wide range of interdisciplinary scholarship using a methodology that will prove important for historians Facing Images produces a history of non Western art in which diverse and anachronic works are brought responsibly and equitably into dialogue with the present without being subsumed under Eurocentric formalisms or false universals A timely intervention in the history of medieval Japanese art art historiography and the history of global modernism Facing Images redefines the relationship of the premodern non West to modern art It will be of particular interest to scholars of medieval Japanese art and of modernism

A History of Japan Conrad Totman, 2014-09-11 This is an updated edition of Conrad Totman s authoritative history of Japan from c 8000 BC to the present day The first edition was widely praised for combining sophistication and accessibility Covers a wide range of subjects including geology climate agriculture government and politics culture literature media foreign relations imperialism and industrialism Updated to include an epilogue on Japan

today and tomorrow Now includes more on women in history and more on international relations Bibliographical listings have been updated and enlarged Part of The Blackwell History of the World Series The goal of this ambitious series is to provide an accessible source of knowledge about the entire human past for every curious person in every part of the world It will comprise some two dozen volumes of which some provide synoptic views of the history of particular regions while others consider the world as a whole during a particular period of time The volumes are narrative in form giving balanced attention to social and cultural history in the broadest sense as well as to institutional development and political change Each provides a systematic account of a very large subject but they are also both imaginative and interpretative The Series is intended to be accessible to the widest possible readership and the accessibility of its volumes is matched by the style of presentation and production

The Culture of Copying in Japan Rupert Cox,2007-09-12 This book challenges the perception of Japan as a copying culture through a series of detailed ethnographic and historical case studies It addresses a question about why the West has had such a fascination for the adeptness with which the Japanese apparently assimilate all things foreign and at the same time such a fear of their skill at artificially remaking and automating the world around them Countering the idea of a Japan that deviously or ingenuously copies others it elucidates the history of creative exchanges with the outside world and the particular myths philosophies and concepts which are emblematic of the origins and originality of copying in Japan The volume demonstrates the diversity and creativity of copying in the Japanese context through the translation of a series of otherwise loosely related ideas and concepts into objects images texts and practices of reproduction which include shamanic theatre puppetry tea utensils Kyoto town houses architectural models genres of painting calligraphy and poetry sample food displays and the fashion and car industries

Uncharted Waters: Intellectual Life in the Edo Period ,2012-05-03 In the Edo period Japan had its first experience of what one might call intellectual life in a pregnant sense of the word a scene that combined serious intellectual pursuits from poetry writing to the interpretation of the Confucian classics with intense social interaction Edo period Japan was crisscrossed by networks of poets scholars artists and collectors who exchanged information discussed each other s work cooperated in collaborative projects and gossiped about each other Intellectual life in Edo Japan was a seething cauldron of social interaction and competition sometimes harmoniously productive sometimes destructively vicious but never stagnant This volume compiled in honour of Prof W J Boot offers eleven essays that explore the intellectual scene of Edo period Japan from a variety of perspectives

Capitalscapes Matthew Philip McKelway,2006-02-28 Following the destruction of Kyoto during the civil wars of the late fifteenth century large scale panoramic paintings of the city began to emerge These enormous and intricately detailed depictions of the ancient imperial capital were unprecedented in the history of Japanese painting and remain unmatched as representations of urban life in any artistic tradition Capitalscapes the first book length study of the Kyoto screens examines their inception in the sixteenth to early seventeenth centuries focusing on the political motivations that sparked their creation Close readings of the Kyoto

screens reveal that they were initially commissioned by or for members of the Ashikaga shogunate and that urban panoramas reflecting the interests of both prevailing and moribund political elites were created to underscore the legitimacy of the newly ascendant Tokugawa regime Matthew McKelway's analysis of the screens exposes their creators' masterful exploitation of ostensibly accurate depictions to convey politically biased images of Japan's capital His overarching methodology combines a historical approach which considers the paintings in light of contemporary reports diaries chronicles ritual accounts with a thematic one isolating individual motifs deciphering their visual language and comparing them with depictions in other works McKelway's combined approach allows him to argue that the Kyoto screens were conceived and perpetuated as a painting genre that conveyed specific political meanings to viewers even as it provided textured details of city life Students and scholars of Japanese art will find this lavishly illustrated work especially valuable for its insights into the cityscape painting genre while those interested in urban and political history will appreciate its bold exploration of Kyoto's past and the city's late medieval martial elite

Zen-Life Evgeny Steiner, 2014-06-26 This book examines Japanese culture of the Muromachi epoch 14-16 centuries with Ikkyū (1394-1481) as its focal point Ikkyū's contribution to the culture of his time was all embracing and unique He can be called the embodiment of his era given that all the features typical for the Japanese culture of the High Middle Ages were concentrated in his personality This multidisciplinary study of Ikkyū's artistic religious and philosophical heritage reconstructs his creative mentality and his way of life The aesthetics and art of Ikkyū are shown against a broad historical background Much emphasis is given to Ikkyū's interpretation of Zen The book discusses in great detail Ikkyū's religious and ethical principles as well as his attitude towards sex and shows that his rebellious and iconoclastic ways were deeply embedded in the tradition The book pulls together materials from cultural and religious history with literary and visual artistic texts and offers a multifaceted view on Ikkyū as well as on the cultural life of the Muromachi period This approach ensures that the book will be interesting for art historians historians of literature and religion and specialists in cultural and visual studies

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