Later Japanese Art
ARHA62/ASLC 38

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From Edo to Tokyo:
Later Japanese Art

The Course

This class will survey Japanese art from the late sixteenth century to the present focusing primarily on cultural developments in Japan's most important early modern and modern city Edo/Tokyo. Edo was first founded as a provincial garrison by the Tokugawa military clan, but was transformed into a center of political power in Japan when they consolidated their rule the early seventeenth century. The city was transformed again when it was made the capital in 1868 and renamed Tokyo as Japan initiated a rapid program of Westernization. Another transformation took place when the city was rebuilt after the destruction of the Second World War. Contemporary developers and city planners are trying to transform the city yet again at the start of the new millennium.

The course will first explore the cultural developments in the milieu of the new city that resulted from constant competition between the military and merchants and then focus on the development of new artistic forms in response to the constantly changing urban environment. Among the topics that will be covered are the woodblock prints and paintings depicting the theater and brothel districts; the adoption of Western-style art forms in the second half of the nineteenth century; and the definition of a contemporary Japanese aesthetic in the city following the Second World War.

The class will meet three times a week (MWF) at 10:00 in Fayerweather 113. The lectures and assigned readings have been selected to provide a variety of perspectives to help you form your own understanding of the history and the art of Edo/Tokyo. Since such a wide range of material is to be covered in only one semester regular class attendance is essential. The readings should be completed before each class and you should be prepared to participate in class discussions.

There will be three required viewing session--two to look at prints at the Mead Art Museum and one to look at prints and photographs at the Smith College Museum of Art.

Books

The following books have been ordered for the course:

Mansfield, Stephen. *Tokyo: A Cultural History*. Oxford: Oxford, 2009.
Okakura, Kakuzō. *The Book of Tea.* New York: Dover, 1966.
Tanizaki, Jun'ichirō. *In Praise of Shadows*. Leete's Island Books, 1980

In addition, we will be using two texts extensively and you may want to purchase them although both will be on reserve. Inexpensive copies of Lane can be found used, however, used copies of Munroe are close to $100.

Lane, Richard. *Images of the Floating World*. Secaucus, N.J.: Chartwell, 1978.
Munroe, Alexandra. *Japanese Art After 1945--Scream Against the Sky*. New York: Abrams, 1994.

All the other readings can be found on e-reserve.
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Requirements

There will be three in-class discussion sessions, three looking sessions, three response papers, two short papers, and a final paper.

1) Three short responses to be completed before the discussion sessions on **February 7**, **March 11** and **April 29** (5% each)

2) A comparison of two Edo-period ukiyo-e prints, **March 4** (15%)

3) A comparison of two later prints, **April 11** (15%)

4) A final paper of 12 pages due on **May 12** (40%)

Please note that no later papers will be accepted without an official extension from the Dean of Students Office.

Lecture Schedule

Jan. 24 (Mon.) Introduction (1)

Reading Assignment:
Bognar, *Tokyo*, pp. 45-51

Jan. 26 (Wed.) Destroying the Old Order--Japan at War in the 16th Century (2)

Reading Assignment:
Hickman, *Japan's Golden Age*, pp. 19-56
Mansfield, *Tokyo*, pp. 1-8
Totman, *Early Modern Japan*, pp. 39-58

Hegemony and Resistance in the Early Edo Period

Jan. 28 (Fri.) The Founding of Edo and Tokugawa Polity (3)

Reading Assignment:
Coaldrake, *Architecture and Authority,* pp. 104-137
Hane, *Modern Japan,* pp. 23-41
Mansfield, *Tokyo*, pp. 9-23
McClain and Merriman, "Edo and Paris" (optional)

Jan. 31 (Mon.) Tokugawa Mausolea as Symbols of Control (4)

Reading Assignment:
Coaldrake, *Architecture and Authority*, pp. 163-192
Okawa, *Edo Architecture*, pp. 28-34, 61-80, especially plates

Feb. 2 (Wed.) Painting for the New Order--The Early Kano School (5)

Reading Assignment:

Takeda, *Kano Eitoku*, pp. 25-90
Shimizu, "Workshop Management"
Wheelright, “A Vizualization”

Feb. 4 (Fri.) Painting for the New Order--Kano Painting in Edo (6)

Reading Assignment:
Gerhart, “Honchō Gashi and Painting Programs”
Kono, “The Organization of the Kanō School of Painting”

Feb. 7 (Mon.) **Discussion Session I**: The Topography of Edo (7)

Reading Assignment:
Jinnai Hidenobu, “The Spatial Structure of Edo”
Smith, “Sky and Water: The Deep Structures of Tokyo”

Feb. 9 (Wed.) Aesthetics for the New Order--The Tea Ceremony (8)

Reading Assignment:
Hickman, *Japan's Golden Age*, pp. 203-235
Kumakura, “Kan’ei Culture and Chanoyu”

Feb. 11 (Fri.) Performance for the New Order--Noh Drama (9)

Reading Assignment
Hickman, *Japan's Golden Age*, pp. 275-299
Keene, *Nō*, pp. 13--45

Feb. 14 (Mon.) The Culture of Resistence in Kyoto--Kōetsu, Sōtatsu and Early Rimpa (10)

Reading Assignment:
Hickman, *Japan's Golden Age*, pp. 181-201
Sano, *Exquisite Visions*, pp. 20-41

Feb. 16 (Wed.) The Culture of Resistance in Kyoto--Katsura and Shugakuin (11)

Reading Assignment:
Fujioka, *Kyoto Country Retreats*, especially plates
Okawa, *Edo Architecture,* pp. 13-27
Naito, *Katsura: A Princely Retreat*, pp. 85-112

Feb. 18 (Fri.) The Domestication of Rimpa--Hoitsu and Kiitsu (12)

Reading Assignment:
Naito, "Sōtatsu, Kōrin, Hōitsu."
Sano, *Exquisite Visions*, pp. 45-49
Yamane, "Korin"

Art for the Urban Bourgeois

Reading Assignment:
Mansfield, *Tokyo*, pp. 25-61; 63-86

Feb. 21 (Mon.) Indolent Pleasures and the Rise of Genre Painting (13)

Reading Assignment:
Kosode, pp. 211-235
Hibbett, *The Floating World*, pp. 23-35; 172-192

Feb. 23 (Wed.) Moronobu and Early Ukiyo-e (14)

Reading Assignment:
Lane, *Images*, 37-63
Oshima, "The *Keisei* as a Meeting Point"

Feb. 25 (Fri.) Kabuki and Actor Prints (15)

Reading Assignment:
Naruzaki, *Sharaku*, pp. 33-44
Lane, *Images*, pp. 63-96
Shivley, "The Social Environment"

Feb. 28 (Mon.) Amorous Men and Amorous Women--Harunobu and Kiyonaga (16)

Reading Assignment:
Kobyashi, “Mitate”
Lane, *Images*, pp. 97-121, 130-135
Volker, “Ukiyoe Quartet”

Mar. 2 (Wed.) Kitagawa Utamaro and Tsutaya Jūsaburo (17)

Reading Assignment:
Clark, “Utamaro’s Portraiture”
Kobayashi, *Utamaro*
Lane, *Images*, pp.135-146

Mar. 4 (Fri.) **Viewing Session**—Mead Art Museum (18)

Mar. 7 (Mon.) An Obsession With Fuji--Hokusai (19)

Reading Assignment:
Lane, *Hokusai*, pp. 58-68, 182-216
Lane, *Images,* pp. 159-172
Naruzaki, *Famous Views*, pp. 9-26, and scan plates

Mar. 9 (Wed.) Imaging Edo--Hiroshige (20)

Reading Assignment:
Addiss, *The Tokaidō*, pp. 90-101
Lane, *Images,* pp. 172-184
Naruzaki, *The 53 Stations*, scan plates
Smith and Poster*, One Hundred*, introduction

Mar. 11 (Fri.) **Discussion Session II** Hiroshige’s “One Hundred Views of Edo” (21)

Reading Assignment:

Smith and Poster*, One Hundred*, introduction

Mar. 21 (Mon.) The End of Ukiyoe: Kunisada, Kuniyoshi and Yoshitoshi (22)

Reading Assignment:
Izzard, pp. 19-40
Keyes, pp. 8-21 and skim plates
Lane, *Images*, pp. 185-193
Schaap, introduction

Art for a New Era--The Meiji Period and Beyond

Reading Assignment:
Mansfield, *Tokyo*, pp. 87-142; 143-170; 171-198

Mar. 23 (Wed.) Tokyo: Constructing a New Capital (23)

Reading Assignment:
Coaldrake, pp. 208-250
Jinnai, *Tokyo*, pp. 119-170
Smith, “The Edo-Tokyo Transition”

Mar. 25 (Fri.) Imaging Modernity—Photographs in the Meiji Era (24)

Reading Assignment:
Kinoshita, “The Early Years of Japanese Photography”

Mar. 28 (Mon.) Imagining Modernity—Prints in the Meiji Era (25)

Reading Assignment:
Morse, *Japan at the Dawn of a New Age*, scan prints
Smith, *Kiyochika*, pp. 32-33; 44-51; 68-73; 80-81

Mar. 30 (Wed.) Okakura Kakuzō and Nihonga--Japanese Style Painting and the Cultural Nationalism (26)

Reading Assignment:

Conant, *Nihonga,* pp. 21-43
Okakura, *The Book of Tea*
Rosenfield, “Nihonga”

Apr. 1 (Fri.) **Viewing Session**—Smith College Museum of Art (27)

Reading Assignment:
Morse, *Art and Artifice*, scan photographs

Apr. 4 (Mon.) Yōga-Western Style Painting and Oil Painting (28)

Reading Assignment:
Karatani, Kōjin. “One Spirit, Two Nineteenth Centuries,”
Rosenfield, "Western Style Painting”

Apr. 6 (Wed.) Modernism and Art After the Earthquake—Painting (29)

Reading Assignment:
Clark, “Artistic Subjectivity”
Jinnai, *Tokyo*, pp. 171-216
Matsuoka “The Artistic Legacy of Shin Hanga”
Tokyo--The Imperial Capital

Apr. 8 (Fri.) The Avant Garde and Art After the Earthquake (30)

Reading Assignment:
Koishi, *Early Summer Nerves*
Weisenfeld, “Mavo’s ‘Conscious Constructivism’”

Apr. 11 (Mon.) *Mingei* (Folk Art) Movement: Refashioning Cultural Identity (31)

Reading Assignment:
Moes, “Introduction,” in *Mingei*.
Tanizaki, *In Praise of Shadows*
Yanagi, pp. 101-108, 113-126

Post-apocalyptic Japan

Reading Assignment:
Mansfield, *Tokyo*, pp. 199-224; 225-258

Apr. 13 (Wed.) Representing the Apocalypse—The War, the Atomic Bombings, and The Occupation (32)

Reading Assignment:
Dower, "Contested Ground"
Hein, "Hiroshima"
Richie, "Occupied Arts"
Yamanashi "Painting in the Age of Heavy Hands"

Apr. 15 (Fri.) Rediscovering Japan in the Aftermath of The Occupation (33)

Reading Assignment:
Munroe, ch. 8
Ross, *Beyond Metabolism*, pp. 23-92
Tagsold, "Modernity, Space, and National Representaion"

Extra Viewing Session—Mead Art Museum

Apr. 18 (Mon.) Conceptual Art Comes of Age: Fluxus and Monoha (34)

Reading Assignment:
Munroe, *Yes, Yoko Ono*, pp. 16-33
Munroe, ch. 11

Apr. 20 (Wed.) Issey Miyake and the Success of Japanese Design (35)

Reading Assignment:
Holborn, *Issey Miyake*
Sato, "Issey Miyake Making Things"
Skove, "Fashion Trends"
Tadanori Yokoo Selected Posters, skim images

Apr. 22 (Fri.) No Class (36)

Apr. 25 (Mon.) *Primal Spirit* or *Against Nature*--Painting and Sculpture of the 80's (37)

Assignment:
Against Nature, skim images
Fox, *A Primal Spirit*, pp. 25-39 and skim images

Apr. 27 (Wed.) Tokyo Rebuilt--Art from the Bubble and Beyond (38)

Assignment:
Bognar, *Hiroshi Hara*, pp. 11-33
Bognar, *Kengo Kuma*, pp. 18-41
Phillips, *Daido Moriyama,* pp. 9-30.
Shashin Tokyo, sections on Hayashi Tadanobu, Nagano Shigeichi

Apr. 29 (Fri.) **Discussion Session**—*The Japanese Aesthetic* in the Modern World (39)

Reading Assignment:
Eliot, “Hiroshi Sugimoto “The Faces of Infinity”
Heneghan, “Architecture and Ethics”
Murakami, “A Theory of Super Flat Japanese Art”
Sakaguchi, “A Personal view of Japanese Culture”

May 2 (Mon.) Post-modern Visions: Photography in Contemporary Tokyo (40)

Assignment:
Berg, “Down to the Waterline”
Friis-Hansen, “Internationalization, Individualism”
Kikai, *Asakusa Portraits* scan plates
Kon, *Michiko Kon—Still Lives* scan plates
Tokyo shashin, sections on Seto Masato and Ushioda Tokuko

May 5 (Wed.) Tokyo Pop: Murakami Takashi and Tokyo Bravo Girls (41)

Assignment:
Matsui, “Beyond the Pleasure Room to a Chaotic Street”
Munroe, “Introducing *Little Boy”*
Tokyo Girls Bravo, skim plates

May 7 (Fri.) Future Vision: Tokyo in the New Millennium (42)

Assignment:
Oshii, *Ghost in the Shell*
Richie, *Tokyo*

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