

Iwao Yamawaki

Understanding Photography packs an enormous amount of detail into a handy, attractive guide tracing the evolution of photography through a series of interconnected trends, groups, themes and movements – from the invention of the photographic process to the post-internet age. Organised chronologically, this is a uniquely international, comprehensive guide to photography with concise, readable and jargon-free but scholarly insight into major photographers, movements and themes of the past 170 years. In an age where photography is of more resonance and interest than ever before, Understanding Photography offers an in-depth and clear exposition of photography for the interested general reader or student.

Iwao YamawakiSheldi Dap

Build your skills and confidence in digital photography with practical and inspirational advice from Tom Ang. Find your inner photographer and get the most out of your camera with Digital Photography Essentials. Packed with expert knowledge, it is the perfect combination of practical photography advice and visual inspiration to help you make your own digital masterpieces in a flash. This guide will teach you the basics of how to approach a subject, develop ideas, and manipulate images in a series of inspiring photography projects. As well as featuring chapters dedicated to the art of taking photographs, this handbook will help you to gain confidence in other subjects that you may need, such as sharing images, making movies, and selecting equipment. Covering the latest advances in digital photography, Digital Photography Essentials is the perfect reference to help you master every step of taking successful photographs.

Bauhaus Women: A Global Perspective

World's Fairs on the Eve of War

Encyclopedia of Interior Design

Civil Affairs Handbook, Japan. Prefectural Studies

Optical Deconstructions

Nippon

Forty five key women of the Bauhaus movement. Bauhaus Women: A Global Perspective reclaims the other half of Bauhaus history, yielding a new understanding of the radical experiments in art and life undertaken at the Bauhaus and the innovations that continue to resonate with viewers around the world today. The story of the Bauhaus has usually been kept narrow, localized to its original time and place and associated with only a few famous men such as Walter Gropius, Marcel Breuer, Paul Klee, Wassily Kandinsky, and László Moholy-Nagy. Bauhaus Women: A Global Perspective bursts the bounds of this slim history by revealing fresh Bauhaus faces: Forty-five Bauhaus women unjustifiably forgotten by most history books. This book also widens the lens to reveal how the Bauhaus drew women from many parts of Europe and beyond, and how, through these cosmopolitan female designers, artists, and architects, it sent the Bauhaus message out into the world and to a global audience. Iwao Yamawaki (1898-1987) étude l'architecture à l'école des beaux-arts de Tokyo. En 1930, il interromp sa carrière architecturale, et décide de partir pour l'Allemagne et d'étudier au Bauhaus de Dessau. Voici ses recherches photographiques de sa période Bauhaus.

Now 100 years old, the Bauhaus still looks just as fresh today as it did when it began. It was a place to experiment and embrace a new creative freedom. Thanks to this philosophy, the Bauhaus still shapes the world around us. Trace The Story of the Bauhaus through the 100 personalities, designs, ideas and events that shaped this monumental movement. Learn about leaders Paul Klee, Walter Gropius, Anni Albers and Wassily Kandinsky; witness groundbreaking events and wild parties that would revolutionise contemporary design; and discover a range of innovative ideas and new ways of thinking.

Digital Photography Essentials

Japanese Houses Today. (Editors: I. Yamawaki, Kunihiko Yamakosi, Masaro Katsumi, Torao Saito. Illustrations by Shingo Yamaji.) Eng. & Japanese

Photography of Sculpture, 1839 to Today

Bauhaus-Fotografie

G.K. Hall Bibliographic Guide to East Asian Studies

Proceedings of the 1982 DPF Summer Study on Elementary Particle Physics and Future Facilities

Since its birth in the first half of the 19th century, photography has offered extraordinary possibilities of isolating works of art for study and pleasure. Through cropping, focus, angle of view, distance and lighting as well as the ex post facto techniques of dark room manipulation, collage, montage and assemblage, photographers not only interpret the artworks they record but create stunning reinventions. The Original Copy: Photography of Sculpture, 1939 to Today presents a critical examination of the intersections between photography and sculpture. Through a selection of nearly 300 outstanding pictures by more than 100 artists from the 19th century to the present, The Original Copy explores how one medium has become implicated in the understanding of the other. Photographs reproduced in this richly illustrated volume range in subject from inanimate objects to performing bodies, and include major works by mediums most influential artists, from early modernism to the present.

Modern Architectural Theory is the first book to provide a comprehensive survey of architectural theory, primarily in Europe and the United States, during three centuries of development. In this synthetic overview, Harry Mallgrave examines architectural discourse within its social and political context. He explores the philosophical and conceptual evolution of its ideas, discusses the relation of theory to the practice of building, and, most importantly, considers the words of the architects themselves, as they contentiously shaped Western architecture. He also examines the compelling currents of French rationalist and British empiricist thought, radical reformation of the theory during the Enlightenment, the intellectual ambitions and historicist debates of the nineteenth century, and the distinctive varieties of modern theory in the twentieth century up to the profound social upheaval of the 1960s. Modern Architectural Theory challenges many assumptions about architectural modernism and uncovers many new dimensions of the debates about modernism.

Item consists of reviews and articles chiefly written in 2000.

Workshops for Modernity

Making History Matter

Auction Prices 2005

Popular Photography

Surrealism and Photography in 1930s Japan

Alain Païement

An unprecedented study that reveals tapestry's role as a modernist medium and a model for the movement's discourse on both sides of the Atlantic in the decades following World War II

Modern Asian Design provides a comprehensive introduction to the development of Asian design in the modern period, both tracing historical threads and offering a theoretical framework within which to chart the history of design in Asia. Rather than a singular "Asian history", this book presents a series of studies centred on trade routes, colonial relationships, regional networks and cross-cultural exchanges. Modern Asian Design builds on existing resources beyond design history in an effort to map the field, focusing particularly on relations between Asia and the West and also across Asian design cultures. Opening with a brief overview of trade and exchange networks in the 17th and 18th centuries, the bulk of this study comprises analysis of the development of modern design in Asia during the later 19th and early 20th centuries, a period of rapid modernisation. The book's final two chapters bring these central ideas into a contemporary and highly relevant context.

Japanese Modern Architecture 1920-2015 uses a series of thematic lenses to explain the rich history of Japanese architectural developments from the 1920s foundation of modern architecture to contemporary permutations of modern and post-modern architecture. The book introduces the diversity of Japanese architecture and traces the evolution of Japanese architecture in the context of domestic and international developments. It examines the relationship between architecture and nature, and explores various approaches to craft and material. Finally, this new book considers tensions between refinement and ostentation in architectural expression. Of interest to students of architecture, and anyone with an interest in Japanese post-war culture and superbly illustrated with 95 colour images.

Iwao Yamawaki

Graphic Design

Art Gallery of New South Wales Collection

Tokyo and the Visual Culture of Japan's Great Earthquake of 1923

Annus Mirabilis?

Modern Asian Design

A handbook presenting a selection of photographs in the collection of the Art Gallery of New South Wales.

Imaging Disaster is a rich social history of Japan's Great Kanto Earthquake of 1923. Drawing on a kaleidosopic range of images from the fine arts, magazines, cartoons, and other popular sources, Gennifer Weisenfeld has produced an original study of this catastrophic event from an art historical perspective. --Jonathan Reynolds, Barnard College Imaging Disaster is an exhaustive and illuminating study of the visual culture generated by Japan's most devastating natural disaster. Comprehensive in scope--covering photography, cinema, painting, postcards, sketches, urban planning, and even scientific models--Weisenfeld makes a compelling point that the massive profusion of visual representations that followed the quake must itself be considered an integral part of this tragic historical event.--Seiji Lippit, UCLA

A long-overdue reassessment of one of the most important and influential woman artists working at midcentury Anni Albers (1899–1994) was a German textile designer, weaver, and printmaker, and among the leading pioneers of 20th-century modernism. Although she has heavily influenced generations of artists and designers, her contribution to modernist art history has been comparatively overlooked, especially in relation to that of her husband, Josef. In this groundbreaking and beautifully illustrated volume, Albers's most important works are examined to fully explore and redefine her contribution to 20th-century art and design and highlight her significant role as an artist in her own right. Featured works—from her early activity at the Bauhaus as well as from her time at Black Mountain College, and spanning her entire fruitful career—including wall hangings, designs for commercial use, drawings and studies, jewelry, and prints. Essays by international experts focus on key works and themes, relate aspects of Albers's practice to her seminal texts On Designing and On Weaving, and identify broader contextual material, including examples of the Andean textiles that Albers collected and in which she found inspiration for her understanding of woven thread as a form of language. Illuminating Albers's skill as a weaver, her material awareness, and her deep understanding of art and design, this publication celebrates an artist of enormous importance and showcases the inclusive nature of her creativity.

Architecture and Urbanism in Modern Korea

Tangent e

The Impossible Avant-Garde

Recueil, Documentation sur Iwao Yamawaki

Art in the Year 2000

The Photographic Art Market

Conceptualized in 1920s Japan by Yanagi Sôetsu, the *Mingei* movement has spread world-wide since the 1950s, creating phenomena as diverse as Mingei museums, Mingei connoisseurs and collectors, Mingei shops and Mingei restaurants. The theory, at its core and its adaptation by Bernard Leach, has long been an influential 'Oriental' aesthetic for studio craft artists in the West. But why did Mingei become so particularly influential to a western audience? And could the 'Orientalness' perceived in Mingei theory be nothing more than a myth? Tracing the chronological development of Mingei theory from its beginnings in the 1910s to the end of the 20th century, Kikuchi deconstructs the Oriental 'myth' of Mingei by highlighting the complicit relationship between Japanese cultural nationalism and modern western Orientalism. Instead, she replaces the myth with an alternative perspective that focuses on the hybrid nature of the movement, from the formation of the theory on the basis of 'hybrid' modern ideas to its establishment in national, colonial and international discourses. This richly illustrated work offers controversial new evidence through its cross-cultural examination of a wide range of materials in Japanese, English, Korean and Chinese, bringing about startling new conclusions concerning Japanese modernization and cultural authenticity. This new interpretation of the Mingei movement will appeal to scholars of Japanese art history as well as those with interests in cultural identity in non-Western cultures.

Through a series of beautiful reproductions, this work provides an overview of the Bauhaus era, including the history, influence, and major figures of this revolutionary movement, which turned everyday life into art. The Bauhaus movement (meaning the "house of building") developed in three German cities - it began in Weimar between 1919 and 1925, then continued in Dessau, from 1925 to 1932, and finally ended in 1932-1933 in Berlin. Three leaders presided over the growth of the movement: Walter Gropius, from 1919 to 1928. Hannes Meyer, from 1928 to 1930, and Ludwig Mies van der Rohe, from 1930 to 1933. Founded by Gropius in the rather conservative city of Weimar, the new capital of Germany, which had just been defeated by the other European nations in the First World War, the movement became a flamboyant response to this humiliation. Combining new styles in architecture, design, and painting, the Bauhaus aspired to be an expression of a generational utopia, striving to free artists facing a society that remained conservative in spite of the revolutionary efforts of the post-war period. Using the most modern materials, the Bauhaus was born out of the precepts of William Morris and the Arts and Crafts movement, introducing new forms, inspired by the most ordinary of objects, into everyday life. The shuttering of the center in Berlin by the Nazis in 1933 did not put an end to the movement, since many of its members chose the path of exile and established themselves in the United States. Although they all went in different directions artistically, their work shared the same origin. The most influential among the Bauhaus artists were Anni Albers, Josef Albers, Marianne Brandt, Marcel Breuer, Lyonel Feininger, Ludwig Hilberseimer, Paul Klee, Wassily Kandisky, and Lothar Schreyer. Through a series of beautiful reproductions, this work provides an overview of the Bauhaus era, including the history, influence, and major figures of this revolutionary movement, which turned everyday life into art.

The Original Copy

Design and Visual Culture from the Bauhaus to Contemporary Art

June 28-July 16, 1982, Snowmass, Colorado

Anni Albers

Bauhaus

"Bauhaus 1919-1933," The Museum of Modern Art's first comprehensive treatment of the subject since its famous Bauhaus exhibition of 1938, offers a new generational perspective on the 20th century's most influential experiment in artistic education. Despite the censorship of dissident material during the decade between the Manchurian incident of 1931 and the outbreak of the Pacific War in 1941, a number of photographers across Japan produced a versatile body of Surrealist work. In a pioneering study of their practice, Jelena Stojkovic draws on primary sources and extensive archival research and maps out art historical and critical contexts relevant to the apprehension of this rich photographic output, most of which is previously unseen outside of its country of origin. The volume is an essential resource in the fields of Surrealism and Japanese history of art, for researchers and students of historical avant-gardes and photography, as well as forreaders interested in visual culture.

Although modernization in Korea started more than a century later than in the West, it has worked as a prominent ideology throughout the past century-in particular it has brought radical changes in Korean architecture and cities. Traditional structures and ways of life have been thoroughly uprooted in modernity's continuous negation of the past. This book presents a comprehensive overview of architectural development and urbanization in Korea within the broad framework of modernization. Twentieth-century Korean architecture and cities form three distinctive periods. The first, defined as colonial modern, occurred between the early twentieth century and 1945, when Western civilization was transplanted to Korea via Japan, and a modern way of life, albeit distorted, began taking shape. The second is the so-called developmental dictatorship period. Between 1961 and 1988, the explosive growth of urban populations resulted in large-scale construction booms, and architects delved into modern identity through the locality of traditional architecture. The last period began in the mid-1990s and may be defined as one of modernization settlement and a transition to globalization. With city populations leveling out, urbanization and architecture came to be viewed from new perspectives. Inha Jung, however, contends that what is more significant is the identification of elements that have remained unchanged. Jung identifies continuities that have been formed by long-standing relationships between humans and their built environment and, despite rapid modernization, are still deeply rooted in the Korean way of life. For this reason, in the twentieth century, regionalism exerted a great influence on Korean architects. Various architectural and urban principles that Koreans developed over a long period while adapting to the natural environment have provided important foundations for architects' works. By exploring these sources, this carefully researched and amply illustrated book makes an original contribution to defining modern identity in Korea's architecture, housing, and urbanism.

Author Catalogue of Printed Books in European Languages

Japanese Modernisation and Mingei Theory

Build Your Skills from Beginner to Confident Photographer

Japanese Biographical Index

A Historical Survey, 1673-1968

Supplement, 1951-1961

Since the first world's fair in London in 1851, at the dawn of the era of industrialization, international expositions served as ideal platforms for rival nations to showcase their advancements in design, architecture, science and technology, industry, and politics. Before the outbreak of World War II, countries competing for leadership on the world stage waged a different kind of war—with cultural achievements and propaganda—appealing to their own national strengths and versions of modernity in the struggle for power. World's Fairs on the Eve of War examines five fairs and expositions from across the globe—including three that were staged (Paris, 1937; Dusseldorf, 1937; and New York, 1939–40), and two that were in development before the war began but never executed (Tokyo, 1940; and Rome, 1942). This coauthored work considers representations of science and technology at world's fairs as influential cultural forces and at a critical moment in history, when tensions and ideological divisions between political regimes would soon lead to war.

Tangent I is the first in a series of exhibitions that invites artists to create new work in response to a corpus of photographs selected from the Canadian Centre for Architectures collection. In a provocative installation, Quebec artist Alain Païement juxtaposes a wide range of photographic subjects from the collection—buildings under construction, models of student work, architectural abstractions, different levels of transparency—with his own imagery of the new Palais des Congres de Montreal.

This book complements the more textually-based Bauhaus scholarship with a practice-oriented and creative interpretive method, which makes it possible to consider Bauhaus-related works in an unconventional light. Edit Toth argues that focusing on the functionalist approach of the Bauhaus has hindered scholars from properly understanding its design work. With a global scope and under-studied topics, the book advances current scholarly discussions concerning the relationship between image technologies and the body by calling attention to the materiality of image production and strategies of re-channeling image culture into material processes and physical body space, the space of dimensionality and everyday activity.

Isms: Understanding Photography

Photography

Architecture California

Postwar Tapestry Between Paris and New York aus der Sammlung der Stiftung Bauhaus Dessau

Imaging Disaster

Der Japanische Biographische Index verzeichnet in drei Bänden die 86.800 im Japanischen Biographischen Archiv enthaltenen Persönlichkeiten und erschließt 127.000 biographische Einträge aus 77 Quellenwerken in 178 Bänden, erschienen zwischen 1646 und 1998.

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

"Making History Matter explores the role history and historians played in imperial Japan's nation and empire building from the 1890s to the 1930s. As ideological architects of this process, leading historians wrote and rewrote narratives that justified the expanding realm. Learning from their Prussian counterparts, they highlighted their empiricist methodology and their scholarly standpoint, to authenticate their perspective and to distinguish themselves from competing discourses. Simultaneously, historians affirmed imperial myths that helped bolster statist authoritarianism domestically and aggressive expansionism abroad. In so doing, they aligned politically with illiberal national leaders who provided funding and other support necessary to nurture the modern discipline of history. By the 1930s, the field was thriving and historians were crucial actors in nationwide commemorations and historical enterprises. Through a close reading of vast, multilingual sources, with a focus on Kuroita Katsumi, Lisa Yoshikawa argues that scholarship and politics were inseparable as Japan's historical profession developed. In the process of making history matter, historians constructed a national past to counter growing interwar liberalism. This outlook—which continues as the historical perspective that the Liberal Democratic Party leadership embraces—ultimately justified the Japanese aggressions during the Asia-Pacific Wars."

Japanese Modern Architecture 1920-2015

Kuroita Katsumi and the Construction of Imperial Japan

Weaving Modernism

A New History, Third Edition

Science, Technology, and Modernity, 1937–1942

Design Issues

A classic and indispensable account of graphic design history from the Industrial Revolution to the present Now in its third edition, this acclaimed survey explores the evolution of graphic design from the 19th century to the present day. Following an exploration of design's prehistory in ancient civilizations through the Industrial Revolution, author Stephen J. Eskilson argues that modern design as we know it grew out of the influence of Victorian-age reformers. He traces the emergence of modernist design styles in the early 20th century, examining the wartime politicization of regional styles. Richly contextualized chapters chronicle the history of the Bauhaus and the rise of the International Style in the 1950s and '60s, and the postmodern movement of the 1970s and '80s. Contemporary considerations bring the third edition up to date, with discussions of app design, social media, emojis, big data visualization, and the use of animated graphics in film and television. The contemporary phenomenon of the citizen designer, professionals who address societal issues either through or in addition to their commercial work, is also addressed, highlighting protagonists like Bruce Mau and the Center for Urban Pedagogy. This edition also features 45 additional images, an expanded introduction and epilogue, and revised text throughout. A newly redesigned interior reinforces the fresh contents of this now-classic volume.

The Story of the Bauhaus

Modern Architectural Theory

Cultural Nationalism and Oriental Orientalism

Bauhaus 1919-1933

Developments and Dialogues

Bauhaus, 1911-1933