

Japanese Visual Culture

Specifically designed for use on a range of undergraduate and graduate courses, *Introducing Japanese Popular Culture* is a comprehensive textbook offering an up-to-date overview of a wide variety of media forms. It uses particular case studies as a way into examining the broader themes in Japanese culture and provides a thorough analysis of the historical and contemporary trends that have shaped artistic production, as well as, politics, society, and economics. As a result, more than being a time capsule of influential trends, this book teaches enduring lessons about how popular culture reflects the societies that produce and consume it. With contributions from an international team of scholars, representing a range of disciplines from history and anthropology to art history and media studies, the book's sections include: Television Videogames Music Popular Cinema Anime Manga Popular Literature Fashion Contemporary Art Written in an accessible style by a stellar line-up of international contributors, this textbook will be essential reading for students of Japanese culture and society, Asian media and popular culture, and Asian Studies in general. The stereotype of Zen Buddhism as a minimalistic or even immaterial meditative tradition persists in the Euro-American cultural imagination. This volume calls attention to the vast range of "stuff" in Zen by highlighting the material abundance and iconic range of the Soto, Rinzai, and Obaku sects in Japan. Chapters on beads, bowls, buildings, staffs, statues, rags, robes, and even retail commodities in America all shed new light on overlooked items of lay and monastic practice in both historical and contemporary perspectives. Nine authors from the cognate fields of art history, religious studies, and the history of material culture analyze these "Zen matters" in all four senses of the phrase: the interdisciplinary study of Zen's matters (objects and images) ultimately speaks to larger Zen matters (ideas, ideals) that matter (in the predicate sense) to both male and female practitioners, often because such matters (economic considerations) help to ensure the cultural and institutional survival of the tradition. Zen and Material Culture expands the study of Japanese Zen Buddhism to include material inquiry as an important complement to mainly textual, institutional, or ritual studies. It also broadens the traditional purview of art history by incorporating the visual culture of everyday Zen objects and images into the canon of recognized masterpieces by elite artists. Finally, the volume extends Japanese material and visual cultural studies into new research territory by taking up Zen's rich trove of materia liturgica and supplementing the largely secular approach to studying Japanese popular culture. This groundbreaking volume will be a resource for anyone whose interests lie at the intersection of Zen art, architecture, history, ritual, tea ceremony, women's studies, and the fine line between Buddhist materiality and materialism.

Postgender: Gender, Sexuality and Performativity in Japanese Culture is a collection of articles by leading researchers in the fields of gender studies, visual culture and performance studies in Japan. Articles in this volume discuss fundamental issues in relation to the body, sexuality, gender, and their respective representations in the visual field. The volume contains texts considering gender and sexuality in Takashi Murakami's superflat dimension, gender issues in relation to male pregnancy, motherhood and the family as represented in Hiroko Okada, Mako Idemitsu, Miwako Ishiuchi and Yasumasa Morimura's works; sexual identity of the otaku, and sexual representations in manga and anime; sexual organ depictions in the contemporary Japanese art and photography of Yuyoi Kusama, Ryudai Takano, Yurie Nagashima, Hiroshi Sugimoto and Makoto Saito's advertisements; literary representations of hermaphrodites in Tokuda Shusui's Arakure and fictional genders in Kachikujin Yapa's; the history of prostitution and Bubu de la Madelene and Yoshiko Shimada's performance art; a Buddhist reading of Yoko Ono's Cut Piece; gender passing and masquerade in Kazuo Ohno and Tatsumi Hijikata's Butoh; and gender issues in Duras / Rennais/ Hiroshima mim amour. The contributors include leading researchers and curators such as Jennifer Robertson, Michiko Kasahara, Tamaki Saito, Maki Isaka, Bracha Ettinger and Madeline.

This Companion provides a comprehensive overview of the influences that have shaped modern-day Japan. Spanning one and a half centuries from the Meiji Restoration in 1868 to the beginning of the twenty-first century, this volume covers topics such as technology, food, nationalism and rise of anime and manga in the visual arts. The Cambridge Companion to Modern Japanese Culture traces the cultural transformation that took place over the course of the twentieth century, and paints a picture of a nation rich in cultural diversity. With contributions from some of the most prominent scholars in the field, The Cambridge Companion to Modern Japanese Culture is an authoritative introduction to this subject.

The Cambridge Companion to Modern Japanese Culture

The Art of Persistence

Anxious Bodies in Postwar Japanese Art

A Summer Faculty-led Program at the University of Nebraska-Lincoln

Japanese visual culture

The Art and Writings of Yoshio Markino, 1897–1915

Gender and Power in the Japanese Visual Field

In *Painting Nature for the Nation*, Taki Katei and the Challenges to Sinophile Culture in Meiji Japan, Rosina Buckland offers an account of the career of the painter Taki Katei (1830–1901). Drawing on a large body of previously unpublished paintings, collaborative works and book illustrations by this highly successful, yet neglected, figure, Buckland traces how Katei transformed his art and practice based in modes derived from China in order to fulfil the needs of the modern nation-state at large-scale exhibitions and at the imperial court. In this comprehensive study of the Tenjukoku Sh?ch? Mandara, Chari Pradel provides a new interpretation of this assemblage of embroidered textile fragments associated with Prince Sh?toku (574–622). By analyzing the scant visual evidence in the context of East Asian visual art of the period, the author recreates the subject represented on the seventh century artifact and demonstrates that it was not Buddhist (as previously believed), but associated with the funerary iconography of China that arrived in Japan with immigrants from the Korean peninsula. In closely investigating the context for the compilation of each of the documents associated with the artifact, Pradel illuminates the history of the embroidery and its changing significance and perception over the centuries.

This book uncovers and explains the ways by which politics is naturalized and denaturalized, and familiarized and de-familiarized through popular media. It explores the tensions between state actors such as censors, politicized and non-politicized audiences, and visual media creators, at various points in the history of Japanese visual media. It offers new research on a wide array of visual media texts including classical narrative cinema, television, documentary film, manga, and animated film. It spans the militarized decades of the 1930s and 1940s, through the Pacific War, and demonstrates how processes of politicization and depoliticization should be understood as part of wider historical developments including Japan's postwar devastation and poverty, subsequent rapid modernization and urbanization, and the aging population and economic struggles of the twenty-first century"--

In this, the first collection in English of feminist-oriented research on Japanese art and visual culture, an international group of scholars examines representations of women in a wide range of visual work. The volume begins with Chino Kaor's now-classic essay *Gender in Japanese Art*, which introduced feminist theory to Japanese art. This is followed by a closer look at a famous thirteenth-century battle scroll and the production of bijin (beautiful women) prints within the world of Edoperiod advertising. A rare homoerotic picture-book is used to extrapolate the of desire as represented in late seventeenth-century Edo. In the modern period, contributors consider the introduction to Meiji Japan of the Western nude and oil-painting and examine Nihonga (Japanese-style painting) and the role of one of its famous artists. The book then shifts its focus to an examination of paintings produced for the Japanese-sponsored annual salons held in colonial Korea. The post-war period comes under scrutiny in a study of the novel *Woman in the Dunes* and its film adaptation. The critical discourse that surrounded women artists of the twentieth-century - the Super Girls of Art - i

Writing Technology in Meiji Japan

Poetry As Image

Reformation, Revolution, Renovation

Art and Palace Politics in Early Modern Japan, 1580s-1680s

Mitate, Yatsushi, and F?ry? in Early Modern Japanese Popular Culture

Aesthetic Strategies of the Floating World

Performance, Media, and Text : Research Reports of Projects, Comprehensive Research of Japanese Illustrated Books in the USA

International Affairs at the University of Nebraska-Lincoln (UNL) provides opportunities for students to study all over the world. This capstone is a program proposal for Japanese Visual Culture in Context, a new summer faculty-led program in Japan. This proposal will help ensure that the program meets the standards of both International Affairs and UNL while working towards internationalizing the curriculum. While the program is still in development, it will include the following elements: 1. A summer faculty-led program in Japan. 2. A program that offers perspectives from faculty leaders in two different departments, the Art and Art History Department and the College of Journalism and Mass Communications. 3. A program that includes a variety of elements were applied to this International Education Design and Delivery Course-Linked Capstone. 4. Theoretical foundations of undergraduate level students were incorporated into the design process. 5. A needs assessment provided student survey results, which helped integrate students' opinions, interests, and concerns into the program. 6. The first in-depth scholarly study in English of the Japanese performance medium kamishibai, Sharalyn Orbaugh's Propaganda Performed illuminates the vibrant street culture of 1930s Japan as well as the visual and narrative rhetoric of Japanese propaganda in World War II.

Japanese Visual CultureExplorations in the World of Manga and AnimeRouteledge

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. Negotiating the Transition to Modernity

Seduction, Visual Culture, and the Tokyo Art Directors Club

The Visual Culture of Waka in Sixteenth-century Japan

Taki Katei and the Challenges to Sinophile Culture in Meiji Japan

Promiscuous Media

The Stakes of Exposure

Bokujinkai: Japanese Calligraphy and the Postwar Avant-Garde

Born of Japan's cultural encounter with Western entertainment media, manga (comic books or graphic novels) and anime (animated films) are two of the most universally recognized forms of contemporary mass culture. Because they tell stories through visual imagery, they vault over language barriers. Well suited to electronic transmission and distributed by Japan's globalized culture industry, they have become a powerful force in both the mediascape and the marketplace.This volume brings together an international group of scholars from many specialties to probe the richness and subtleties of these deceptively simple cultural forms. The contributors explore the historical, cultural, sociological, and religious dimensions of manga and anime, and examine specific sub-genres, artists, and stylistics. The book also addresses such topics as spirituality, the use of visual culture by Japanese new religious movements, Japanese Goth, nostalgia and Japanese pop, "cute" (kawaii) subculture and comics for girls, and more. With illustrations throughout, it is a rich resource for all scholars and fans of manga and anime as well as students of contemporary mass culture or Japanese culture and civilization.

Engaging some of the most canonical and thought-provoking anime, manga, and science fiction films, *Tokyo Cyberpunk* offers insightful analysis of Japanese visual culture. Steven T. Brown draws new conclusions about the cultural flow of art, as well as important technological issues of the day.

In a study driven by stunning images of Japanese advertisements and the artworks they quote from, Ory Bartal offers a first-of-its-kind interpretation of the "postmodern" genre of advertising in Japan, which both shaped and reflected the new consumer-driven culture that arose during the bubble era of the 1980s and 1990s. Through a fascinating tale of art directors and their works and influences, Bartal shows how this postmodern visual language, like postmodernism in other streams, is distinguished by its m?lange of styles, blurring of boundaries between art and design, and reliance on visual and textual quotations from sources past and present, domestic and foreign. Although this advertising culture partakes of global trends, Bartal draws attention to the varied local artistic sensibilities, structures of thought, and underlying practices, challenging the often-simplistic characterization of "Japaneseness" as being rooted in a Zen tradition of aesthetic indirectness and ambiguity. Combining multilingual scholarship with a wealth of information gleaned through years of personal interviews with the principals involved, this is a truly original contribution to the discussion of Japanese art and advertising as well as an insightful reading of more general issues in the study of visual culture and media.

This book offers an incisive and ambitious critique of Asian Diaspora culture, looking specifically at literature and visual popular culture. Sheng-mei Ma's engaging text discusses issues of self and its relationship with Asian Diaspora culture in the global twenty-first century. Using examples from Asia, Asian America, and Asian Diaspora from the West, the book weaves a narrative that challenges the twenty-first century triumphal discourse of Asia and argues that given the long shadow cast across modern film and literature, this upward mobility is inescapably escapist, a flight from Propaganda Performed: Kamishibai in Japan's Fifteen-Year War. This book examines the visual culture of Japan's transition to modernity, from 1868 to the first decade of the twentieth century. Through this important moment in Japanese history, contributors reflect on Japan's transcultural artistic imagination vis-a-vis the discernment, negotiation, assimilation, and assemblage of diverse aesthetic concepts and visual pursuits. The collected chapters show how new cultural notions were partially modified and integrated to become the artistic methods of modern Japan, based on the hybridization of major ideologies, visualities, technologies, productions, formulations, and modes of representation. The book presents case studies of creative transformation demonstrating how new concepts and methods were perceived and altered to match views and theories prevalent in Meiji Japan, and by what means different practitioners negotiated between their existing skills and the knowledge generated from incoming ideas to create innovative modes of practice and representation that reflected the specificity of modern Japanese artistic circumstances. The book will be of interest to scholars working in art history, Japanese studies, Asian studies, and Japanese history, as well as those who use approaches and methods related to globalization, cross-cultural studies, transcultural exchange, and interdisciplinary studies.

In *The Life and Afterlives of Hanabusa Ich?, Miriam Watters* reveals many facets of a forgotten artist of the Edo period. Infamous for being exiled, in later generations he became a symbol for a subtly subversive potential for art. "The early seventeenth century witnessed a dramatic upsurge of proposals for change, in particular in religion, politics, and knowledge. In Reformation, Revolution, Renovation, Lyke de Vries offers an account of the Rosicrucian manifestos in this transformative context. She focuses on their call for a general reformation and traces it to medieval and early modern predecessors. The manifestos, commonly portrayed as either Lutheran or esoteric, are here analysed as revolutionary mission statements, which challenged established religious and academic authorities, drawing on various heterodox notions and radical traditions. Emphasising the universal character of these manifestos in the first book-length study of the topic, Lyke de Vries convincingly shows how their authors channelled early modern sentiments into a message of universal change, which provoked numerous strong responses from early modern readers"--

Propaganda Performed: Kamishibai in Japan's Fifteen-Year War. This book examines the visual culture of Japan's transition to modernity, from 1868 to the first decade of the twentieth century. Through this important moment in Japanese history, contributors reflect on Japan's transcultural artistic imagination vis-a-vis the discernment, negotiation, assimilation, and assemblage of diverse aesthetic concepts and visual pursuits. The collected chapters show how new cultural notions were partially modified and integrated to become the artistic methods of modern Japan, based on the hybridization of major ideologies, visualities, technologies, productions, formulations, and modes of representation. The book presents case studies of creative transformation demonstrating how new concepts and methods were perceived and altered to match views and theories prevalent in Meiji Japan, and by what means different practitioners negotiated between their existing skills and the knowledge generated from incoming ideas to create innovative modes of practice and representation that reflected the specificity of modern Japanese artistic circumstances. The book will be of interest to scholars working in art history, Japanese studies, Asian studies, and Japanese history, as well as those who use approaches and methods related to globalization, cross-cultural studies, transcultural exchange, and interdisciplinary studies.

The Arts and Reception of the Rosicrucian Call for General Reform

The Visual Culture of Meiji Japan

Since Meiji

Explorations in the World of Manga and Anime

Asia in Flight

Japanese Visual Culture

This book explores the practice of Nihonga painter Tsuchida Bakusen (1997-1936), and his professional strategy for developing an independent artistic identity, one that emphasized the central role played by tradition in the invention and expression of a Japanese regional dialect of artistic modernism.

Focusing on one landmark catastrophic event in the history of an emerging modern nation—the Great Kanto Earthquake that devastated Tokyo and surrounding areas in 1923—this fascinating volume examines the history of the visual production of the disaster. The Kanto earthquake triggered cultural responses that ran the gamut from voyeuristic and macabre thrill to the romantic sublime, media spectacle to sacred space, mournful commemoration to emancipatory euphoria, and national solidarity to racist vigilantism and sociopolitical critique. Looking at photography, cinema, painting, postcards, sketching, urban planning, and even scientific visualizations, Weisenfeld demonstrates how visual culture has powerfully mediated the evolving historical understanding of this major national disaster, ultimately enrolling mourning and memory into modernization.

In *Promiscuous Media*, Hikari Hori makes a compelling case that the visual culture of Showa-era Japan articulated urgent issues of modernity rather than serving as a simple expression of nationalism. Hori makes clear that the Japanese cinema of the time was in fact almost wholly built on a foundation of Russian and British film theory as well as American film genres and techniques. Hori provides a range of examples that illustrate how maternal melodrama and animated features, akin to those popularized by Disney, were adopted wholesale by Japanese filmmakers. Emperor Hirohito's image, Hori argues, was inseparable from the development of mass media; he was the first emperor whose public appearances were covered by media ranging from postcards to radio broadcasts. Worship of the emperor through viewing his image, Hori shows, taught the Japanese people how to look at images and primed their enjoyment of early animation and documentary films alike. *Promiscuous Media* links the political and the cultural closely in a way that illuminates the nature of twentieth-century Japanese society.

How would artistic practice contribute to political change in post-World War II Japan? How could artists negotiate the imbalanced global dynamics of the art world and also maintain a sense of aesthetic and political authenticity? While the contemporary art world has recently come to embrace some of Japan's most daring postwar artists, the interplay of art and politics remains poorly understood in the Americas and Europe. *The Stakes of Exposure* fills this gap and explores art, visual culture, and politics in postwar Japan from the 1950s to the 1970s, paying special attention to how anxiety and confusion surrounding Japan's new democracy manifested in representations of gender and nationhood in modern art. Through such pivotal postwar episodes as the Minamata Disaster, the Lucky Dragon Incident, the budding antiuclear movement, and the ANPO protests of the 1960s, *The Stakes of Exposure* examines a wide range of issues addressed by the period's prominent artists, including Tanaka Atsuko and Shiraga Kazuo (key members of the Gutai Art Association), Katsura Yuki, and Nakamura Hiroshi. Through a close study of their paintings, illustrations, and assemblage and performance art, Namiko Kunimoto reveals that, despite dissimilar aesthetic approaches and divergent political interests, Japanese postwar artists were invested in the entangled issues of gender and nationhood that were redefining Japan and its role in the world. Offering many full-color illustrations of previously unpublished art and photographs, as well as period manga, *The Stakes of Exposure* shows how contention over Japan's new democracy was expressed, disavowed, and reimagined through representations of the gendered body.

A Media History of Modern Japanese Literature and Visual Culture

Visual Cultures of Japanese Imperialism

Akamatsu Toshiko and the Visual Cultures of Transwar Japan

Introducing Japanese Popular Culture

Imaging Disaster

Japanese Visual Culture in Context

Film and Visual Culture in Imperial Japan, 1926–1945

The culture of Japanese poetry, waka, is richly visual. In *Poetry as Image* Tomoko Sakomura examines the ways the visual culture ofwaka in sixteenth-century Japan engages with practice and protocol developed over the course of the previous six centuries, and what these engagements reveal about the role of the past in cultural productions of the present.

Seth Jacobowitz rethinks the origins of modern Japanese language, literature, and visual culture, presenting the first systematic study of the ways that media and inscriptive technologies available in Japan at its threshold of modernization in the late nineteenth to early twentieth century shaped and brought into being modern Japanese literature.

From the 1980s onwards, the incidence of eating disorders and self-harm has increased among Japanese women who report receiving mixed messages about how to be women. Mirroring this, women's self-directed violence has increasingly been thematised in diverse Japanese narrative and visual culture. This book examines the relationship between normative femininity and women's self-directed violence in contemporary Japanese culture. To theoretically define the complexities of femininity and shows how in Japanese culture, women's paradoxical roles are thematised through three character construction techniques, broadly deriving from the doppelg?nger motif. It then demonstrates how eating disorders and self-harm are included in normative femininity and suggests that such self-directed violence can be interpreted as coping strategies to overcome feelings of fragmentation related to contradictory femininity. Looking at novels, artwork, manga, anime, culture such as Murakami Haruki's literary works and Miyazaki Hayao's animation, as well as culture unavailable to non-Japanese readers. The aim of judiciously such diverse narrative and visual culture is to map common storylines and thematisation techniques about normative femininity, self-harm and eating disorders. Furthermore, it shows how women's private struggles with their own bodies have become public discourse available for consumption as entertainment and lifestyle scholars of Japanese studies, Japanese culture and society and gender and women's studies, as well as to academics and consumers of Japanese literature, manga and animation.

Research outside Japan on the history and significance of the Japanese visual arts since the beginning of the Meiji period (1868) has been, with the exception of writings on modern and contemporary woodblock prints, a relatively unexplored area of inquiry. In recent years, however, the subject has begun to attract wide interest. As is evident from this volume, this period of roughly a century and a half produced an outpouring of art created in a bewildering number of genres and effort in English to discuss in any depth a time when Japan, eager to join in the larger cultural developments in Europe and the U.S., went through a visual revolution. Indeed, this study of the visual arts of the nineteenth and twentieth centuries suggests a fresh history of modern Japanese culture—one that until now has not been widely visible or thoroughly analyzed outside that country. In this extensive collection, which includes some 190 black-and-white and color reproductions of subjects: painting, sculpture, prints, fashion design, crafts, and gardens. The works discussed range from early Meiji attempts to create art that referenced Western styles to postwar and contemporary avant-garde experiments. There are, in addition, substantive investigations of the cultural and intellectual background that helped stimulate the creation of new and shifting art forms, including essays on the invention of a modern artistic vocabulary in the Japanese language and significance of perhaps the best-known Japanese figure concerned with the visual arts of his period, Okakura Tenshin (1862–1913), whose *Book of Tea* is still widely read today. Taken together, the essays in this volume allow readers to connect ideas and images, thus bringing to light larger trends in the Japanese visual arts that have made possible the vitality, range, and striking achievements created during this turbulent and lively period. Contributors: Stephen Addiss, Chiaki Ajiro, Reynolds, J. Thomas Rimer, Audrey Yoshiko Seo, Eric C. Shiner, Lawrence Smith, Shuji Tanaka, Reiko Tomii, Mayu Tsuruya, Toshio Watanabe, Gennifer Weisenfeld, Bert Winther-Tamaki, Emiko Yamanashi.

Fabricating the Tenjukoku Sh?ch? Mandara and Prince Sh?toku's Afterlives

Painting Nature for the Nation

Tokyo Cyberpunk

Otaku Culture in a Connected World

Medicine Master Buddha: The Iconic Worship of Yakushi in Heian Japan

Posthumanism in Japanese Visual Culture

Postgender

The Art of Persistence examines the relations between art and politics in transwar Japan, exploring these via a microhistory of the artist, memoirist, and activist Akamatsu Toshiko (also known as Maruki Toshi, 1912–2000). Scaling up from the details of Akamatsu's lived experience, the book addresses major events in modern Japanese history, including colonization and empire, war, the nuclear bombings, and the transwar proletarian movement. More broadly, it outlines an ethical position known as persistence, which occupies the grey area between complicity and resistance: Like resilience, persistence signals a commitment to not disappearing—a fierce act of taking up space but often from a position of privilege, among the classes and people in power. Akamatsu grew up in a settler-colonial family in rural Hokkaido before attending arts college in Tokyo and becoming one of the first women to receive formal training as an oil painter in Japan. She later worked as a governess in the home of a Moscow diplomat and traveled to the Japanese Mandate in Micronesia before returning home to write and illustrate children's books set in the Pacific. She married the surrealist poet and painter Maruki Iri (1901–1995), and together in 1948—and in defiance of Occupation censorship—they began creating and exhibiting the Nuclear Series, some of the most influential and powerful artwork depicting the aftermath of the Hiroshima bombing. For the next forty or more years, the couple toured the world to protest war and nuclear proliferation and were nominated for the Nobel Peace Prize in 1995. With abundant excerpts and drawings from Akamatsu's journals and sketchbooks, *The Art of Persistence* offers a bridge between scholarship on imperial Japan and postwar memory cultures, arguing for the importance of each individual's historical agency. While uncovering the longue dur?e of Japan's visual cultures of war, it charts the development of the national(ist) "literature for little citizens" movement and Japan's postwar reorientation toward global multiculturalism. Finally, the work proposes ways to enlist artwork generally, and the museum specifically, as a site of ethical engagement.

The city of Kyoto has undergone radical shifts in its significance as a political and cultural center, as a hub of the national bureaucracy, as a symbolic and religious center, and as a site for the production and display of art. However, the field of Japanese history and culture lacks a book that considers Kyoto on its own terms as a historic city with a changing identity. Examining cultural production in the city of Kyoto in two periods of political transition, this book promises to be a major step forward in advancing our knowledge of Kyoto's history and culture. Its chapters focus on two periods in Kyoto's history in which the old capital was politically marginalized: the early Edo period, when the center of power shifted from the old imperial capital to the new warriors' capital of Edo; and the Meiji period, when the imperial court itself was moved to the new modern center of Tokyo. The contributors argue that in both periods the response of Kyoto elites—emperors, courtiers, tea masters, municipal leaders, monks, and merchants—was artistic production and cultural revival. As an artistic, cultural and historical study of Japan's most important historic city, this book will be invaluable to students and scholars of Japanese history, Asian history, the Edo and Meiji periods, art history, visual culture and cultural history.

Japanese calligraphy had its international heyday—collaborating with and yet challenging abstract painting—in the early postwar years. This book explores a Kyoto-based calligraphy group Bokujinkai, and its contribution to the Japanese, American, and European postwar avant-gardes.

Imaging Disaster is a rich social history of Japan's Great Kanto Earthquake of 1923. Drawing on a kaleidoscopic 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

Edwardian London Through Japanese Eyes

Politicizing the Screen

Kyoto Visual Culture in the Early Edo and Meiji Periods

Painting Circles: Tsuchida Bakusen and Nihonga Collectives in Early Twentieth Century Japan

Examining Representations of the Ainu as 'other' in Contemporary Japanese Visual Culture

Navigating contradiction in narrative and visual culture

The Japanese artist Yoshio Markino enjoyed a successful career in early twentieth century London as an artist and author. This book examines his uniquely Asian perspective on British society and culture at a time when Japan eagerly sought engagement with the West.

Under pressure of cultural colonization from the West and expanding an imperialist force and cultural colonizer within Asia, Japan occupied a unique space on the international landscape in the years from the beginning of the Meiji Period to the Pacific War. This special issue of positions examines the integral role that visual culture played both in representing and constituting this imperial reality. The articles, contributed by scholars in the fields of art history, cultural history, and Japanese literature, address the interactions between Japan, the West, and the rest of Asia. One essay examines, for instance, the way the Japanese tourist industry courted Westerners and another, how women of the Meiji elite reinforced Japan's imperialist claims by co-opting Western consumerism and orientalism as they decorated their homes. Turning to Japan's position within Asia, one article argues that Japanese collectors buttressed the imperial project by marketing Korean pottery as the product of a backwards people in need of guardianship, and another considers the Japanese government's similarly paternalistic construction of the aboriginal peoples. But, typical of this collection, this last article is not content simply to describe the influence exerted by the colonizer; it argues that after subjugating aboriginal people, Japanese colonizers began to recognize "barbarity" in their own mind. Costumes, architecture, tourism propaganda, poetry, and a host of other sources provide the raw materials for Visual Cultures of Japanese Imperialism, and the incisive essays built from these sources promise to revolutionize our understanding of the visual culture(s) of imperialism.

Through analysis of sculptural representations of the Medicine Buddha (J: Yakushi Nyorai), this book offers a fresh perspective on the seminal role played by Saich? and the Tendai school in disseminating this devotional cult throughout Japan during the Heian period.

In recent years, otaku culture has emerged as one of Japan's major cultural exports and as a genuinely transnational phenomenon. This timely volume investigates how this once marginalized popular culture has come to play a major role in Japan's identity at home and abroad. In the American context, the word otaku is best translated as "geek"—an ardent fan with highly specialized knowledge and interests. But it is associated especially with fans of specific Japan-based cultural genres, including anime, manga, and video games. Most important of all, as this

collection shows, is the way otaku culture represents a newly participatory fan culture in which fans not only organize around niche interests but produce and distribute their own media content. In this collection of essays, Japanese and American scholars offer richly detailed descriptions of how this once stigmatized Japanese youth culture created its own alternative markets and cultural products such as fan fiction, comics, costumes, and remixes, becoming a major international force that can challenge the dominance of commercial media. By exploring the rich variety of otaku culture from multiple perspectives, this groundbreaking collection provides fascinating insights into the present and future of cultural production and distribution in the digital age.

Gender, Sexuality and Performativity in Japanese Culture

The Life and Afterlives of Hanabusa Itch , Artist-Rebel of Edo

Zen and Material Culture

Perspectives on the Japanese Visual Arts, 1868-2000

Japonisme and the Birth of Cinema

In *Japonisme and the Birth of Cinema*, Daisuke Miyao explores the influence of Japanese art on the development of early cinematic visual style, particularly the *actualité* films made by the Lumière brothers between 1895 and 1905. Examining nearly 1,500 Lumière films, Miyao contends that more than being documents of everyday life, they provided a medium for experimenting with aesthetic and cinematic styles imported from Japan. Miyao further analyzes the Lumière films produced in Japan as a negotiation between French Orientalism and Japanese aesthetics. The Lumière films, Miyao shows, are best understood within a media ecology of photography, painting, and cinema, all indebted to the compositional principles of Japonisme and the new ideas of kinetic realism it inspired. The Lumière brothers and their cinematographers shared the contemporaneous obsession among Impressionist and Post-Impressionist artists about how to instantly and physically capture the movements of living things in the world. Their engagement with Japonisme, he concludes, constituted a rich and productive two-way conversation between East and West.