

ART 4355: Special Topic in Modern Art—Japan & the West Tuesdays & Thursdays, Hooper-Schaefer 158 @ 9:30
Baylor University, Fall 2009 :: Dr. Karen Pope, Lewis Art Bldg. 159, Karen_Pope@Baylor.edu (on campus T-R)

COURSE OBJECTIVES:

- Explore the impact of the importation and study of Japanese art on a culture consciously seeking to create its own “modern” art
- develop a familiarity with the major influences and most important artists
- create a project that deepens your understanding of art history 1850-1900

READER: 24+ selected articles (.pdf from JSTOR) master hardcopy on Reserve @ Crouch

SOURCEBOOK: Wichmann, Japonisme: The Japanese Influence on Western Art Since 1858

GOOD REFERENCE: Heilbrunn Timelines @ <http://www.metmuseum.org/toah/>

GRADING = Points System: total possible 300, 90% = A, 87% = B+, 80% = B, etc:

- 20 bibliography (key books + essential articles, proper format)
- 10 leadership on class discussion of an article + 1 paragraph summary
- 50 paper (thesis-development-conclusion; footnotes, illustrations; 10pp.)
- 20 field trip review (experiences, perspective, value to course; 1 page)
- 150 3 quizzes (vocab, IDs, short answer)
- 50 1 final exam (take-home question/s, write at final*)

ATTENDANCE POLICY & ADVICE for SUCCESS:

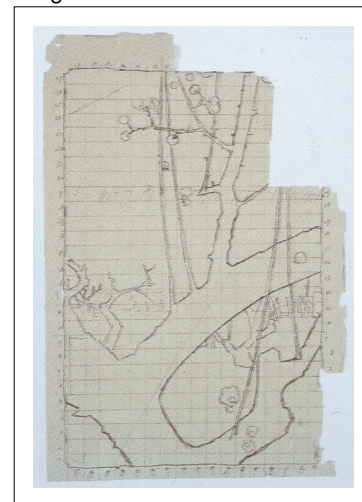
Daily attendance expected (75 minutes) and necessary for success

An absence is an absence, whatever the explanation. 3 absences will be criteria for Registrar's deficiency report.

Consult syllabus, read ahead, take notes, participate, review weekly, study together, meet deadlines, check e-mail often

Baylor's Honor Code will be observed and enforced: <http://www.baylor.edu/honorcode/index.php?id=4406>

CLASS MEETING SCHEDULE:



DATE	TEXT	SUBJECT addressed in class this day	Additional reading for this day
Aug. 25	6-22	Course Introduction: Content, Expectations	Skim text, find Blackboard
27		Historical Survey + Perceiving Ukiyo-e: Examples + Key Artists	
Sept. 01		: Tokaido Road	Meech82.Met
03	16-21, 138-45	Japan and the Painters: Whistler	Sandberg + Caso + Merrill + Watanabe
08	26-39, 242-57	: Tissot and Degas	
10	40-44, 52-61	: Van Gogh	Kodera
15	146-53	: Monet	Tanaka
17		CLASS FIELD TRIP TO AUSTIN studio of printmaker Daryl Howard +	
22	62-69, 218-23	QUIZ 1 + The Poster and the Japanese Print: Cheret, Mucha, Lautrec	
24		ART DEPARTMENT FIELD TRIP: Fort Worth Museums	
29		Cultivating Knowledge and Taste: <i>Le Japon Artistique</i>	Lehmann
Oct. 01		Decorative Arts: Bracquemond	Eidelberg + Weisberg.69
06	302-13, 326-35	: Gallé and Lalique	Weisberg .75
08		: E. W. Goodwin/Arts & Crafts Movement	
13	162-69	QUIZ 2 + : The Fan	Nunn
15		AAI Field Study to LA	
20		Debrief LA Field Study	<i>Last day to drop passing</i>
22		FILM: “Mr. Bing and l’Art Nouveau” (2004, 52 minutes; subtitles)	
27	45-51	Japonisme and the French Printmaking Revival: Gauguin	
29	70-73	: Rivière	
Nov. 03		: Vallotton + MD Anderson lecture “Titian” 7pm	Menon
05		: Cassatt + one-man play, “Letters from Vincent” 7pm	Hokenson
10		Japonisme in America: LaFarge and Tiffany	Adams x 2 + Yarnall / Lancaster.52
12		: Chase	Meech.82 (FLW)
17		QUIZ 3 + : The Columbian Exposition, 1893	Brandimarte
19	358-69, 376-79	: Wright's Architecture	Meech.FLW + Nute x 2
24		Japonisme in Art Education: Dow and O'Keeffe	
26		THANKSGIVING	
Dec. 01		Catch-All Day, possibly 3-minute paper summaries	
03		COMPREHENSIVE COURSE REVIEW + EVALUATION	Last day for grade updates
10		*FINAL EXAM 9:00 am – 11:00 am	Comprehensive Exam

JAPONISME: an overview

After Japanese ports reopened to trade with the West in 1854, a tidal wave of foreign imports flooded European shores. On the crest of that wave were woodcut prints by masters of the *ukiyo-e* school which transformed Impressionist and Post-Impressionist art by demonstrating that simple, transitory, everyday subjects from "the floating world" could be presented in appealingly decorative ways.

Parisians saw their first formal exhibition of Japanese arts and crafts when Japan took a pavilion at the World's Fair of 1867. But already, shiploads of oriental bric-a-brac—including fans, kimonos, lacquers, bronzes, and silks—had begun pouring into England and France.

It is said that James Whistler discovered Japanese prints in a Chinese tearoom near London Bridge and that Claude Monet first came upon them used as wrapping paper in a spice shop in Holland. James Tissot and his friend Edgar Degas (29.100.127) were among the earliest collectors of Japanese art in France, but their own art was affected by exotic things in very different ways. Unlike Tissot, and others who came under the spell of Japan, Degas avoided staging *japoneries* that featured models dressed in kimonos and the conspicuous display of oriental props. Instead, he absorbed qualities of the Japanese aesthetic that he found most sympathetic (1975.268.48): elongated pictorial formats, asymmetrical compositions, aerial perspective, spaces emptied of all but abstract elements of color and line, and a focus on singularly decorative motifs. In the process, he redoubled his originality.

Degas' American friend Mary Cassatt (16.2.5), who declared that she "hated conventional art," found in Japanese woodcuts like those of Utamaro (JP1278) a fresh approach to the depiction of common events in women's lives. After visiting a large exhibition of *ukiyo-e* prints at the École des Beaux-Arts in Paris during the spring of 1890, she produced a set of ten color etchings in open admiration of their subjects, compositions, and technical innovations.

Experimentation with a wide range of pictorial modes, and with printmaking techniques as well, coincided with the growing popularity of Japanese woodcuts during the 1890s. Toulouse-Lautrec (41.12.18) adopted the exaggerated colors, contours, and facial expressions found in Kabuki theater prints (JP2822) in order to create his eye-catching posters. Meanwhile, Pierre Bonnard (28.50.4.3) and Édouard Vuillard (25.70.23), who called themselves "Nabis" or "prophets" of a new style of art, relied upon the piquant, unusual viewpoints of *ukiyo-e* printmakers (JP804; JP2519) for inspiration. Only Paul Gauguin (36.6.4), who was attracted to the native arts of many cultures, sidestepped the then-current practice of lithography and adapted Japanese woodcut techniques (JP1589) to the abstract expression of his forward-looking art.

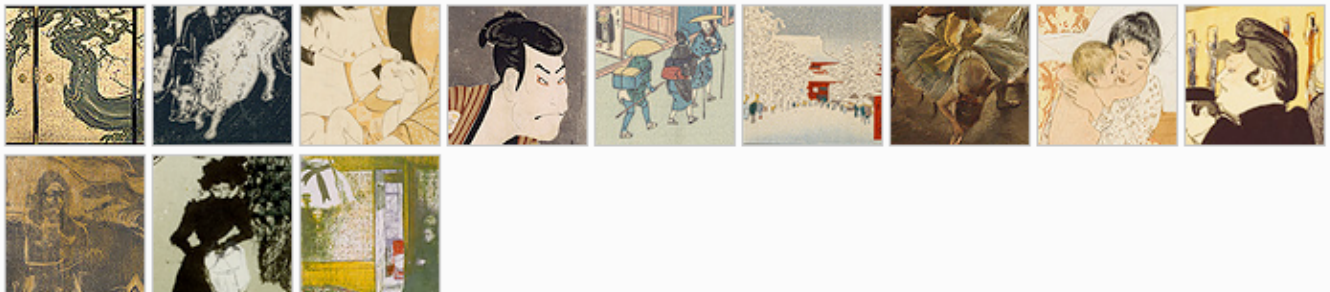
Colta Ives

Department of Drawings and Prints, The Metropolitan Museum of Art

http://www.metmuseum.org/toah/hd/jpon/hd_jpon.htm

See this website for compact essays on an extensive list of related topics.

Met accession numbers in the text lead to examples; below: related Museum works, organized in chronological order



** * * targeted topics make for thorough exploration and better papers * * **

ASPECTS OF WOODBLOCK PRINTS

The *series* phenomenon in Japanese woodblock prints

36 View of Fuji (Hokusai, 1830s)

36 Views of Mount Fuji (Hiroshige, 1858)

53 Stations of the Tokaido

100 Famous views of Edo (Hiroshige) – see

<http://www.flickr.com/photos/stuckinthemetal/sets/72157606410193732/>

Arthur Wesley Dow and Georgia O’Keeffe – a teaching method based on Japanese composition

Monet’s collection – did Monet get series idea from prints?

The magazines: Le Japon Artistique; La revue blanche; La vie moderne

The woodcut revival in French printmaking

Cassatt’s aquatints (1891)

Henri Rivière, “36 Views of the Eiffel Tower”

VVG’s collection and “translations”

Shin Hanga “new prints” art movement in early 20th century Japan

JAPAN IN FILM, ON STAGE, IN LITERATURE

Tale of Genji in print and film

No plays – No actors – No plots --- prints derived from No tradition

Lafcadio Hearn in Japan and the Kwaidon stories

Pierre Loti and Japan

Henry James

MOTIFS

Courtesans in prints and Manet’s courtesan

parasols and umbrellas

kimonos

bridges

KEY FIGURES

Siegfried Bing

JAPONISME IN MUSIC

Puccini, “Madama Butterfly” (opera)

Gilbert and Sullivan, “The Mikado” (operetta)

Debussy, “La Mer” and its inspiration

Saint-Saens

LEGACY of JAPONISME

Japonisme in Britain—Pre-Raphaelites Connection via Dante Gabriel Rossetti

Japonisme and Art Nouveau, c. 1900

Japonisme and the Arts & Crafts Movement

Japonisme in America

Boston Museum’s collection

DECORATIVE ARTS

Tiffany, Gallé, Lalique, others – Japonisme in glass

Bernard Leach – Japanese influence on Western ceramics

RUMINATIONS ON CULTURE

Lafcadio Hearn, Japan: An Attempt at an Interpretation (New York, 1907)

Robert A. Rosenstone, Mirror in the Shrine: American Encounters with Meiji Japan (book, 1988 BU)

Cathy Davidson, 36 Views of Mount Fuji: On Finding Myself in Japan (book, 2006)

Bruce Feiler, Learning to Bow: Inside the Heart of Japan (book, 1991)

Naomi Iizuka, 36 Views (play, 1999)

Memoirs of a Geisha (novel, Arthur Golden, 1997; film, Rob Marshall, 2005)

ART 4355: Special Topic in Modern Art History, "Japan & the West" (Pope, Fall 2009) :: LIBRARY RESERVE LIST/3-day use

- Benfey, Christopher.
The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of Old Japan
New York: Random House, 2003. Moody
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- Berger, Klaus.
Japonisme in Western Painting from Whistler to Matisse.
Cambridge; New York: Cambridge University Press, 1992. Crouch Books
N6447 .B4813 1992
- Gonse, Louis (846-1921)
L'art japonais; with a new introduction by Akiko Mabuchi.
London: Ganesha; Tokyo: Synapse, 2003. Crouch OVZ
N7350 .G7 2003 v.1- 2
- Galleries nationales du Grand Palais, Paris.
Le Japonisme.
Paris: Editions de la Réunion des musées nationaux, 1988. Crouch OVZ
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The Great Wave: The Influence of Japanese Woodcuts on French Prints.
New York: Metropolitan Museum of Art, 1974. Crouch
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Japonisme: Cultural Crossings between Japan and the West.
London; New York: Phaidon, 2005. Crouch OVZ
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Rain and Snow: The Umbrella in Japanese Art.
New York: Japan Society, 1993. Crouch OVZ
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- Meech-Pekarik, Julia and Gabriel Weisberg.
Japonisme Comes to America: The Graphic Arts 1876-1925.
New York: H.N. Abrams, 1990. Crouch
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- Ono, Ayako.
Japonisme in Britain: Whistler, Menpes, Henry, Hornel, and Nineteenth-Century Japan.
London; New York: RoutledgeCurzon, 2003. Crouch
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- Rappard-Boon, Charlotte van, et al.
Catalogue of the Van Gogh Museum's Collection of Japanese Prints;
with an introduction on Van Gogh's utopian Japonisme by Tsukasa Kōdera.
Amsterdam: Van Gogh Museum; Zwolle: Waanders Publishers, 1991. Crouch OVZ
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- Rij, Jan van.
Madame Butterfly: Japonisme, Puccini, & the search for the Real Cho-Cho-San.
Berkeley, Calif: Stone Bridge Press, c2001. Crouch
ML410.P89 R55 2001
- Soros, Susan Weber ed.
E. W. Godwin: Aesthetic Movement Architect and Designer [(Edward William), 1833-1886]
New Haven: Yale University Press, 1999. Crouch OVZ
NA997.G6 A4 1999
- Weisberg, Gabriel P.
Japonisme: An Annotated Bibliography.
New York: Garland Pub., 1990. Moody
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- Wichmann, Siegfried.
Japonisme: The Japanese Influence on Western Art since 1858.
New York, N.Y.: Thames & Hudson, 1999. Crouch OVZ
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- Japonisme: The Japanese Influence on Western Art in the 19th and 20th Centuries.
New York: Harmony Books, 1981. Crouch OVZ
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Adams, Henry.

"John La Farge's Discovery of Japanese Art: A New Perspective on the Origins of Japonisme,"
The Art Bulletin, Vol. 67, No. 3 (Sep., 1985), pp. 449-485

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"A Fish by John La Farge"
The Art Bulletin, Vol. 62, No. 2 (Jun., 1980), pp. 269-280

Brandimarte, Cynthia A.

"Japanese Novelty Stores"
Winterthur Portfolio, Vol. 26, No. 1 (Spring, 1991), pp. 1-25

Caso, Jacques de

"1861: Hokusai rue Jacob"
The Burlington Magazine, Vol. 111, No. 798 (Sep., 1969), pp. 562-565

Eidelberg, Martin.

"Bracquemond, Delâtre and the Discovery of Japanese Prints."
The Burlington Magazine, Vol. 123, No. 937 (Apr., 1981), pp. 221-227

Greenwald, Helen M.

"Picturing Cio-Cio-San: House, Screen, and Ceremony in Puccini's "Madama Butterfly"
Cambridge Opera Journal, Vol. 12, No. 3 (Nov., 2000), pp. 237-259

Hokenson, Jan.

"Proust's 'japonisme': Contrastive Aesthetics"
Modern Language Studies, Vol. 29, No. 1 (Spring, 1999), pp. 17-37

Kôdera, Tsukasa.

"Japan as Primitivistic Utopia: Van Gogh's Japonisme"
Simiolus: Netherlands Quarterly for the History of Art, Vol. 14, No. 3/4 (1984), pp. 189-208

Lancaster, Clay.

"Oriental Contributions to Art Nouveau"
The Art Bulletin, Vol. 34, No. 4 (Dec., 1952), pp. 297-310

Lehmann, Jean-Pierre.

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Modern Asian Studies, Vol. 18, No. 4, Special Issue: Edo Culture and Its Modern Legacy (1984), pp. 757-768

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"Early Collectors of Japanese Prints and the Metropolitan Museum of Art"
Metropolitan Museum Journal, Vol. 17, (1982), pp. 93-118

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"Frank Lloyd Wright and Japanese Prints"
The Metropolitan Museum of Art Bulletin, New Series, Vol. 40, No. 2 (Autumn, 1982), pp. 48-56

Menon, Elizabeth K.

"Henry Somm: Impressionist, Japoniste or Symbolist?"
Master Drawings, Vol. 33, No. 1 (Spring, 1995), pp. 3-29

Merrill, Linda.

"Whistler and the 'Lange Lijzen'"
The Burlington Magazine, Vol. 136, No. 1099 (Oct., 1994), pp. 683-690

Nunn, Pamela Gerrish.

"Fine Art and the Fan 1860-1930"
Journal of Design History, Vol. 17, No. 3 (2004), pp. 251-266

Nute, Kevin.

"Frank Lloyd Wright and Japanese Art: Fenollosa: The Missing Link"
Architectural History, Vol. 34 (1991), pp. 224-230

Nute, Kevin.

"Frank Lloyd Wright and Japanese Architecture: A Study in Inspiration"
Journal of Design History, Vol. 7, No. 3 (1994), pp. 169-185

Sandberg, John

"'Japonisme' and Whistler"
The Burlington Magazine, Vol. 106, No. 740 (Nov., 1964), pp. 500-507

Schwartz, William Leonard Schwartz.

"The Priority of the Goncourts' Discovery of Japanese Art." [nb: lots of untranslated French quotes]
PMLA, Vol. 42, No. 3 (Sep., 1927), pp. 798-806

Tanaka, Hidemichi.

"Cezanne and 'Japonisme'" [nb: lots of untranslated French quotes]
Artibus et Historiae, Vol. 22, No. 44 (2001), pp. 201-220

Watanabe, Toshio.

"Eishi Prints in Whistler's Studio? Eighteenth-Century Japanese Prints in the West before 1870"
The Burlington Magazine, Vol. 128, No. 1005 (Dec., 1986), pp. 874-873

Weisberg, Gabriel P.

"Aspects of Japonisme."
The Bulletin of the Cleveland Museum of Art, Vol. 62, No. 4 (Apr., 1975), pp. 120-130.

Weisberg, Gabriel P.

"Félix Bracquemond and Japanese Influence in Ceramic Decoration"
The Art Bulletin, Vol. 51, No. 3 (Sep., 1969), pp. 277-280

Yarnall, James L.

"John La Farge and Henry Adams in Japan."
American Art Journal, Vol. 21, No. 1 (1989), pp. 41-77

NAME	PERIOD	DESCRIPTION
Jomon	300 BC	The early Japanese were gatherers, hunters and fishers
Yayoi	300 BC-300	The introduction of rice agriculture evokes the development of a social hierarchy and hundreds of small countries that started to unify into larger countries
Kofun	300-538	Japan for first time more or less united Large tombs (kofun) were built for the deceased leaders
Asuka	538-710	538/552 Introduction of Buddhism 604 Prince Shotoku's Constitution of seventeen articles is promulgated 645 The Taika reform is introduced The Fujiwara era starts
Nara	710-784	710 Nara becomes the first permanent capital 784 Capital moves to Nagaoka
Heian	794-1185	794 Capital moves to Heian (Kyoto) 1016 Fujiwara Michinaga becomes regent 1159 Taira clan under Taira Kiyomori takes over the power after the Heiji war 1175 Buddhist Jodo sect (Pure land sect) is introduced 1180-85 In the Gempei War, the Minamoto clan puts an end to Taira supremacy
Kamakura	1192-1333	1191 Zen sect is introduced 1192 Minamoto Yoritomo is appointed shogun, establishes the Kamakura govt 1221 Jokyu Disturbance ends a struggle between Kamakura and Kyoto resulting in the supremacy of the Hojo regents in Kamakura 1232 A legal code, the Joei Shikimoku, is promulgated 1274+1281 Mongols try to invade Japan, fail mainly because of bad weather 1333 Kamakura bakufu falls
Muromachi	1338-1573	1334 Kemmu restoration: the emperor restores power over Japan 1336 Ashikaga Takauji captures Kyoto 1337 Emperor flees and establishes the Southern court in Yoshino 1338 Takauji establishes Muromachi govt, second emperor in Kyoto (Northern court) 1392 Unification of the Southern and Northern courts 1467-1477 Onin war 1542 Portuguese introduce firearms and Christianity to Japan 1568 Nobunaga enters Kyoto 1573 Muromachi Bakufu falls
Azuchi Momoyama	1573-1603	1575 Takeda clan is defeated in the battle of Nagashino 1582 Nobunaga is murdered and succeeded by Toyotomi Hideyoshi 1588 Hideyoshi confiscates weapons of farmers + religious institutions in "Sword Hunt" 1590 Japan is reunited after the fall of Odawara (Hojo) 1592-98 Unsuccessful invasion of Korea 1598 Death of Hideyoshi 1600 Tokugawa Ieyasu defeats his rivals in the battle of Sekigahara
Edo	1603 - 1867	1603 Ieyasu is appointed shogun, establishes the Tokugawa government in Edo (Tokyo) 1614 Ieyasu intensifies persecution of Christianity 1615 Toyotomi clan is destroyed after Ieyasu captures Osaka Castle 1639 Almost complete isolation of Japan from the rest of the world 1688-1703 Genroku era: popular culture flourishes 1792 Russians unsuccessfully try to establish trade relations with Japan 1854 Comm. Matthew Perry forces Japanese govt to open limited # of ports for trade
Meiji	1868-1912	<i>1868 Meiji restoration</i> <i>1872 First railway line between Tokyo and Yokohama</i> <i>1877 Satsuma Rebellion</i> <i>1889 Meiji Constitution is promulgated</i> <i>1894-95 Sino-Japanese War</i> <i>1904-05 Russo-Japanese War</i> <i>1910 Annexion of Korea</i> <i>1912 Death of emperor Meiji</i>
Taisho	1912-1926	1914-18 Japan joins allied forces in WW1 1923 The Great Kanto Earthquake devastates Tokyo and Yokohama
Showa	1926-1989	1926 Declaration of Mingei (Folk Art) Movement, reaction to Westernization 1937 Second Sino-Japanese War starts 1941 Pacific War starts 1945 Japan surrenders after 2 atomic bombs are dropped over Hiroshima and Nagasaki 1946 The new constitution is promulgated 1952 The Allied Occupation of Japan ends 1956 Japan becomes member of the UN 1972 Normalization of relations to China 1973 Oil crisis
Heisei	1989-	1993 The LDP loses its majority in the diet 1995 The Great Hanshin Earthquake hits Kobe Sarin Gas attack in the Tokyo subway by AUM sect

Woodblock Prints GLOSSARY

chuban	The smallest common print size; about 26cm x 19cm (10" x 7"). Chuban tateye - A chuban sized print in portrait (tateye) orientation. Chuban yokoye - A chuban sized print in landscape (yokoban) orientation.
daimyo	Great Lord – from the warrior aristocracy of feudal Japan.
ehon	Illustrated printed book (see Artelino online article)
gauffrage	(French term) Embossing, achieved by “blind printing”–printing without inking the relief surface
geisha	Highly-trained female professional who entertains men with dancing, singing, poetry, music
kago	A palanquin or sedan chair carried suspended from a pole by two bearers.
kakemono	Wall hanging in scroll format
kamuro	Young girl apprenticed to a brothel, graduating to status of Oiran (courtesan); replaced by geisha
koku	A Japanese unit of capacity equal to ten cubic shaku, used for vessels; equivalent to approximately 9.8 cubic feet
komuso	Mendicant Zen Buddhist monk, sometimes seen playing flute for alms
Mikado	The title of the emperor of Japan. It was usual for European writers to describe the Mikado as a 'spiritual' emperor, and the Shogun (who was the de facto ruler until 1867) as a second or 'temporal' emperor.
oban	The most common print size; about 38cm x 25cm (15" x 10"). Oban tateye - An oban sized print in portrait (tateye) orientation. Oban yokoye - An oban sized print in landscape (yokoban) orientation.
obi	sash, a part of traditional Japanese dress, functions like belt and cummerbund for a kimono
palanquin	A covered litter or conveyance, usually for one person consisting of a large box with wooden shutters like Venetian blinds, carried by four or six (rarely two) men by means of poles projecting before and behind.
Shinto	The native religious system of Japan, the central belief of which is that the mikado is the direct descendant of the sun-goddess and that implicit obedience is due to him
shinzo	
shogun	The hereditary commander-in-chief of the Japanese army, until 1867 the virtual ruler of Japan. Also called tycoon. By successive usurpations of power, the Shogun or Tycoon had become the real ruler of Japan, though nominally the subject of the Mikado, and acting in his name. This state of things was misunderstood by Europeans, and it was erroneously supposed that there were two emperors in Japan, the Mikado (who was the object of a loyalty of the nature of religious devotion) being called 'the spiritual emperor', and the Shogun 'the temporal emperor'. In 1867, with the abolition of the feudal system, the Mikado assumed the actual sovereignty, and the reign of the Shoguns came to an end
surimono	Small, fancy greeting cards
tateban	Also tat-e and tat-eye; portrait (i.e. vertical) orientation.
torii	A ceremonial gateway in front of a Japanese Shinto shrine, consisting of two uprights and two crosspieces of which the lower is straight and the upper usually curved and projecting.
tycoon	The title by which the shogun of Japan was described to foreigners.
ukiyo-e	Prints or paintings depicting “pictures of the floating [everyday, impermanent] world,” i.e., everyday life
urishi-e	Prints on which transparent lacquer or very thin glue was applied to heighten the colour effect.
yokoban	Also yok-e and yok-oye; landscape (i.e. horizontal) orientation.