

## Japanese Art After 1945 Scream Against The Sky

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Japanese art after 1945 : scream against the sky ...

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Japanese art after 1945 : scream against the sky (Book ...

This is a catalogue of Japanese avante-garde art since 1945. It surveys some 200 works, including painting, sculpture, photography, performance, video, film and installation art, by more than 100 artists. Rebellious groups such as the Gutai, a 1950s experimental movement, are also represented.

Presents the catalog of an exhibition that features illustrations of paintings, sculpture, performance, video, and installation art

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Gutai is the first book in English to examine Japan's best-known modern art movement, a circle of postwar artists whose avant-garde paintings, performances, and installations foreshadowed many key developments in American and European experimental art. Working with previously unpublished photographs and archival resources, Ming Tiampo considers Gutai's pioneering transnational practice, spurred on by mid-century developments in mass media and travel that made the movement's field of reception and influence global in scope. Using these lines of transmission to claim a place for Gutai among modernist art practices while tracing the impact of Japan on art in Europe and America, Tiampo demonstrates the fundamental transnationality of modernism. Ultimately, Tiampo offers a new conceptual model for writing a global history of art, making Gutai an important and original contribution to modern art history.

Catalog of an exhibition held at the Museum of Modern Art, New York, Nov. 18, 2012-Feb. 25, 2013.

Collaborative, ephemeral, self-reflective, multidisciplinary--the work generated by the rapid series of experimental artistic movements that energized the public sphere in postwar Japan was anything but private, static, or expected, despite the enduring engagement of Japanese artists with Western modernism. For two decades, a small but progressive group of visual artists, musicians, dancers, theater performers, and writers variously confronted the fraught legacy of World War II in Japan, which included occupation by a foreign power, growing economic inequality, and the clash between repressive social mores and an increasingly industrialized, urban, and consumer-oriented culture. Art, Anti-Art, Non-Art offers an introduction to this highly charged and innovative era in Japanese artistic practice. Published in conjunction with an exhibition on view at the Getty Research Institute from March 6 to June 3, 2007, this catalogue features objects, books, periodicals, photographs, and other ephemera created by artists associated with Experimental Workshop, Gutai, High Red Centre, Neo Dada, Provoke, Tokyo Fluxus, and VIVO, among others.

"Brings together critical historical documents, many of which are translated into English for the first time, in Japanese arts from the end of World War II through the next four and a half decades."--P. 14.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Explores the pioneering & influential avant-garde artist's prolific 40-year career & accompanies the first major museum retrospective of her work that will travel internationally.

Justin Jesty's Art and Engagement in Early Postwar Japan reframes the history of art and its politics in Japan post-1945. This fascinating cultural history addresses our broad understanding of the immediate postwar era moving toward the Cold War and subsequent consolidations of political and cultural life. At the same time, Jesty delves into an examination of the relationship between art and politics that approaches art as a mode of intervention, but he moves beyond the idea that the artwork or artist unilaterally authors political significance to trace how creations and expressive acts may (or may not) actually engage the terms of shared meaning and value. Art and Engagement in Early Postwar Japan centers on a group of social realists on the radical left who hoped to wed their art with anti-capitalist and anti-war activism, a liberal art education movement whose focus on the child inspired innovation in documentary film, and a regional avant-garde group split between ambition and local loyalty. In each case, Jesty examines writings and artworks, together with the social movements they were a part of, to demonstrate how art--or more broadly, creative expression--became a medium for collectivity and social engagement. He reveals a shared if varied aspiration to create a culture founded in amateur-professional interaction, expanded access to the tools of public authorship, and dispersed and participatory cultural forms that intersected easily with progressive movements. Highlighting the transformational nature of the early postwar, Jesty deftly contrasts it with the relative stasis, consolidation, and homogenization of the 1960s.

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