

THE FLOATING WORLD REVISITED



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Purdue Art Museum
October 20 through December 30, 1993
Cleveland Museum of Art
February 2 through April 4, 1994



This exhibition takes a fresh look at the world that produced the great Japanese prints of the last eighteenth century—prints by artists like Utagawa and Hokusai that have been so widely appreciated that they are now familiar even to people who know little about Japanese art. The prints were a specialty of Edo, the city now called Tokyo, where a distinctive urban way of life blossomed in the "Floating World." Edo was a center of commerce, a place where the city's culture, centered around the Yoshiwara, the licensed pleasure quarters, and the kabuki theater district, the Floating World produced a unique culture of its own. The prints were a mirror of the city, and the Floating World is reflected in the prints. The view that the prints and the Floating World is presented by the Japanese mind has been, since the dawn of time, literally, "Japan of the Floating World."

The Floating World Revisited

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The Floating World Revisited:

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Floating World Revisited D. Jenkins, 1993 *Chushingura and the Floating World* David Bell, 2013-10-23 Kanadehon Chushingura has been one of the most popular bunraku and kabuki plays This fascinating study explores the full spectrum of ukiyo e floating world representations of the Chushingura story Essential reading for all students of Japanese theatre the history of Japanese art and the social history of Japan Manga from the Floating World Adam Kern, 2020-11-23 The first full length study in English of the kiby shi a genre of woodblock printed comicbook widely read in late eighteenth century Japan that became an influential form of political satire The volume is copiously illustrated with rare prints from Japanese archival collections Provided by publisher

Text & Presentation, 2006 Stratos E. Constantinidis, 2009-12-21 Text Presentation is an annual publication devoted to all aspects of theatre scholarship It represents a selection of the best research presented at the international interdisciplinary Comparative Drama Conference This anthology includes papers from the 30th annual conference held in Los Angeles California Topics covered include Beckett Brecht Goethe Tom Stoppard dance performance staged violence the Comedie Francaise and Greek and Japanese drama Reviews of selected books are also included

Manga from the Floating World Adam L. Kern, 2006 Manga from the Floating World is the first full length study in English of the kiby shi a genre of sophisticated pictorial fiction widely read in late eighteenth century Japan By combining analysis of the socioeconomic and historical milieus in which the genre was produced and consumed with three annotated translations of works by major author artist Sant Ky den 1761 1816 that closely reproduce the experience of encountering the originals Adam Kern offers a sustained close reading of the vibrant popular imagination of the mid Edo period The kiby shi Kern argues became an influential form of political satire that seemed poised to transform the uniquely Edoesque brand of urban commoner culture into something more perhaps even a national culture until the shogunal government intervened Based on extensive research using primary sources in their original Edo editions the volume is copiously illustrated with rare prints from Japanese archival collections It serves as an introduction not only to the kiby shi but also to the genre s readers and critics narratological conventions modes of viscosity format and relationship to the modern Japanese comicbook manga and to the popular literature and wit of Edo Filled with graphic puns and caricatures these entertaining works will appeal to the general reader as well as to the more experienced student of Japanese cultural

history **Painting the Floating World** Janice Katz, Mami Hatayama, 2019-01-08 From the 17th through the 19th century artists in Kyoto and Edo now Tokyo captured the metropolitan amusements of the floating world ukiyo in Japanese through depictions of subjects such as the beautiful women of the Yoshiwara pleasure quarters and performers of the kabuki theater In contrast to ukiyo e prints by artists such as Katsushika Hokusai which were widely circulated ukiyo e paintings were specially commissioned unique objects that displayed the maker s technical skill and individual artistic sensibility Featuring more than 150 works from the celebrated Weston Collection the most comprehensive of its kind in private hands and published here for the first time in English this lavishly illustrated and meticulously researched volume addresses the genre of ukiyo e painting in all its complexity Individual essays explore topics such as shunga erotica mitate e images that parody or transform a well known story or legend and poetic inscriptions revealing the crucial role that ukiyo e painting played in a sophisticated urban culture *The Lens Within the Heart* Timon Screech, 2018-10-24 Presenting a revised edition with a new preface of this important work previously available only in hardback It has long been assumed that Japan s closed country policy meant that Japan was isolated from the influence of the outside and in particular the Western world However this study of 18th century Japan using sources wholly unstudied since their writing reveals the profound influence that the introduction of Western technology and scientific instruments including glass lenses and mirrors had on Japanese notions of sight and how this change in perception was reflected most clearly in popular culture Screech goes to the core of later eighteenth century thought through popular objects and the propositions which many considered groundbreaking on the book s first publication in 1996 have yet to be substantially challenged **Ukiyo-e Explained** David Bell, 2021-10-01 A great many volumes already exist on the subject of ukiyo e mostly single focus works intended to appeal to connoisseurs or art historians Ukiyo e Explained however is the first integrated study with wider scholarly appeal to show how ukiyo e is art but also social history culture and craft Indeed ukiyo e or floating world pictures form one of the most popular and widely known forms of Japanese art Their history has been well documented in the past and their distinctively decorative often sensual pictorial character is familiar to audiences around the world This study illuminates new pathways to a greater appreciation of ukiyo e by addressing the environments and conditions under which the artists worked together with the factors that determined or conditioned the peculiar stylistic character of ukiyo e It also examines the particular forces that governed this distinctive type of picture making and the corresponding development of popular tastes with the audiences of the day focusing especially on contemporary aesthetic sensibilities the ways artists learned their craft and the conditioning qualities of their medium **Mizoguchi and Japan** Mark Le Fanu, 2019-07-25 For a majority of filmgoers the names most usually associated with classic Japanese cinema are those of Kurosawa and Ozu Yet during the early 1950s at the same time that Kurosawa was becoming known to the public through the release of classics like Rashomon and The Seven Samurai another Japanese director Kenji Mizoguchi quietly came out with a trilogy of films The Life of Oharu Ugetsu Monogatari and Sansho

the Bailiff that are the equal of Kurosawa's in mastery and which by any account rank among the greatest and most enduring masterpieces of world cinema. As a storyteller, Mizoguchi was drawn to the plight and oppression of women throughout the ages; it was for him the subject of subjects. So in addition to the movies just mentioned, he is remembered for a string of masterly contemporary films that examined with unprecedented candour and ferocity the conditions of life in Japanese brothels and geisha houses. Yet as well as being a moralist, Mizoguchi was a stylist. His films are considered by critics to be among the most beautiful ever made from a purely pictorial point of view. Filmgoers who have responded enthusiastically in recent years to Chinese classics like *Farewell My Concubine* or to the colourful works of Zhang Yimou will be delighted to discover pre-echoes of this cinema in such late films by this Japanese master as *The Empress Yang Kwei Fei* and *Tales of the Taira Clan*, both released in 1955, works in which colour, costume and decor are deployed with compelling refinement. Despite his extraordinary qualities as a film maker, Mizoguchi and Japan is the first full-length study in English for over 20 years of a director whose work is as vibrant now as it ever was in its heyday and whom the French film review *Cahiers du Cinema* recently hailed the greatest of all cineastes. Mark Le Fanu's preface to the new ebook edition: https://media.bloomsbury.com/rep/files/revised_mizoguchi_and_japan_preface.docx. A Retrospective to the 2008 edition: https://media.bloomsbury.com/rep/files/mizoguchi_and_japan_retrospect.doc. **A Companion to Japanese History** William M. Tsutsui, 2009-07-20. A Companion to Japanese History provides an authoritative overview of current debates and approaches within the study of Japan's history. Composed of 30 chapters written by an international group of scholars. Combines traditional perspectives with the most recent scholarly concerns. Supplements a chronological survey with targeted thematic analyses. Presents stimulating interventions into individual controversies. **Visual Genesis of Japanese National Identity** Ewa Machotka, 2009. This volume offers an entirely new view of the concept of constructing nation-states. It inquires into the nature of national identity constructs produced in pre-modern Japan through examining two aspects of its cultural production: the sphere of fine arts and the sphere of literature. **Flowers That Kill** Emiko Ohnuki-Tierney, 2015-08-12. Flowers are beautiful. People often communicate their love, sorrow and other feelings to each other by offering flowers like roses. Flowers can also be symbols of collective identity as cherry blossoms are for the Japanese. But are they also deceptive? Do people become aware when their meaning changes perhaps as flowers are deployed by the state and dictators? Did people recognize that the roses they offered to Stalin and Hitler became a propaganda tool? Or were they like the Japanese who, including the soldiers, did not realize when the state told them to fall like cherry blossoms it meant their deaths? *Flowers That Kill* proposes an entirely new theoretical understanding of the role of quotidian symbols and their political significance to understand how they lead people, if indirectly, to wars, violence and even self-exclusion and self-destruction precisely because symbolic communication is full of ambiguity and opacity. Using a broad comparative approach, Emiko Ohnuki-Tierney illustrates how the aesthetic and multiple meanings of symbols and at times symbols without images become possible sources for creating opacity which prevents

people from recognizing the shifting meaning of the symbols **Matsuo Basho's Poetic Spaces** E. Kerkham, 2006-12-11

Haikai is an art that parodies and often subverts its linguistic generic and personal predecessors and its intersections include imaginative links to the rest of Japanese literature and culture This collection of essays explores certain neglected aspects of this haikaimaster's literary and philosophical contributions **Voices from the Canefields** Franklin Odo, 2013-09-27 Folk songs are short stories from the souls of common people Some like Mexican corridos or Scottish ballads reworked in the Appalachias are stories of tragic or heroic episodes Others like the African American blues reach from a difficult present back into slavery and forward into a troubled future Japanese workers in Hawaii's plantations created their own versions in form more akin to their traditional tanka or haiku poetry These holehole bushi describe the experiences of one particular group caught in the global movements of capital empire and labor during the late nineteenth and early twentieth centuries In Voices from the Canefields author Franklin Odo situates over two hundred of these songs in translation in a hitherto largely unexplored historical context Japanese laborers quickly comprised the majority of Hawaiian sugar plantation workers after their large scale importation as contract workers in 1885 Their folk songs provide good examples of the intersection between local work life and the global connection which the workers clearly perceived after arriving While many are songs of lamentation others reflect a rapid adaptation to a new society in which other ethnic groups were arranged in untidy hierarchical order the origins of a unique multicultural social order dominated by an oligarchy of white planters Odo also recognizes the influence of the immigrants rapidly modernizing homeland societies through his exploration of the cultural baggage brought by immigrants and some of their dangerous notions of cultural superiority Japanese immigrants were thus simultaneously the targets of intense racial and class vitriol even as they took comfort in the expanding Japanese empire Engagingly written and drawing on a multitude of sources including family histories newspapers oral histories the expressed perspectives of women in this immigrant society and accounts from the prolific Japanese language press into the narrative Voices from the Canefields will speak not only to scholars of ethnomusicology migration history and ethnic racial movements but also to a general audience of Japanese Americans seeking connections to their cultural past and the experiences of their most recently past generations **NEH Exhibitions Today** National Endowment for the Humanities. Division of Public Programs, 1994 **Studies in the Comic Spirit in Modern Japanese Fiction** Joel R. Cohn, 2020-10-26 Unlike traditional Japanese literature which has a rich tradition of comedy modern Japanese literature is commonly associated with a high seriousness of purpose In this pathbreaking study Joel R Cohn analyzes works by three writers Ibuse Masuji 1898 1993 Dazai Osamu 1909 1948 and Inoue Hisashi 1934 whose works constitute a relentless assault on the notion that comedy cannot be part of serious literature Cohn focuses on thematic structural and stylistic elements in the works of these writers to show that modern Japanese comedic literature is a product of a particular set of historical social and cultural experiences Cohn finds that cultural and social forces in modern Japan have led to the creation of comic literature that tends to deflect

attention away from a human other and turn in on itself in different forms **NEH Exhibitions Today** National Endowment for the Humanities. Humanities Projects in Museums and Historical Organizations, 1993 Historical Dictionary of Japanese Traditional Theatre Samuel L. Leiter, 2014-10-30 Historical Dictionary of Japanese Traditional Theatre is the only dictionary that offers detailed comprehensive coverage of the most important terms people and plays in the four principal traditional Japanese theatrical forms no kyogen bunraku and kabuki supplemented with individual historical essays on each form This updated edition adds well over 200 plot summaries representing each theatrical form in addition to a chronology introductory essay appendixes an extensive bibliography over 1500 cross referenced entries on important terms brief biographies of the leading artists and writers and plot summaries of significant plays This book is an excellent access point for students researchers and anyone wanting to know more about the Japanese theatre

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