

Artistic Identities in Japan and the United States in the 19th and 20th Centuries

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JAPAN

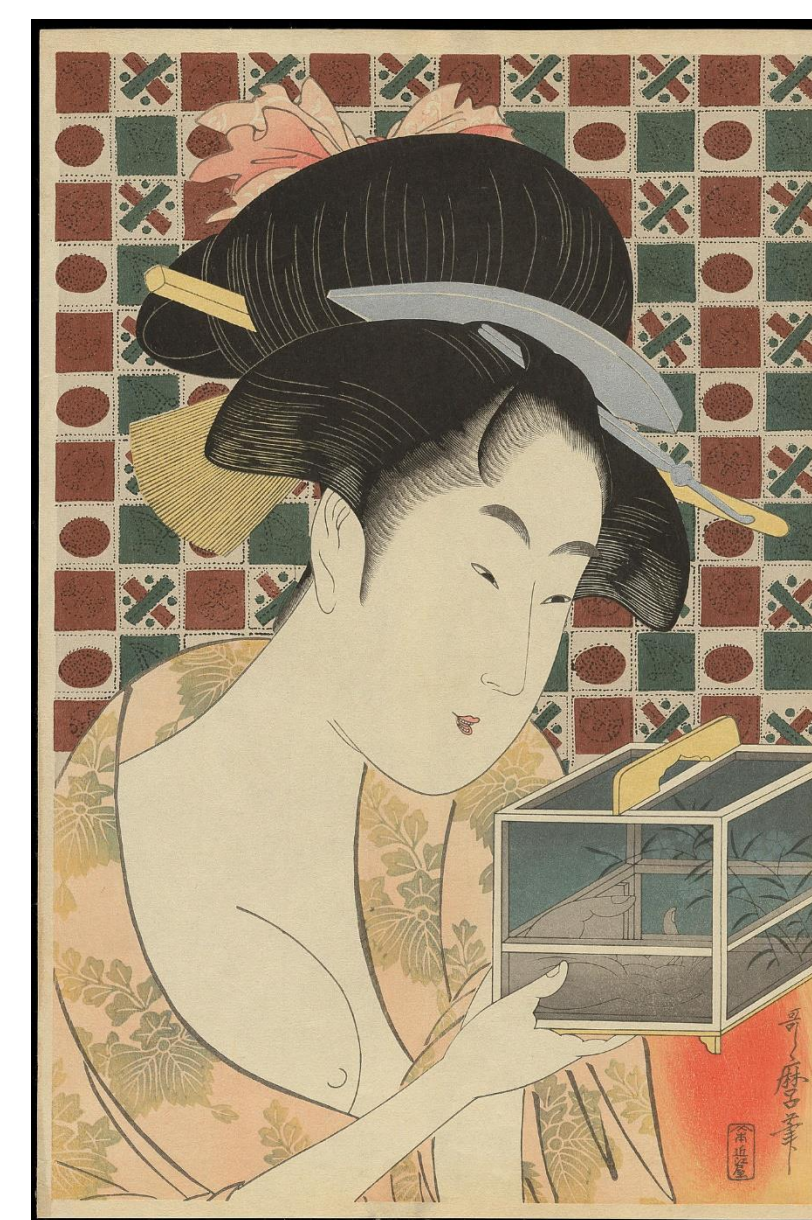
HISTORICAL BACKGROUND

- ❑ *Tanka* poems and paintings were strongly connected during the Heian period (*Yamato-e*), and autumn insects were a major motif throughout the Edo period (Nagata, 2002).
- ❑ In 1868, the Meiji Restoration produced a massive cultural and economic transition in Japan, and Japanese artifacts started to be recognized globally (Foxwell, 2015).
- ❑ Fenollosa criticized Japanese artifacts for favoring the Western market (Nakajima, 2007).

JAPANESE TRADITIONAL ART (*Yamato-e*, *Ukiyo-e*)



Tosa Mitsuyoshi
(late 16th-early 17th century)
The Oak Tree



Kitagawa Utamaro (1790)
Insect Cage

JAPANESE ART POST-MEIJII RESTORATION (*Nihonga*)



Kuroda Seiki (1896)
Old Tale Sketch



Tsuguharu Foujita (1927)
Self Portrait

NEW STYLES AND TECHNIQUES

Mouroutai

Yokoyama Taikan (1929)
Sacred Mountain
Higashiyama



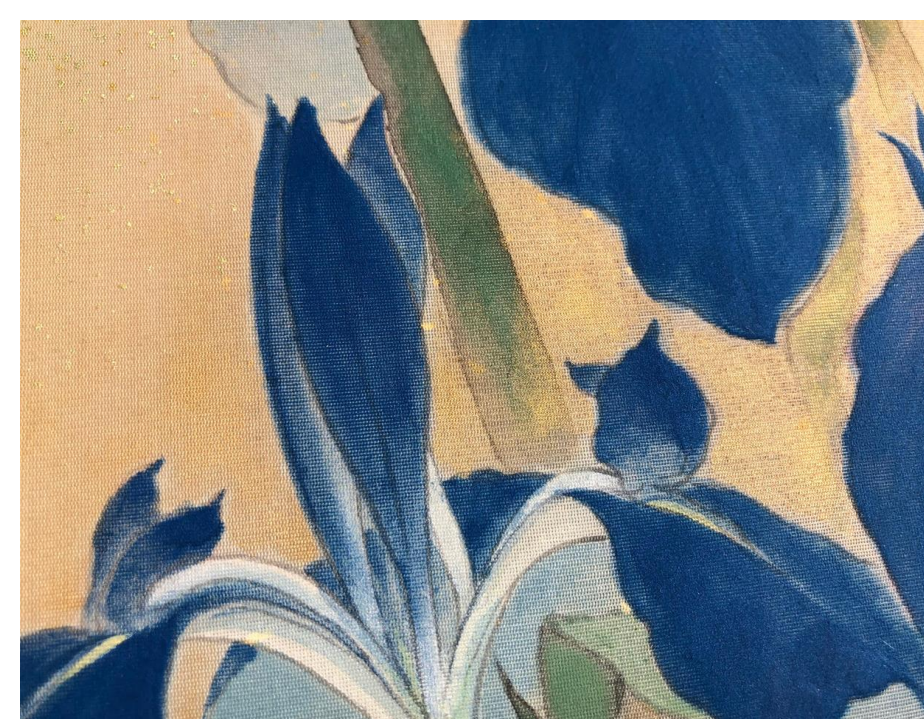
Elegance

Takeuchi Seihou (1926)
Kicking



Iwaenogu

Masumi Yamada (2021)



Line drawing

Tsuguharu Foujita (1927)
Couturier Cat



THE UNITED STATES

HISTORICAL BACKGROUND

- ❑ American art in the 19th century was not only influenced by French Impressionism but trying to establish its originality (Hashimoto, 2022).
- ❑ Designations of National Parks and the Secularization Theory impacted American art (Nishida, 2002; Promey, 2003).

AMERICAN IMPRESSIONISM



Childe Hassam (1912)
Bowl of Goldfish

DISTINCT AMERICAN STYLES

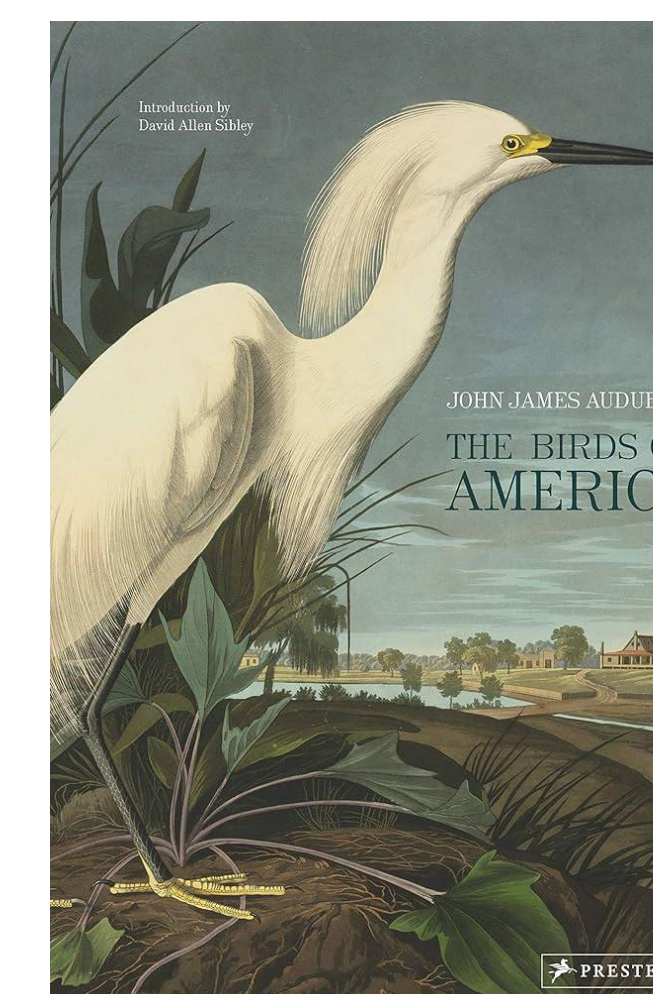
Untouched nature

Thomas Hill (1865)
The View of Yosemite Valley



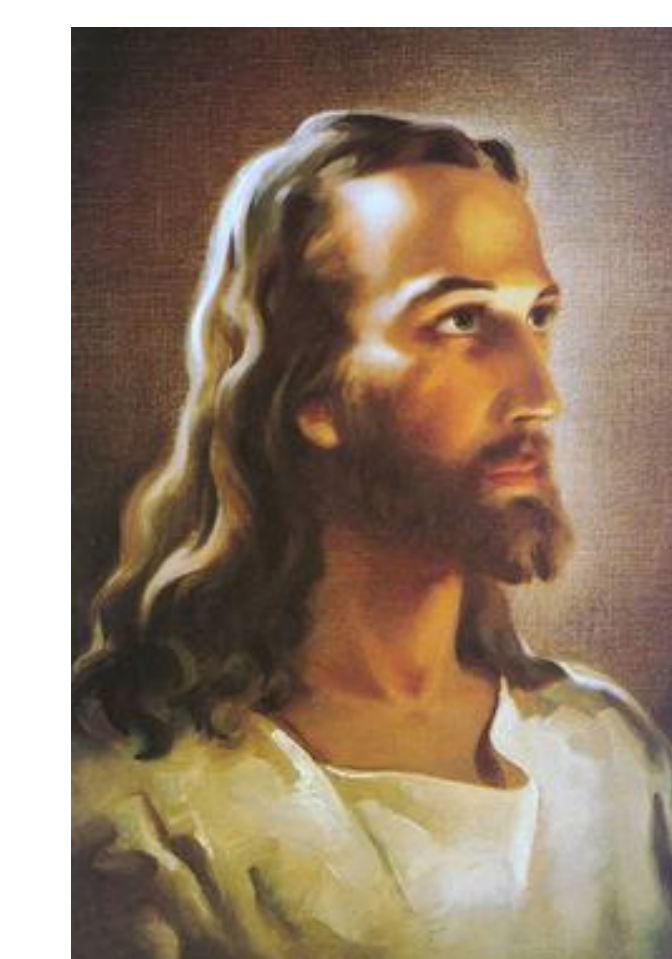
American Realism

John J. Audubon (1827)
The Birds of America



Religion

Warner Sallman (1940)
Head of Christ



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