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Japanese Art After 1945: Scream Against The Sky



Synopsis

An illustrated survey of Japanese avant-garde art since 1945. It discusses some 200 works, including painting, sculpture, photography, performance, video, film and installation art, by more than 100 artists, including rebellious groups such as the Gutai and Mono-ha.

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Customer Reviews

Postwar Japanese avant-garde art, as shown in this exciting and eye-opening survey, has sought to transcend the categories of European and American modernism by tapping autonomous, nativist and spiritual sources to articulate a "logic of the East" within a global context. Japan's Gutai group, founded in the aftermath of WWII, pondered the meaning of creation and destruction, of nature and nothingness. The Yomiuri Independent movement (1957-63) conceived of art as a nonelite activity, part found object, part event. The Fluxus circle, based in New York and Japan, fuses experimental music, performance, mixed media, Zen and minimalism. Avant-garde calligraphers create free-form works that resemble neo-Expressionist painting, while artists of the Mono-ha group use natural materials to arrange impermanent sites. Complementing the 445 illustrations (half in color) of paintings, sculpture, performance, video and installation art are accessible essays by art historian Munroe, literary critic Karatani Kojin, video artist Nam June Paik and others. This kinetic album catalogues a touring exhibit. Copyright 1994 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

The catalog of a current U.S. exhibition of postwar, avant-garde Japanese art (at the Guggenheim in New York and the San Francisco Museum of Art), this volume is a significant publication about a tradition that has received scant attention in this country until now. Beginning with the Gutai movement, the exhibition chronicles art in every medium from paintings and prints to video, performance art, and installations. Substantive essays by curator Munroe (Yayoi Kusama: A Retrospective, Center for International Contemporary Arts, 1989), video artist Nam June Paik, and others provide historical background and address the critical question of the relationship of this art to both traditional Japanese and contemporary Western aesthetics. Plentiful, good-quality illustrations appear throughout this volume, which will appeal to scholars and specialists as well as to informed lay readers. An important acquisition for academic and large public libraries with contemporary art collections. ?Kathryn W. Finkelstein, Univ. of CincinnatiCopyright 1995 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

Munroe's exhibition catalog gives readers a rock-solid pivot point for comprehending modern Japanese art. In an academic art world which is slanted towards Western art and artists, Munroe finally gives a breath of fresh air to those interested in the academic pursuit of Eastern avant-garde art. The superb organization of the book easily lends its knowledge to the reader and the extensive appendix and bibliography are infinitely informative. If you're searching for information on the modern avant-garde art world of Japan, look no further - you've found your axis mundi.

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