

- **MUROMACHI PERIOD**

- Japanese visual expression reached high levels of sophistication in both religious and secular arts
- aesthetic emerged- including a love of natural materials, a taste for asymmetry, a sense of humor, and a tolerance for qualities that may seem paradoxical or contradictory
- especially marked by the ascendance of Zen Buddhism- austere ideals particularly appealed to the highly disciplined samurai
- **Ink Painting**
 - monochrome painting in black ink with diluted grays reigned supreme
 - Landscape
 - **Sesshu**
 - temples were being asked for so many paintings that they formed ateliers staffed by monks who specialized in art rather than religious ritual or teaching
 - Sesshu devoted himself primarily to painting
 - learned from the tradition of Shubun
 - Winter Landscape
 - **Ikkyu**
 - many monks became involved with political matters, with factional disputes among the temples, or with their reputations as poets or artists
 - “false Zen”
 - spirit of spontaneity in response
 - frenzied brush did not leave the paper at all
 - intensity that is the hallmark of Zen
- **The Zen Dry Garden**
 - elegant simplicity- profound and personal- was the result of discipline meditation coupled with manual labor as practiced in Zen Buddhism
 - weeding the garden, cooking meals, mending garments- all became occasions for meditation in the search for enlightenment
 - dry landscape gardens- karesansui (dried up mountains and water)
 - Rock Garden, Ryoan-Ji Kyoto

- **MOMOYAMA PERIOD**

- samurai were primarily loyal to their own feudal lord- daimyo
- stable government finally emerged in 1600 with the triumph of a 3rd leader, Tokugawa Ieyasu- established the shogunate in 1603
- creative eras in Japanese history
- **Architecture**
 - conjures up images of bold warrior, luxurious palaces, screens shimmering with gold leaf, and magnificent ceramics
 - European muskets and cannons soon changed the nature of Japanese warfare and influenced Japanese architecture
 - response to the new weapons- monumental fortified castles
 - Hemji Castle

- **Kano School Decorative Painting**
 - large murals on fusuma- paper covered sliding doors
 - Kano Eitoku- one of the most brilliant painters from the professional school of artists founded by the Kano family and patronized by government leaders for several centuries
 - training in the ink-painting traditions
 - new skills in decorative subjects and styles
 - school theme of cranes and pines= both symbols of long life
 - right is a great gnarled plum tree= symbol of spring
 - vigorous use of brush and ink
 - powerfully jagged outlines, dramatic compositions
- **The Tea Ceremony**
 - equal interest during the Momoyama period in the quiet, restrained and the natural
 - cha no yu- drinking of tea
 - laved crushed into powder- then whisked into bowls with hot water
 - mild stimulant to aid meditation
 - form of medicine
 - **Sen No Rikyu**
 - quietly discuss the tea utensils or a Zen scroll hanging on a wall
 - aesthetic of modesty, refinement, and rusticity
 - quiet small and simple rooms
 - natural materials such as bamboo and wood, with mud walls, paper windows, and a floor covered with tatami- mats of woven straw
 - alcove- tokonoma
 - seems symmetrical
 - disposition of the tatami does not match the space of the tokonoma- provides subtle undercurrent of irregularity
- **EDO PERIOD**
 - Tokugawa Ieyasu gained control of Japan= Edo era
 - peace and prosperity
 - increasingly rigid and often repressive form of government
 - Zen Buddhism supplanted with neo-Confucianism: emphasized loyalty to the state
 - society into 4 classes: Samurai official, farmers, artisans, and merchants
 - reading and writing at all levels of society
 - **The Tea Ceremony**
 - waterpot, kettle, bamboo spoon, whisk, tea caddy, and teabowl came to be appreciated for their aesthetic qualities
 - mimicked Korean style rice bowls
 - refined taste- tea masters urged potters to mimic their imperfect shapes
 - how well teabowl fits into the hand- texture of the bowl appealed to the eye-those who previously admired it all came into play
 - raku ware- hand-built low fired ceramic developed especially for use in the tea ceremony
 - **Rimpa School Painting**
 - Sotatsu is considered the 1st great painter of the Rimpa school
 - decorative designs of strong expressive force
 - asymmetrical, almost abstract patterns of waves, pines, and island forms
 - **Nanga School Painting**

- Rimpa artists such as Sotatsu and Korin are considered quintessentially Japanese in spirit, both in the expressive power of their art and in their use of poetic themes from Japan's past
- other painters responded to the new Confucian atmosphere by taking up some of the ideas of the literati painters of China
- Nanga- southern school
- individualists- creating their own variations of literati painting from unique blending of Chinese models, Japanese aesthetics, and personal brushwork
- **Zen Painting**
 - Hakuin Ekaku- painting and calligraphy and forms of Zen expression
 - great charm and humor, astonishing force
 - favorite subject was Daruma (Bodhidharma)
 - **Bodhidharma Meditating**
- **Maruyama-Shijo School painting**
 - zen paintings were given away to all those who wished them
 - **Maruyama Okyo**
 - studied Western style perspective pictures
 - shading a perspective integrated into decorative style
 - **Nagasawa Rosetsu**
 - odd juxtapositions and unusual compositions
 - **Bull and Puppy**
- **Ukiyo-E: Pictures of the Floating World**
 - new capital of Edo- bustling with commerce and cultural activities
 - peaceful society
 - pleasure quarters: restaurant, bathhouses, and brothels
 - actors and courtesans admired
 - paints were too expensive for common people- created work in woodblock known as ukiyo-e
 - **Harunobu**
 - 1st prints were made in black ink, then colored by hand when the public desired
 - nishiki-e: brocade pictures, multicolored design
 - **Geisha as Daruma Crossing the Sea**
 - **Hiroshige and Hokusai**
 - during the 19th c. landscape joined courtesans and actors as major themes
 - 2 great masters
 - blocks were printed and printed again until worn out
- **THE MEIJI AND MODERN PERIODS**
 - **The Meiji Painter**
 - Ernest Fenollosa- Harvard grad- began urging artists to study traditional Japanese arts rather than focus on Western styles and media
 - drawing from Japanese traditions- avoided outlines and turned to fields of color
 - **Modern Japan**
 - **Modern Ceramicist**
 - retained a widespread appreciation for pottery
 - Miyashita Zenji
 - lives in Kyoto
 - creates initial forms by constructing an undulating shape out of pieces of cardboard

- then builds up the surface with clay of many different colors, using torn paper to create irregular shapes
- **Contemporary Sculptor**
 - Chuyichi Fujii
 - 1st carved and cut into the wood- later allowed material to express its own nature
 - studies and comes to basic terms with shape- slowly manipulates with wire and tension
- **Contemporary Painter**
 - anime and manga- emphasis on undulating lines and flat forms
 - denial of pictorial space