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The Literary Digest

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Literary Digest

Henri Vever, champion de l'Art nouveau

*Plunder And Pleasure
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West 186*

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MCKAYLA BARRERA

The Literary Digest Global Oriental
A pioneering history of cross-cultural knowledge that exposes enduring fractures in unity across the world's largest continent The nineteenth century saw European empires build vast transport networks to maximize their profits from trade, and it saw Christian missionaries spread printing across Asia to bring Bibles to the colonized. The unintended consequence was an Asian communications revolution: the maritime public sphere expanded from Istanbul to Yokohama. From all corners of the continent, curious individuals confronted the challenges of studying each other's cultures by using the infrastructure of empire for their own exploratory ends. Whether in Japanese or Persian, Bengali or Arabic, they wrote travelogues, histories, and phrasebooks to chart the vastly different regions that European geographers labeled "Asia." Yet comprehension does not always keep pace with connection. Far from flowing smoothly, inter-Asian understanding faced obstacles of many kinds, especially on a landmass with so many scripts and languages. Here is the dramatic story of cross-cultural knowledge on the world's largest continent, exposing the roots of enduring fractures in Asian unity.

UM Libraries

Henri Vever fut un bijoutier renommé de la Belle Époque mais aussi la figure de proue du mouvement de l'Art Nouveau. Il fut aussi un collectionneur de premier ordre, notamment d'estampes et d'objets d'art de l'Asie et du monde islamique. Cet ouvrage présente ses

Cahiers, qui constituent un témoignage rare et inédit de la vie sociale, culturelle, politique et quotidienne à Paris au tournant du 20e siècle (les débuts de l'Art Nouveau, la première de la pièce *Cyrano de Bergerac* de Rostand, l'affaire Dreyfus, etc.).

The Influence of Japanese Art on Design
Hotei Pub

This is a comprehensive survey of the genre of bijinga (prints of beautiful women) produces in the shin-hanga (new print) tradition that evolved in the early 20th century. This bilingual publication is illustrated with works from Japanese, European and American public and private collections.

Longfellow's Tattoos Tuttle Publishing
Wonders of Imperial Japan, Meiji art from the Khalili collection tells of an artistic tornado, narrating how in the second half of the 19th century Meiji art of Japan took the Western world by storm. World exhibition visitors of those days, attending the shows in cities such as Amsterdam, Chicago, Philadelphia and Vienna, encountered for the first time the magnificence of Japanese decorative art. They came face to face with huge bronzes, tall vases covered with beautiful decoration, or exquisite small objects, lacquered boxes, soothing unfussy drawings, incense burners breathing repose. People were enchanted. In this book, art historians Kris Schiermeir and Matthi Forrer focus upon the chief characteristics of Meiji art, set in its historical context. After a brief survey of decorative art, they move on to a detailed discussion of the different techniques and motifs that play a major part in Meiji art. The collection of Professor Nasser D. Khalili embraces over 2,000 objects from the Meiji period, all of them pieces of exceptional artistic and technical quality. This book

illustrates some of the most splendid examples from the collection.

Writing Japonisme Routledge

The Grove Encyclopedia of Medieval Art and Architecture offers unparalleled coverage of all aspects of art and architecture from Medieval Western Europe, from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries on topics not previously covered, as well as fully updated and expanded entries and bibliographies, The Grove Encyclopedia of Medieval Art and Architecture offers students, researchers, and the general public a reliable, up-to-date, and convenient resource covering this field of major importance in the development of Western history and international art and architecture. The Encyclopedia offers scholarly material on Medieval art in intelligent, well-written, and informative articles, each of which is followed by a bibliography to support further research. These include a mixture of shorter, more factual articles and larger, multi-section articles tracing the development of the arts in major regions. There are articles on all subject areas in Medieval art including biographies of major artists, architects and patrons; countries, cities, and sites; cultures and styles (Anglo-Saxon art, Carolingian art, Coptic art, Early Christian art, Romanesque, Gothic, Insular art, Lombard art, Merovingian art, Ottonian art, and Viking art); ivories, books and illuminated manuscripts, metalwork, architecture, painting, tapestries, sculpture, mosaics, reliquaries, and more. Part of the acclaimed Grove Art family of print encyclopedias, The Grove Encyclopedia of Medieval Art and Architecture is

lavishly illustrated with more than 460 halftones and 170 color plates. The 6 volumes are organized into a cohesive A-Z format, with a comprehensive index.

Victorian Women Travellers in Meiji

Japan Yale University Press

During America's Gilded Age (dates), the country was swept by a mania for all things Japanese. It spread from coast to coast, enticed everyone from robber barons to street vendors with its allure, and touched every aspect of life from patent medicines to wallpaper.

Americans of the time found in Japanese art every design language: modernism or tradition, abstraction or realism, technical virtuosity or unfettered naturalism, craft or art, romance or functionalism. The art of Japan had a huge influence on American art and design. Title compares juxtapositions of American glass, silver and metal arts, ceramics, textiles, furniture, jewelry, advertising, and packaging with a spectrum of Japanese material ranging from expensive one-of-a-kind art crafts to mass-produced ephemera. Beginning in the Aesthetic movement, this book continues through the Arts & Crafts era and ends in Frank Lloyd Wright's vision, showing the reader how that model became transformed from Japanese to American in design and concept. Hannah Sigur is an art historian, writer, and editor with eight years' residence and study in East and Southeast Asia. She has a master's degree from the Institute of Fine Arts, New York University, and is completing a PhD in the arts of Japan. Her writings include co-authoring A Master Guide to the Art of Floral Design (Timber Press, 2002), which is listed in "The Best Books of 2002" by The Christian Science Monitor and is now in its second edition; and "The Golden Ideal: Chinese Landscape Themes in

Japanese Art," in *Lotus Leaves, A Master Guide to the Art of Floral Design* (2001). She lives in Berkeley.

Andon Associated University Presse
'Degas and the Art of Japan' explores the French Impressionist's lifelong fascination with the work of his Japanese counterparts.

Reframing Japonisme Bloomsbury Publishing USA

In 1883, Isabella Stewart Gardner and her husband embarked on a trip that would take them from Boston, across the United States and the Pacific, to Japan, China, Cambodia and finally, the India of the Raj. Travelling in the wake of recent Western expansion into Asia, they were privileged guests in a world convulsed by colliding forces and identities. They visited ancient temples; met missionaries and colonial officials; toured rubble left but anti-Western riots; camped at Angkor Wat but took first-class trains throughout India. Isabella kept a diary, bought photographs, and assembled a travel album. Back home, she became a pioneering collector of Asian art. 'Journeys East' reconstructs the Gardners' epic journey with illustrations from Isabella's albums and quotations from her diary and her husband's letters and notes. Isabella's evolving relationship to Asia is the subject of essays by Alan Chong, Noriko Murai, and Christine Guth, among other major authorities, that consider a broad range of topics, from the Japanese tea ceremony to her selection and display of Asian art at her extraordinary museum in Boston. A new kind of book, 'Journeys East' combines the history of travel and collecting with the study of East-West relations. Nearly all the 400 illustrations in this oversize book reproduce vintage photographs on her travels. In numerous instances, the photographs document

sites long changed beyond recognition. The book will be of exceptional interest to readers of Joseph Conrad.

ILLUSTRATIONS 400 illustrations
The Hotei Encyclopedia of Japanese Woodblock Prints Logos Verlag Berlin GmbH

Charles Longfellow, son of Henry Wadsworth Longfellow, arrived in Yokohama in 1871, intending a brief visit, and stayed for two years. He returned to Boston laden with photographs, curios, and art objects, as well as the elaborate tattoos he had "collected" on his body. His journals, correspondence, and art collection dramatically demonstrate America's early impressions of Japanese culture, and his personal odyssey illustrates the impact on both countries of globetrotting tourism. Interweaving Longfellow's experiences with broader issues of tourism and cultural authenticity, Christine Guth discusses the ideology of tourism and the place of Japan within nineteenth-century round-the-world travel. This study goes beyond simplistic models of reciprocal influence and authenticity to a more synergistic account of cross-cultural dynamics.
Impressions Harvard University Press
Art Nouveau presents a new overview of the international Art Nouveau movement. Art Nouveau represented the search for a new style for a new age, a sense that the conditions of modernity called for fundamentally new means of expression. Art Nouveau emerged in a world transformed by industrialisation, urbanisation and increasingly rapid means of transnational exchange, bringing about new ways of living, working and creating. This book is structured around key themes for understanding the contexts behind Art Nouveau, including new materials and

technologies, colonialism and imperialism, the rise of the 'modern woman', the rise of the professional designer and the role of the patron-collector. It also explores the new ideas that inspired Art Nouveau: nature and the natural sciences, world arts and world religions, psychology and new visions for the modern self. Ashby explores the movement through 41 case studies of artists and designers, buildings, interiors, paintings, graphic arts, glass, ceramics and jewellery, drawn from a wide range of countries.

The Baskerville Springer

The opening of the ports of Japan in 1859 brought a flood of Japanese craft products to the world marketplace. For ivory it was a golden age. This book examines the role that ivory and ivory carvers played in the expression of nationalism and the development of sculpture in the later nineteenth and early twentieth century.

Modern Japan Columbia University Press
Winner of the SCMLA 2017 Book Award
Beginning in the late nineteenth century, French visual artists began incorporating Japanese forms into their work. The style, known as Japonisme, spanned the arts. Identifying a general critical move from a literal to a more metaphoric understanding and presentation of Japonisme, Pamela A. Genova applies a theory of "aesthetic translation" to a broad response to Japanese aesthetics within French culture. She crosses the borders of genre, field, and form to explore the relationship of Japanese visual art to French prose writing of the mid- to late 1800s. Writing Japonisme focuses on the work of Edmond de Goncourt, Joris-Karl Huysmans, Émile Zola, and Stéphane Mallarmé as they witnessed, incorporated, and participated in an unprecedented

cultural exchange between France and Japan, as both creators and critics.

Genova's original research opens new perspectives on a fertile and influential period of intercultural dynamics.

Art Nouveau Northwestern University Press

As more parts of the world outside Europe became accessible -- and in the wake of social and technological developments in the 18th century - a growing number of exotic artefacts entered European markets. The markets for such objects thrived, while a collecting culture and museums emerged. This book provides insights into the methods and places of exchange, networks, prices, expertise, and valuation concepts, as well as the transfer and transport of these artefacts over 300 years and across four continents. The contributions are from international experts, including Ting Chang, Nélia Dias, Noémie Etienne, Jonathan Fine, Philip Jones, Sylvester Okwunodu Ogbechie, Léa Saint-Raymond, and Masako Yamamoto. *Degas and the Art of Japan* Routledge
Challenging clichés of Japonisme as a feminine taste, Bachelor Japonists argues that Japanese aesthetics were central to contests over the meanings of masculinity in the West. Christopher Reed draws attention to the queerness of Japonist communities of writers, collectors, curators, and artists in the tumultuous century between the 1860s and the 1960s. Reed combines extensive archival research; analysis of art, architecture, and literature; the insights of queer theory; and an appreciation of irony to explore the East-West encounter through three revealing artistic milieus: the Goncourt brothers and other Japonistes of late-nineteenth-century Paris; collectors and curators in turn-of-

the-century Boston; and the mid-twentieth-century circles of artists associated with Seattle's Mark Tobey. The result is a groundbreaking integration of well-known and forgotten episodes and personalities that illuminates how Japanese aesthetics were used to challenge Western gender conventions. These disruptive effects are sustained in Reed's analysis, which undermines conventional scholarly investments in the heroism of avant-garde accomplishment and ideals of cultural authenticity.

Bachelor Japanists Other Distribution Japonisme, the nineteenth-century fascination for Japanese art, has generated an enormous body of scholarship since the beginning of the twenty-first century, but most of it neglects the women who acquired objects from the Far East and sold them to clients or displayed them in their homes before bequeathing them to museums. The stories of women shopkeepers, collectors, and artists rarely appear in memoirs left by those associated with the japoniste movement. This volume brings to light the culturally important, yet largely forgotten activities of women such as Clémence d'Ennery (1823–1898), who began collecting Japanese and Chinese chimeras in the 1840s, built and decorated a house for them in the 1870s, and bequeathed the "Musée d'Ennery" to the state as a free public museum in 1893. A friend of the Goncourt brothers and a fifty-year patron of Parisian dealers of Asian art, d'Ennery's struggles to gain recognition as a collector and curator serve as a lens through which to examine the collecting and display practices of other women of her day. Travelers to Japan such as the Duchesse de Persigny, Isabella Stewart Gardner, and Laure Durand-Fardel

returned with souvenirs that they shared with friends and family. Salon hostesses including Juliette Adam, Louise Cahen d'Anvers, Princesse Mathilde, and Marguerite Charpentier provided venues for the discussion and examination of Japanese art objects, as did well-known art dealers Madame Desoye, Madame Malinet, Madame Hatty, and Madame Langweil. Writers, actresses, and artists—Judith Gautier, Thérèse Bentzon, Sarah Bernhardt, and Mary Cassatt, to name just a few—took inspiration from the Japanese material in circulation to create their own unique works of art. Largely absent from the history of Japonisme, these women—and many others—actively collected Japanese art, interacted with auction houses and art dealers, and formed collections now at the heart of museums such as the Louvre, the Musée Guimet, the Musée Cernuschi, the Musée Unterlinden, and the Metropolitan Museum of Art.

Crows, Cranes & Camellias Walter de Gruyter GmbH & Co KG

The global art market has recently been valued at close to \$50bn - a rise of over 60% since the global financial crisis. These figures are driven by demand from China and other emerging markets, as well as the growing phenomenon of the artist bypassing dealers as a market force in his/her own right. This new textbook integrates, updates and enhances the popular aspects of two well-regarded texts - *Understanding International Arts Markets* and *The Art Business*. Topics covered include: Emerging markets in China, East Asian, South East Asian, Brazilian, Russian, Islamic and Indian art, Art valuation and investment, Museums and the cultural sector. This revitalized new textbook will continue to be essential reading for students on courses such as arts

management, arts marketing, arts business, cultural economics, the sociology of arts, and cultural policy. „Da wurde der Wunsch zur Begierde“. W Books

Längst belegte die Forschung, dass der Japonismus, also die Rezeption der japanischen Kunst, wesentlich zur stilistischen und inhaltlichen Erneuerung der europäischen Kunst beitrug. Dabei wurden primär Werke von europäischen Künstlern untersucht, die Japans Kunst ausschließlich in ihrer Heimat sahen. Doch was passierte, wenn Kunstschaffende Japan tatsächlich bereisten? Welche Auswirkungen hatte die reale Japanbegegnung auf ihre Arbeiten, welche Konsequenzen ergaben sich für das Vorstellungsbild über Japan? Dazu werden fünf Künstlerreisen, unternommen von Malern aus dem deutschsprachigen Kulturraum, ausführlich betrachtet: Zwischen 1853 und 1913 bereisten Wilhelm Heine, Franz Hohenberger, Emil Orlik, Karl Walser und Emil Nolde den ostasiatischen Inselstaat. Es sind Unternehmungen, die zwischen einer abenteuerlichen Expedition und der touristischen Reise changieren. So unterschiedlich die Künstlerpersönlichkeiten und die Reiseumstände auch waren, so ähnlich sind jedoch die Bildthemen, welche die Reisebilder zeigen. Diese Darstellungen stehen im Fokus der Studie und werden von der Autorin im Kontext von Japonismus sowie dem deutschsprachigen Japan-Diskurs diskutiert.

Understanding Art Markets Hotel Publishing

Imperial tombs, Buddhist architecture, palaces, and art treasures in Korea and Japan have attracted scholars, collectors, and conservators and millions of

tourists. As iconic markers of racial and cultural identity at home and abroad, they are embraced as tangible sources of immense national pride and popular must-see destinations. This book provides the first sustained account to highlight how the forces of modernity, nationalism, colonialism, and globalization have contributed to the birth of museums, field disciplines, tourist industry, and heritage management policies. Its chapters trace the history of explorations, preservations, and reconstructions of archaeological monuments from an interregional East Asian comparative perspective in the past century.

"Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris" Routledge

Cet ouvrage a reçu le 32ème prix de la Society for the Study of Japonisme de Tokyo. Pour illustrer l'intérêt que l'art japonais suscita auprès des artistes occidentaux du XIXe siècle, le cas de Giuseppe De Nittis (1846-1884), peintre italien installé à Paris en 1868, est exemplaire. Devenu un artiste à succès, De Nittis fit son entrée dans les milieux artistiques et intellectuels. Son salon devint un des endroits les plus célèbres de la ville. Parmi ses convives, on comptait les majeurs collectionneurs d'art japonais de l'époque. Les précieux renseignements récupérés dans des documents inédits ont permis de reconstituer le cadre japonisant où De Nittis avait vécu et de remonter aux objets orientaux dont il aimait s'entourer et d'où il puisa son inspiration. L'ouvrage conduit à une démonstration claire des relations entre japonisme et naturalisme chez De Nittis. C'est la première fois que De Nittis japonisant apparaît sous un éclairage novateur et insoupçonné. Basé sur des recherches rigoureuses et

nouvelles, ce livre apporte également des précisions passionnantes sur la diffusion d'objets japonais auprès d'artistes qui font partie, comme Manet,

du cercle amical de De Nittis.
Nature and the Nation in Fin-de-Siècle France Peter Lang
Includes section "Reviews".