

AICA JAPAN CONGRESS 1998

Symposium "TRANSITION: Changing Society and Art"

■ Colloquium I *Memories and Visions: From Tradition to a New Identity*

Session 1: *The Dialogue Between East and West*

Irmtraud SCHAARSCHMIDT-RHICHTER (Germany)

The Roots and Development of Modern Japanese Art in Their Reciprocal Contact with Western Art

This should show roots and development of modern Japanese painting in reciprocal context with western painting and their development.

Besides of encountering and ^{by} studying of western art after 1868 the Japanese painting developed in discussion with the new situation a new own style, based on their own, developed since centuries, way of seeing f.i. meaning of the plain, the line, the cutting of forms, asymmetry a.s.o. f.i. in classical works as e-makimono (picture scrolls) screens, Zenga, (Zen-painting), which was also adapted by western painters since 19th century, who explored by Japanese influences f.i. the meaning of line a.s.o.

For example some of the early modern Japanese painters had taken over the western movements as Dada, Futurism, Surrealism a.s.o. But the Japanese painters use it in their own way. Nishiwaki Junsaburo pointed out the differences in case of surrealism.

This should be demonstrate at some Japanese paintings, beginning with works of 1912/1914

So we can see some modern styles and forms developed very early.

The text will be accompanied by slides