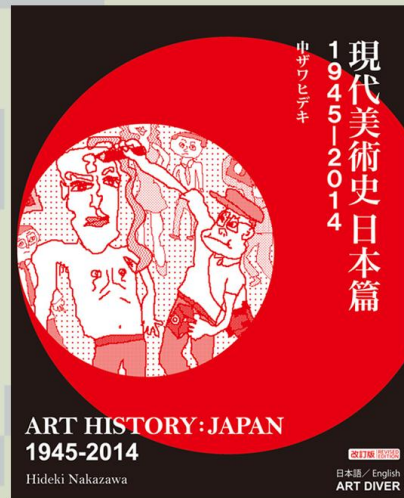


Contemporary Art History: Japan

A Book Talk by

Hideki Nakazawa

with Adrian Favell,
Kiyoko Mitsuyama-Wdowiak
and
Kristin Surak

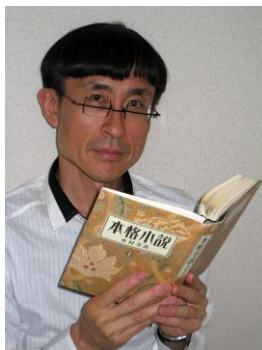


Date: 26 January 2015, 7:00pm – 9:00pm

Venue: The Brunei Gallery, Room B102, School of Oriental and African Studies,
University of London, Thornhaugh Street, Russell Square, London WC1H 0XG

Hideki Nakazawa's *Contemporary Art History: Japan*, is a foundational text in the international understanding of post-war art in Japan. First published in 2008 as part of an exhibition at Museum of Contemporary Art, Tokyo, it offered a bi-lingual panorama of the diverse trends, movements and personalities in Japanese art from the 1950s to the present day, stressing their originality in relation to global discourses on Dada, Surrealism, Art Informel, Neo-Pop, Conceptualism and Neo-Expressionism, as well as introducing key works of Japanese art criticism. While the *avant garde* of the 1950s to 70s is beginning to be well mapped out by international art historians, later periods – of which Nakazawa has intimate autobiographical knowledge – remain less well known.

On the occasion of the re-publication by ART DIVER (<http://artdiver.moo.jp>) late last year of a fully revised, updated and re-translated version of this unique work, we are pleased to welcome Hideki Nakazawa to SOAS as part of his first ever visit to London. He will present his original explanation of Japanese contemporary art trends in terms of periodisation and cyclical history, in the company of three experts on Japanese art and culture.



Often credited with the invention of “Baka CG” (Silly Computer Graphics) and a pioneer of “heta uma” (low skill art), **Hideki Nakazawa** has been a central figure in the Tokyo *avant garde* art scene since the late 1980s. Having first emerged as part of the competitive graphic design boom of the late 1980s, he became a noted art writer with the leading Japanese art journal *Bijutsu Techo*. He then pursued his own career as a conceptual artist close to the heart of “Neo-Pop”, part of a thriving early 1990s art world in Japan, which included then emerging stars such as Kodai Nakahara, Takashi Murakami, Tsuyoshi Ozawa and Makoto Aida. Harnessing the potential of what was at the time completely new computer technology, he invented a genre of naïve computer drawn artworks and drawing machines, before founding the school of “Methodicism” based on following strict graphical and mathematical principles.

Welcome by **Kristin Surak**, SOAS, Senior Lecturer in Japanese Politics, and author of *Making Tea, Making Japan: Cultural Nationalism in Practice* (Stanford UP 2013)

Panel discussion with **Kiyoko Mitsuyama-Wdowiak**, independent art historian, and author of *Umi wo Wataru Nihon-gendai-bijutsu* [Contemporary Japanese Art Across the Sea] (Keiso Shobo 2009)

Chaired and moderated by **Adrian Favell**, Professor of Sociology, Sciences Po, Paris and author of *Before and After Superflat: A Short History of Japanese Contemporary Art 1990-2011* (Blue Kingfisher/DAP 2012)

This event is free to attend but booking is essential. To reserve a place, please e-mail your name and the title of the event you would like to attend to event@jpf.org.uk

Images: Main images: The cover of the new edition of the book, which features a Baka CG work by Nakazawa with Tsuyoshi Ozawa “jizoing” on the forehead of performance artist Nakao Ikemiya during the *Nakamura to Murakami* exhibition in Seoul, 1992; Baka CG icon of Nakazawa. Bottom: Portrait of Hideki Nakazawa. All images courtesy of the author.

The talk and discussion will take place in English

Further information: a LTERNATE f UTURES / <http://adrianfavell.tumblr.com>