

“ART HISTORY JAPAN: 1945-2014”

A Book Talk by Hideki Nakazawa

Now, let's begin.



conférence

Le Centre d'Etudes Japonaises est heureux de vous inviter à assister à la conférence de M. Nakazawa Hideki

CONTEMPORARY ART HISTORY: JAPAN Histoire de l'art contemporain : le Japon

Conférence présentée par Adrian Favell
(Sciences Po, Paris)

Discutants : Sophie Cavaliero (auteur)
et Michael Lucken (Inalco)

Mercredi 28 janvier 2015
à partir de 18h00
Amphi 5

65 rue des
Grands Moulins
75013 Paris

Conférence en anglais
sans traduction
Contact :
info@cej-paris.com

The talk's title is:

Contemporary Art History: Japan
A Book Talk by Hideki Nakazawa
with Michael Lucken, Sophie Cavaliero and Adrian Favell



Contemporary Art History: Japan

A Book Talk by Hideki Nakazawa

with Michael Lucken, Sophie Cavaliero and Adrian Favell

Date: Wednesday 28th January, 6-8pm

Venue: Institut National des Langues et Civilisations Orientales, Room A5

Language: English

Sponsored by INALCO, with thanks to the Maison de la Culture du Japon à Paris and Sophie Cavaliero

Courtesy of Gallery Cellar and Art Diver

Coordinated by Adrian Favell and Michael Lucken

75013 Paris

Contact :
inpc@inpc.com

The date is today, now, from 6 to 8 pm in plan,

I say thank you for sponsoring to Institut National des Langues et Civilisations Orientales, , with thanks to the Maison de la Culture du Japon à Paris,, and Sophie Cavaliero.

Thank you also as the courtesy to Gallery Cellar, my representing art gallery,, and Art Diver, the publisher of this book.

I say thank you for coordinating this great oppotunity to Adrian Favell and Michael Lucken.

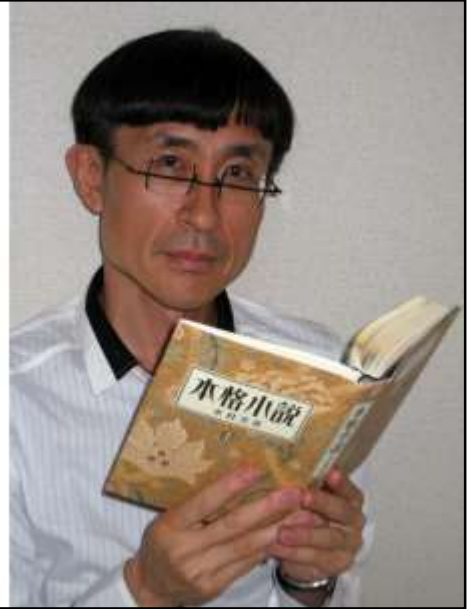
And the biggest thank you is to all of you for coming to this talk! Thank you very much!!

はじめまして

Nice to meet you!

Thank you for coming!

- My name is Hideki Nakazawa,
Japanese artist born in 1963
(51 y. o.)
- I am a fine-art –artist who
makes art works.



First to say, Nice to meet you!

Let me introduce myself.

My name is Hideki Nakazawa, Japanese artist born in 1963.

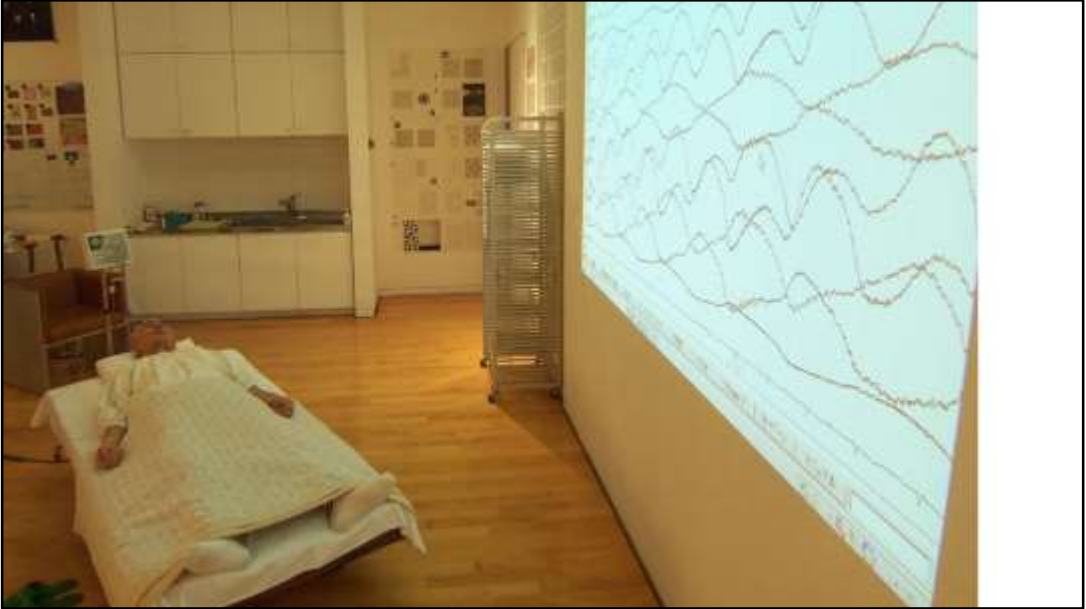
I am a fine-art –artist who makes art works.

For example,

For example,

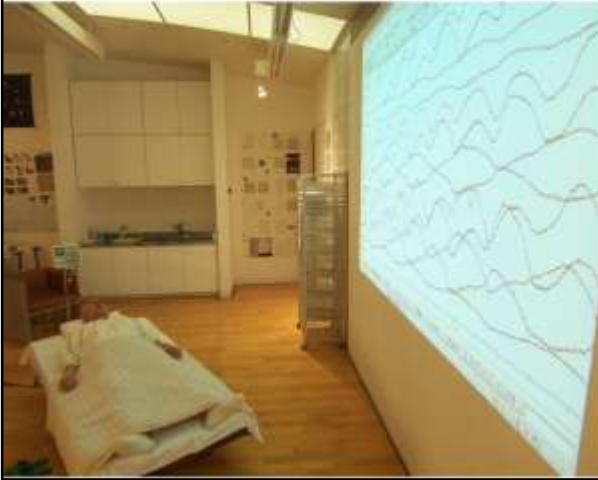


This person is I who is making art at just this moment!
He is wearing an equipment on his head to measure his brainwaves.



Like this...

“Brainwaves Drawing” (2006)



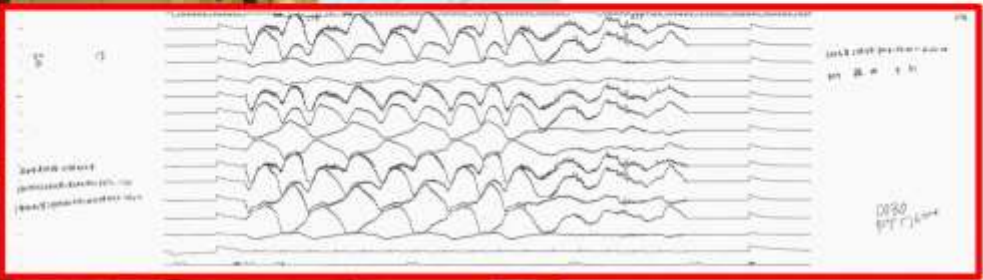
Not to draw by hand.
Draw by brain.

And like this.

This is “Brainwaves Drawing”, my art work in 2006.

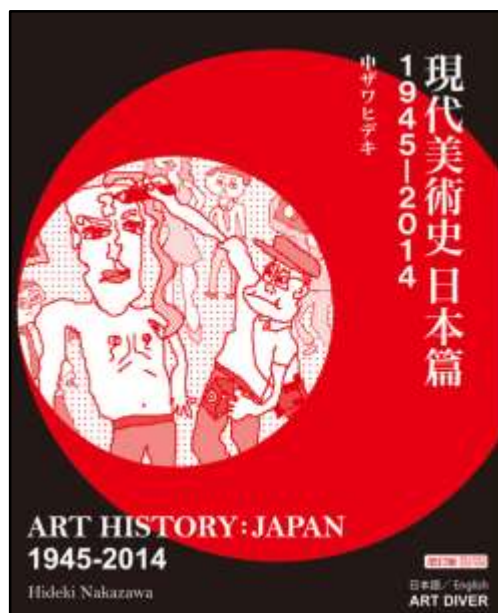
[illegible]

Not to draw by hand.
Draw by brain.



The tagline is that
Not to draw by hand.
Draw by brain.

And, like this, I am a fine-art –artist who make art works.



Last year (November 2014),
I published a book on
Contemporary Japanese Art History.

Hideki Nakazawa
"ART HISTORY: JAPAN 1945-2014"

However, in spite of that,
I published a book on Contemporary Japanese Art History last year.

This is my 3rd book.

1st in 1989

2nd in 2001

3rd in 2014

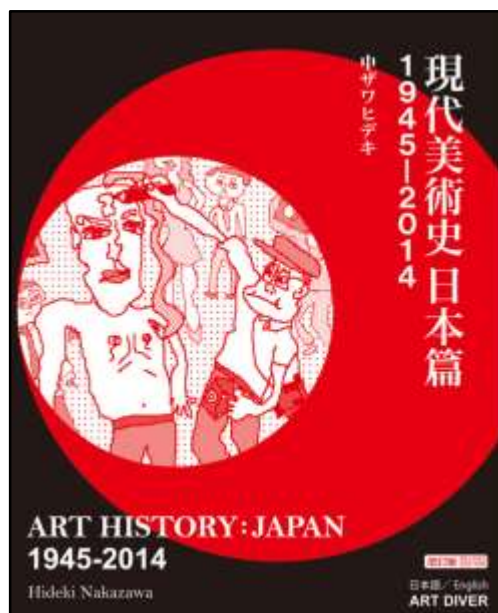


Furthormore, this is my 3rd book.

The first book “Textbook of Modern Art History” was published in 1989 when I was 26 years old,

The second book “The Lives of Western Painters” was published in 2001 when I was 38 years old,

And the third book “ART HISTORY: JAPAN” was first published in 2008 and totally revised last year in 2014 when I was 51 years old, written in Japanese and English, as a bilingual book.

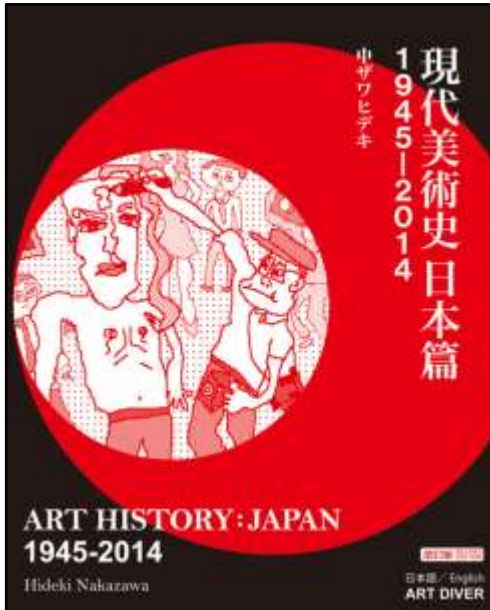


Today I want to talk:

- (1) Why did an artist write a book on art history?
- (2) What is written in this art history book?

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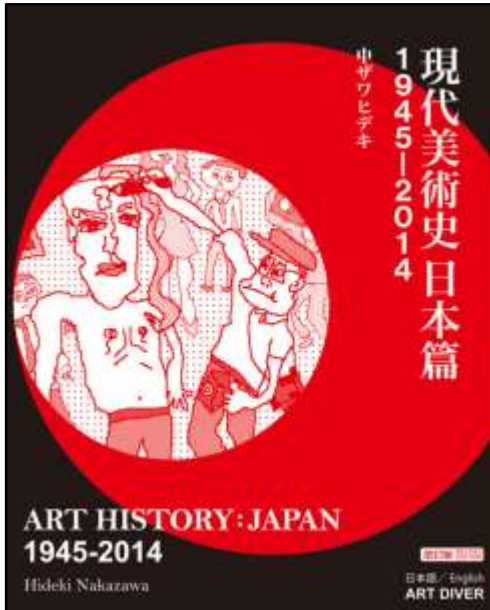


Today I want to talk:

(1) **art history written by an artist**

(2) What is written in this art history book?

Topic 1 is in other words, art history written by an artist.



Today I want to talk:

- (1) **art history written by an artist**
- (2) **historical cycles (avant-garde to anti-art to diversity)**

And

Topic 2 is “historical cycles,” that is, avant-garde to anti-art to diversity



Today I want to talk:

- (1) **art history written by an artist**
- (2) **historical cycles (avant-garde to anti-art to diversity)**

Chapters and the plates showing now

First of all, however, I think it is better to show you the chapters and the plates in this book NOW quickly before talking about the two topics.

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 A 1910s ヒュウザン会と草土社 <i>Fusion Society and Sodogata</i>	前史 B 1920s 大正期新興美術運動 <i>New Art Movements in the Taisho Period</i>	前史 C 1930-40s シュルレアリスム、 プロレタリア美術、戦争画 <i>Surrealism, Proletarian Art, War Painting</i>	Chapter 1 1945-54 シュルレアリスムと多様性 敗戦後の美術状況 <i>Surrealism & Diversity The State of Art After Defeat in World War II</i>
Chapter 2 1955-59 前衛 具体、九州派、アンフォルメル <i>Avant-Garde Gutai, Kyushuha, Art Informel</i>	Chapter 3 1960-63 反芸術 本音・ダダとハイレッド・センター <i>Anti-Art Honjo, Dada and Hi-Red Center</i>	Chapter 4 1964-79 還元主義と多様性 もの派、概念派、美共闘 <i>Reductionism & Diversity Mono-ha, Conceptualists, Biyokutai</i>	
Chapter 5 1980-84 脱前衛 80年代アヴァンギャルドと 日本グラフィック展 <i>Trans-Avant-Garde 80s Avant-Garde and Japan Graphic Exhibition</i>	Chapter 6 1985-94 再現芸術 関西ニューウェーブから 東京シミュレージニズムへ <i>Simulationism From Kansai New Wave to Tokyo Simulationism</i>	Chapter 7 1995-2009 マニエリスムと多様性 悪い場所、スーパーフラット、マイクロポップ <i>Mannerism & Diversity Bad Place, Superflat, Micropop</i>	
Chapter 8 2010-14 搾取前衛 フクシマ前後の表現主義と 反表現主義 <i>Exploitive Avant-Garde Expressionism & Anti-Expressionism Before & After Fukushima</i>			

This is the table of historical cycles which is connecting to the chapters of this book.

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 A 1910s ヒューザン金と草土社 Huzan Society and Sodokyo	前史 B 1920s 大正期新興美術運動 New Art Movements in the Taisho Period	前史 C 1930-40s シュルレアリスム、 プロレタリア美術、戦争画 Surrealism, Proletarian Art, War Painting	Chapter 1 1945-54 シュルレアリスムと多様性 敗戦後の美術状況 Surrealism & Diversity The State of Art After Defeat in World War II
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Chapter 1 Surrealism & Diversity

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 A 1910s ヒューザン金と草土社 Huzar Society and Sodogata	前史 B 1920s 大正期新興美術運動 New Art Movements in the Taisho Period	前史 C 1930-40s シュルレアリスム、 プロレタリア美術、戦争画 Surrealism, Proletarian Art, War Painting	Chapter 1 1945-54 シュルレアリスムと多様性 敗戦後の美術状況 Surrealism & Diversity The State of Art After Defeat in World War II
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Chapter 2 Avant-Garde

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 A 1910s ヒュウザン会と草土社 Hyuuzan-kai and Sodogyn	前史 B 1920s 大正期新興美術運動 New Art Movements in the Taisho Period	前史 C 1930-40s シュルレアリスム、 プロレタリア美術、戦争画 Surrealism, Proletarian Art, War Painting	Chapter 1 1945-54 シュルレアリスムと多様性 敗戦後の美術状況 Surrealism & Diversity The State of Art After Defeat in World War II
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Chapter 3 Anti-Art

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 A 1910s ヒューザン金と草土社 <i>Fusion Society and Sodogata</i>	前史 B 1920s 大正期新興美術運動 <i>New Art Movements in the Taisho Period</i>	前史 C 1930-40s シュルレアリスム、 プロレタリア美術、戦争画 <i>Surrealism, Proletarian Art, War Painting</i>	Chapter 1 1945-54 シュルレアリスムと多様性 敗戦後の美術状況 <i>Surrealism & Diversity The State of Art After Defeat in World War II</i>
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Chapter 4 Reductionism & Diversity

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 A 1910s ヒュウザン会と草土社 Hyuuzan-kai and Sodokyo	前史 B 1920s 大正期新興美術運動 New Art Movements in the Taisho Period	前史 C 1930-40s シュルレアリスム、 プロレタリア美術、戦争画 Surrealism, Proletarian Art, War Painting	Chapter 1 1945-54 シュルレアリスムと多様性 敗戦後の美術状況 Surrealism & Diversity The State of Art After Defeat in World War II
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Chapter 5 Trans-Avant-Garde

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 A 1910s ヒューザン会と草土社 <i>Fusion Society and Sodogata</i>	前史 B 1920s 大正期新興美術運動 <i>New Art Movements in the Taisho Period</i>	前史 C 1930-40s シュルレアリスム、 プロレタリア美術、戦争画 <i>Surrealism, Proletarian Art, War Painting</i>	Chapter 1 1945-54 シュルレアリスムと多様性 敗戦後の美術状況 <i>Surrealism & Diversity The State of Art After Defeat in World War II</i>
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Chapter 6 Simulationism

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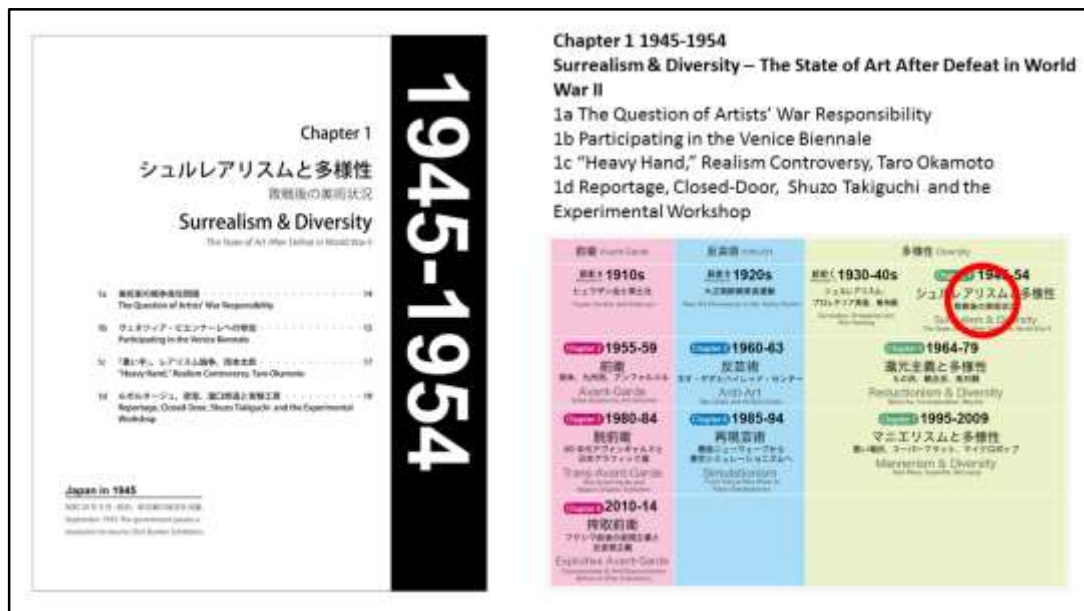
Chapter 7 Mannerism & Diversity

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
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And
Chapter 8
Exploitive Avant-Garde

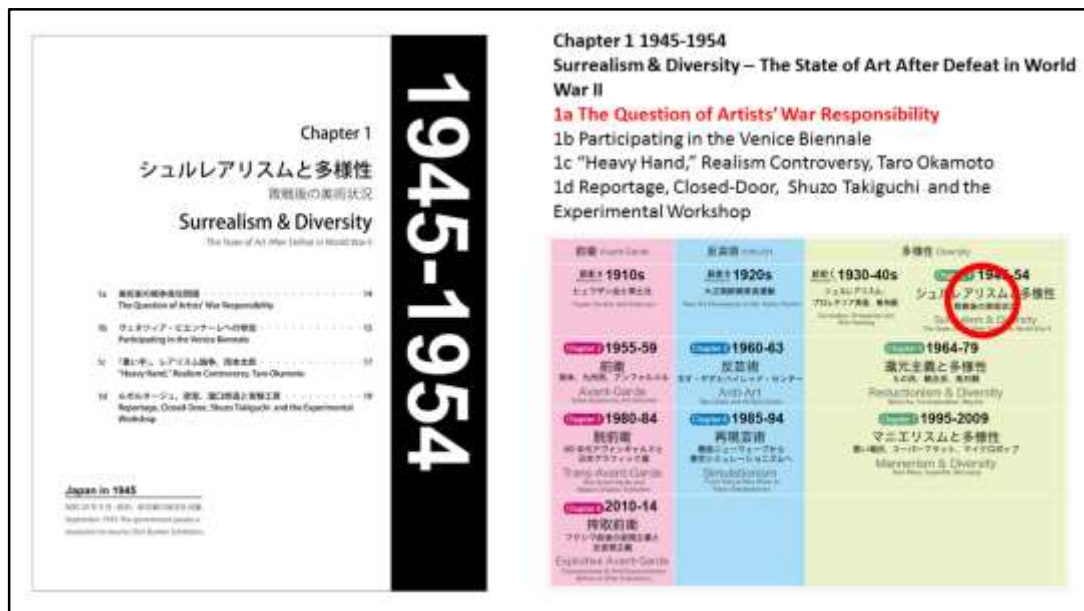
Now begin!

Now begin!



Chapter 1 1945-1954

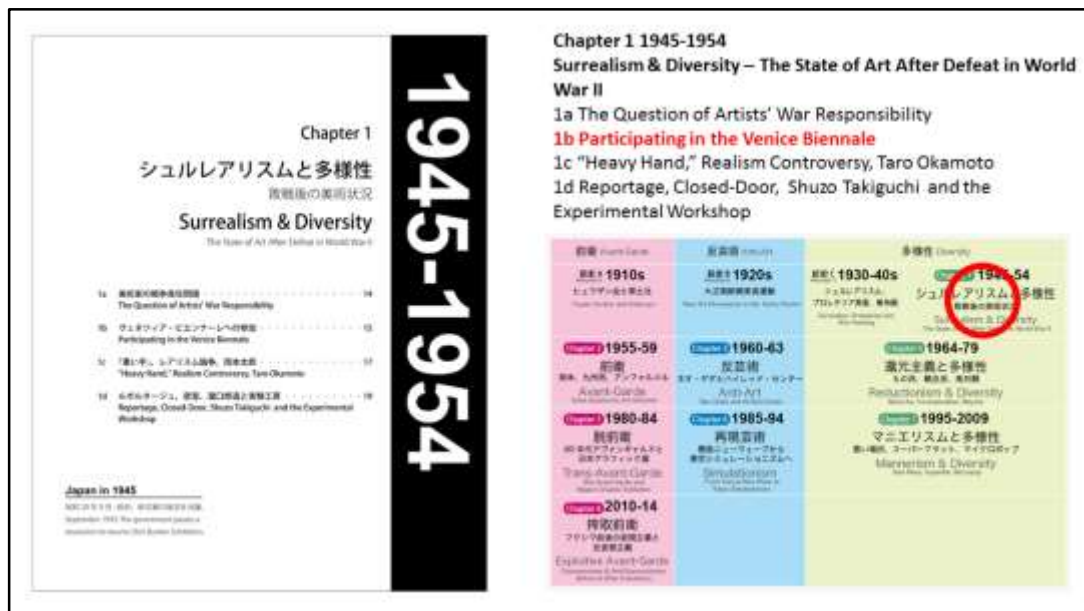
Surrealism & Diversity – The State of Art After Defeat in World War II



1a The Question of Artists' War Responsibility

(no plate)

There is no plate in this section.



1b Participating in the Venice Biennale

Kenzo Okada

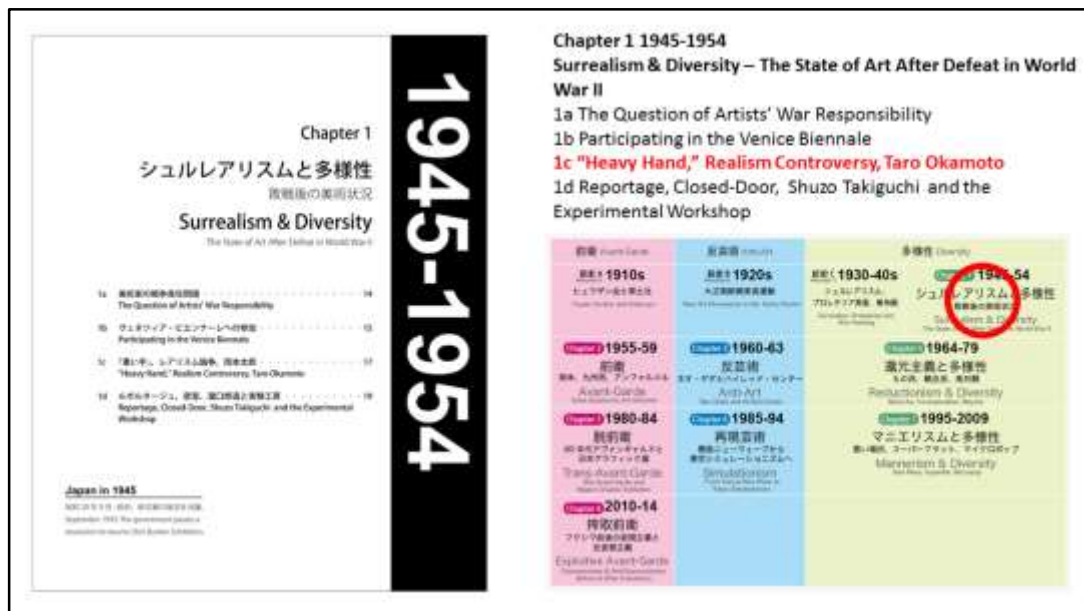


Kenzo Okada

Kaii Higashiyama



Kaii Higashiyama



1c "Heavy Hand," Realism Controversy, Taro Okamoto

Taro Okamoto



Taro Okamoto

Masao Tsuruoka



Masao Tsuruoka

Nobuya Abe



Nobuya Abe

Tatsuo Ikeda



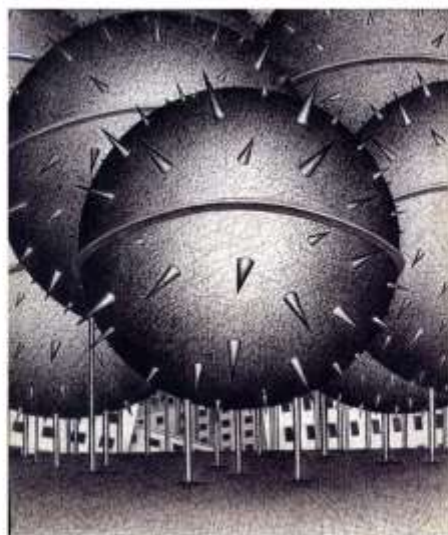
Tatsuo Ikeda

Kojin Toneyama



Kojin Toneyama

Shigeo Ishii



Shigeo Ishii

Yuki Katsura



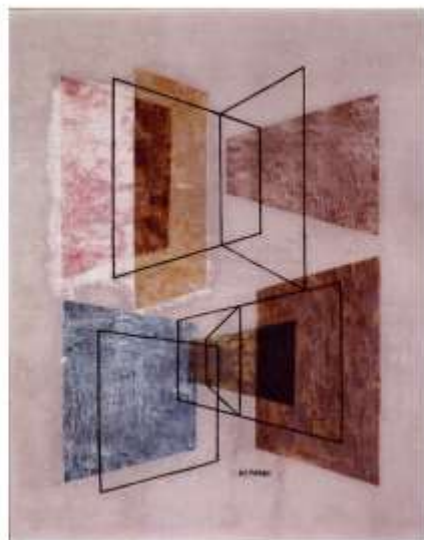
Yuki Katsura

Saori Akutagawa



Saori Akutagawa

Shozo Kitadai



Shozo Kitadai

Hiroshi Fujimatsu



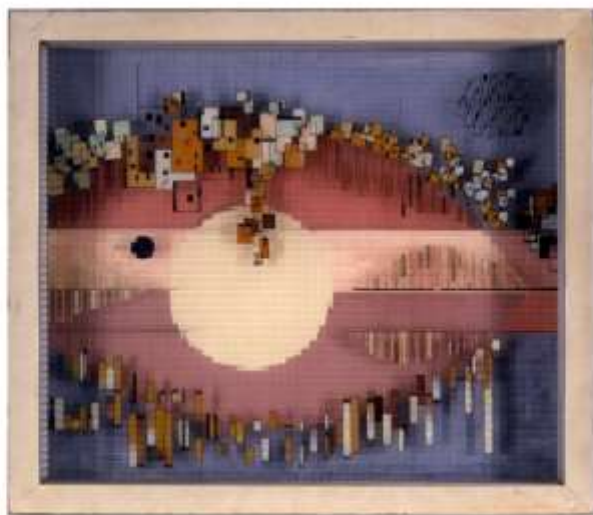
Hiroshi Fujimatsu

Takeo Yamaguchi



Takeo Yamaguchi

Katsuhiro Yamaguchi

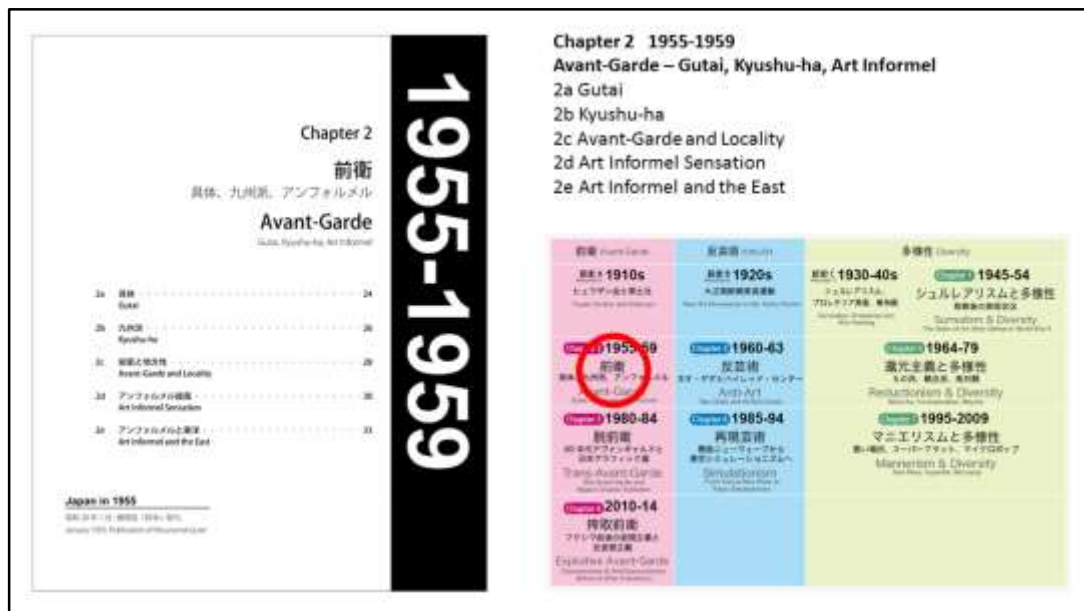


Katsuhiro Yamaguchi

Ei Q

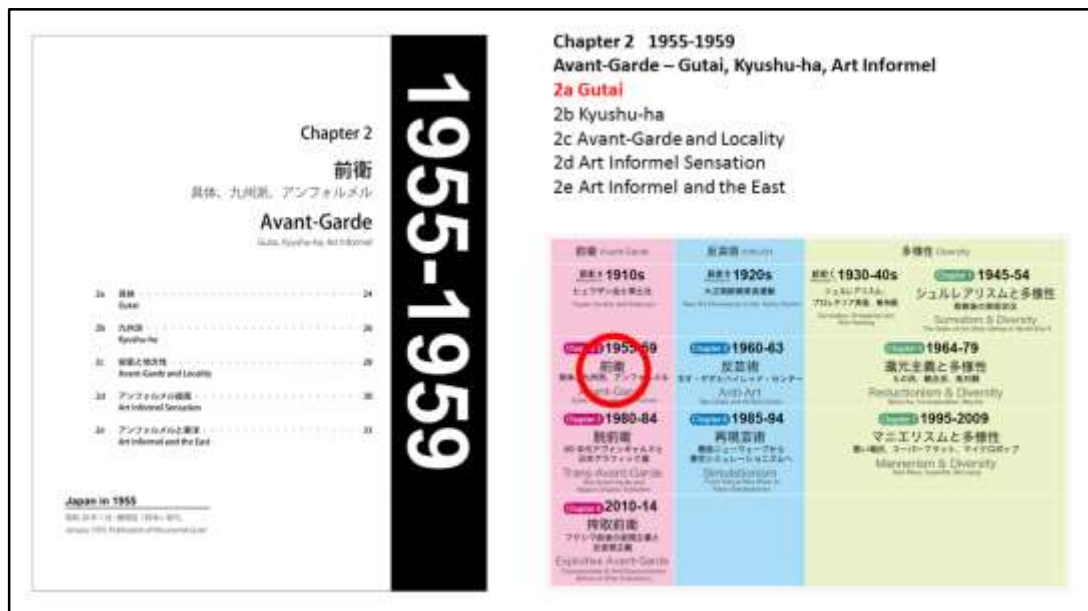


Ei Q



Chapter 2 1955-1959

Avant-Garde – Gutai, Kyushu-ha, Art Informel



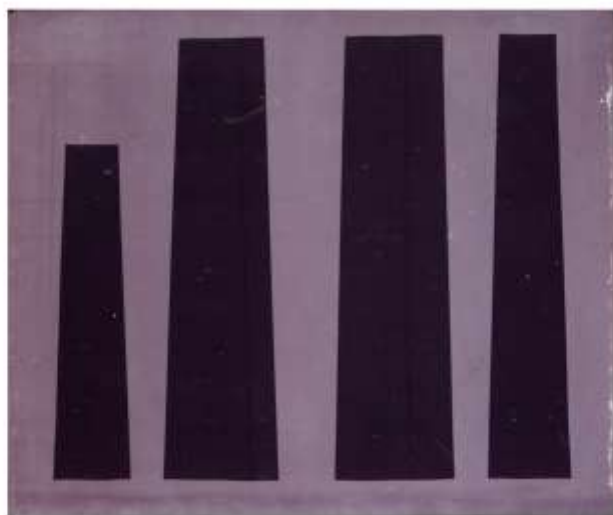
2a Gutai

Shozo Shimamoto



Shozo Shimamoto

Akira Kanayama



Akira Kanayama

Saburo Murakami



Saburo Murakami

Atsuko Tanaka



Atsuko Tanaka

Kazuo Shiraga

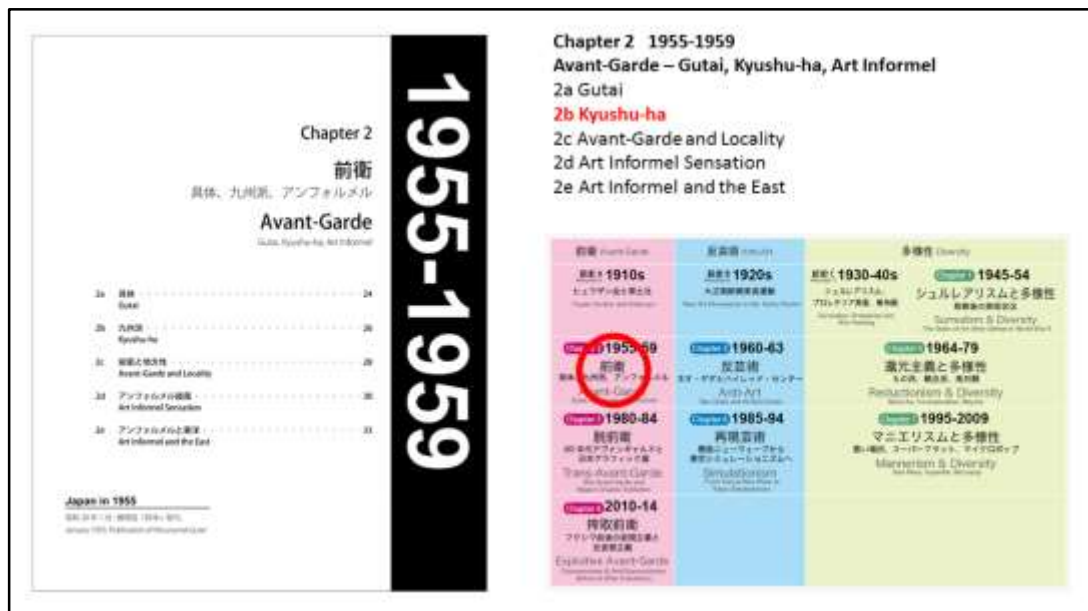


Kazuo Shiraga

Sadamasa Motonaga



Sadamasa Motonaga



2b Kyushu-ha

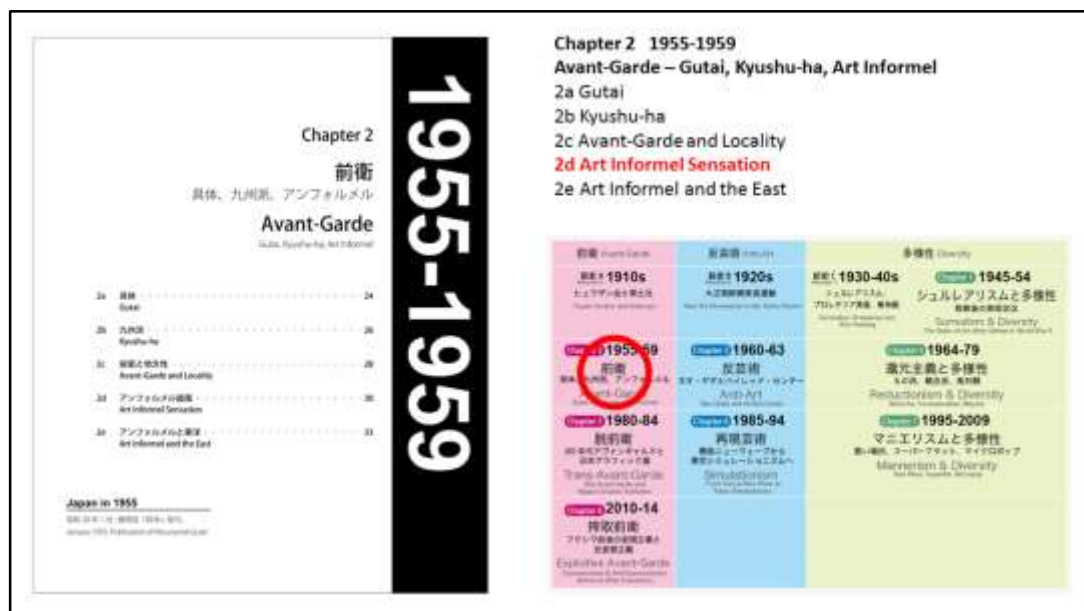
Mokuma Kikuhata



Mokuma Kikuhata

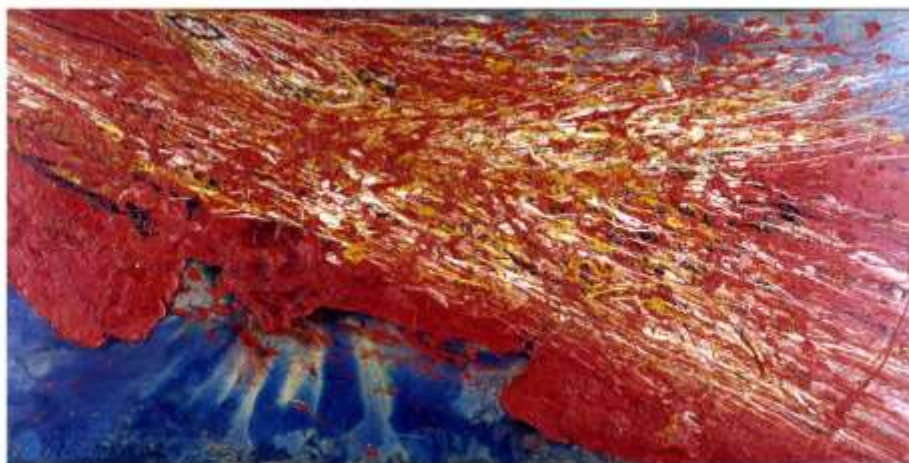
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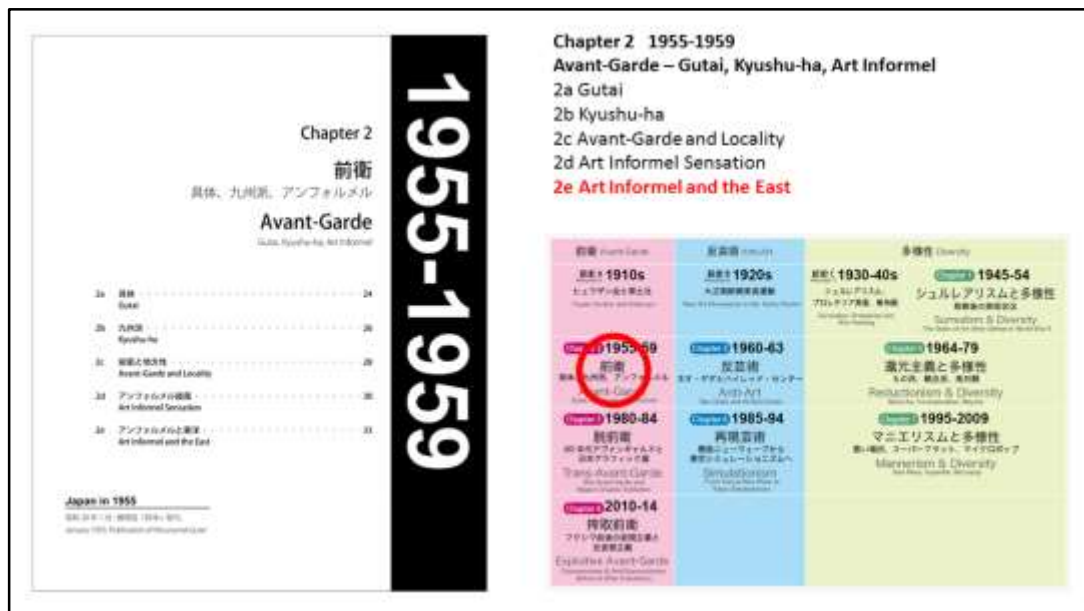


2d Art Informel Sensation

Toshimitsu Imai



Toshimitsu Imai



2e Art Informel and the East

Jiro Yoshihara



Jiro Yoshihara

Nankoku Hidai

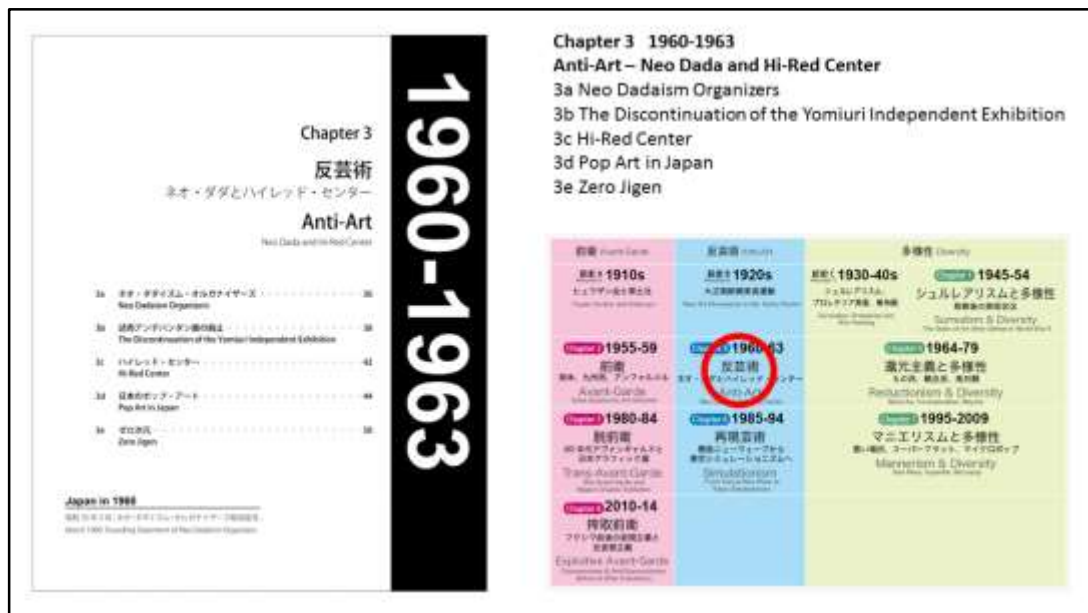


Nankoku Hidai

Shigeya Fudo

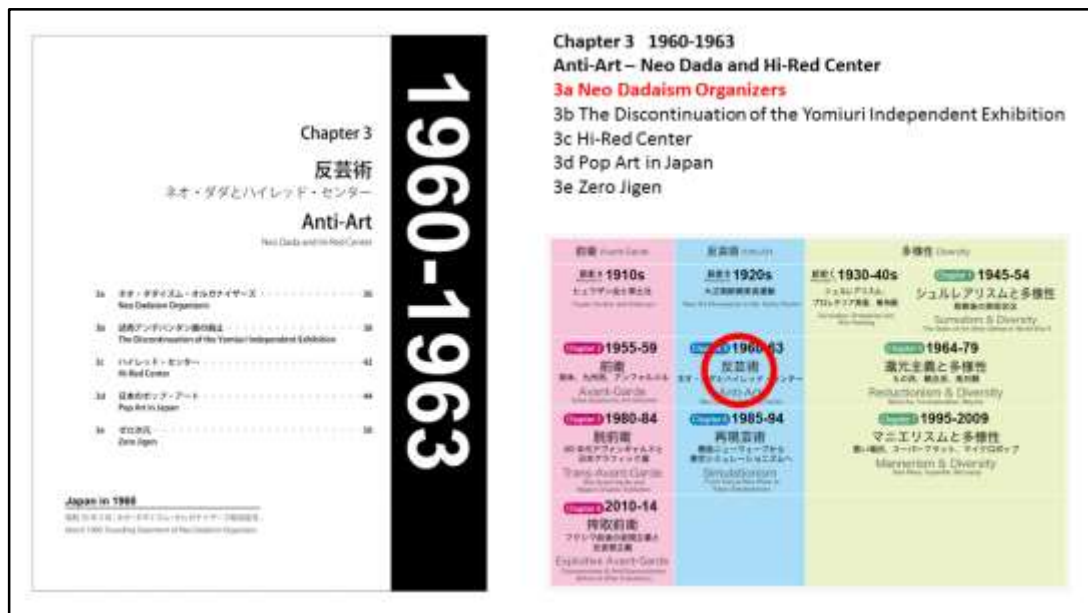


Shigeya Fudo



Chapter 3 1960-1963

Anti-Art – Neo Dada and Hi-Red Center



3a Neo Dadaism Organizers

Ushio Shinohara



Ushio Shinohara

Shusaku Arakawa



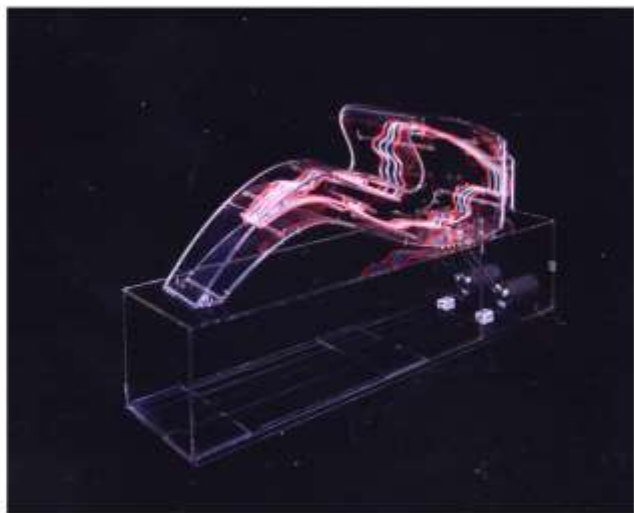
Shusaku Arakawa

Tomio Miki

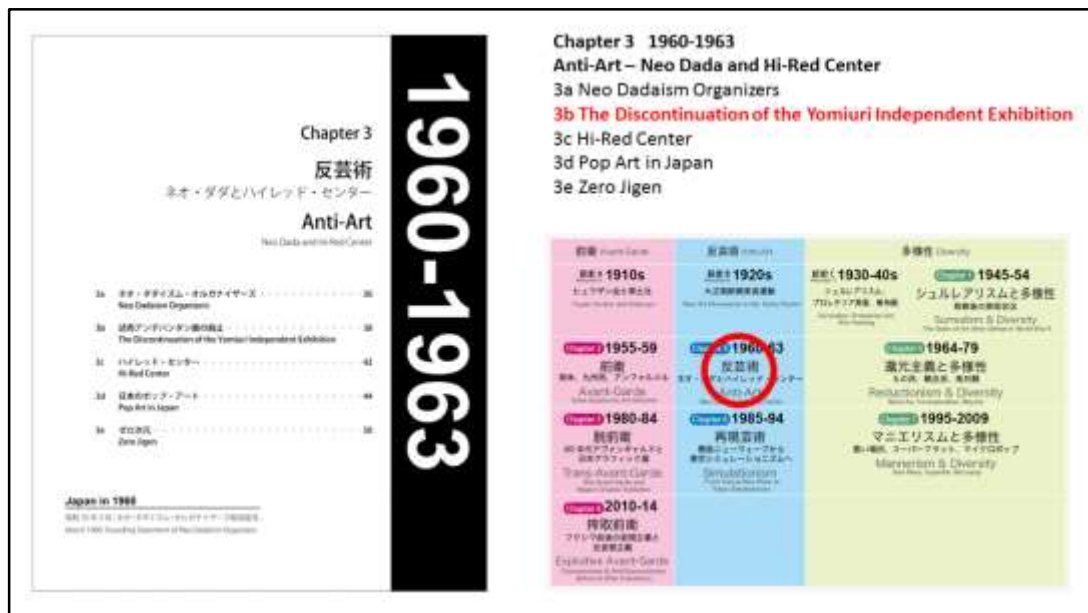


Tomio Miki

Masunobu Yoshimura



Masunobu Yoshimura

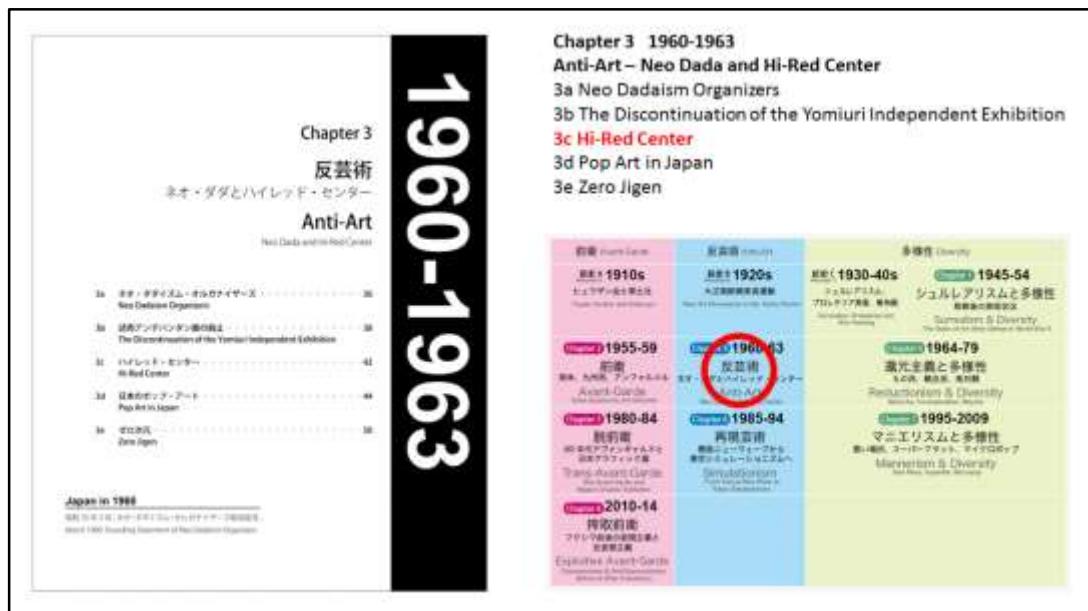


3b The Discontinuation of the Yomiuri Independent Exhibition

Nobuaki Kojima



Nobuaki Kojima



3c Hi-Red Center

Natsuyuki Nakanishi



Natsuyuki Nakanishi

Jiro Takamatsu

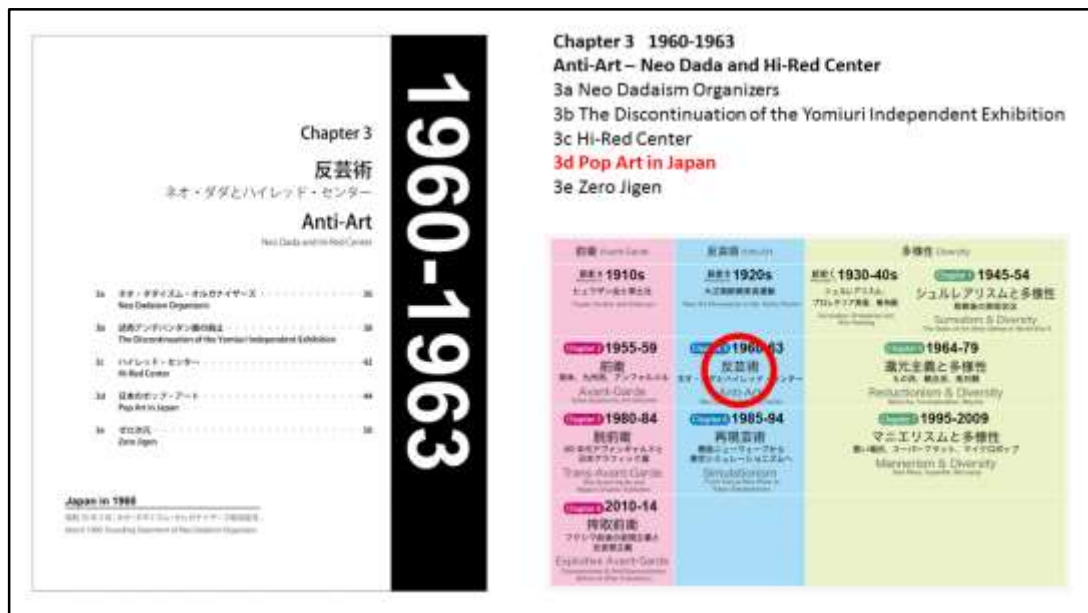


Jiro Takamatsu

Michio Fukuoka



Michio Fukuoka



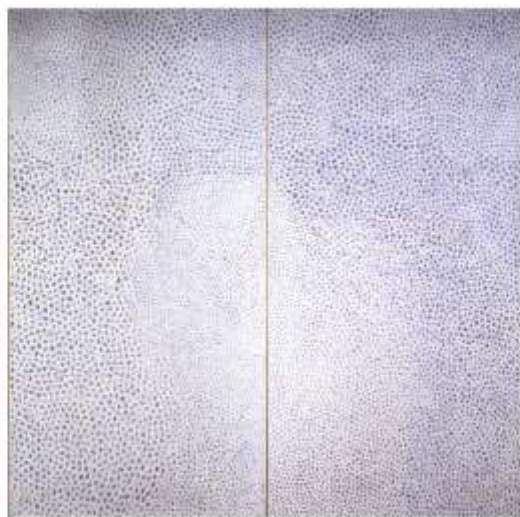
3d Pop Art in Japan

Hiroshi Nakamura



Hiroshi Nakamura

Yayoi Kusama



Yayoi Kusama

Minami Tada



Minami Tada

Ay-O



Ay-O

Tadanori Yokoo



Tadanori Yokoo

Akira Shimizu



Akira Shimizu

Taizo Yoshinaka



Taizo Yoshinaka

Morio Shinoda



Morio Shinoda

Masuo Ikeda



Masuo Ikeda

Tiger Tateishi



Tiger Tateishi

Tetsuya Noda



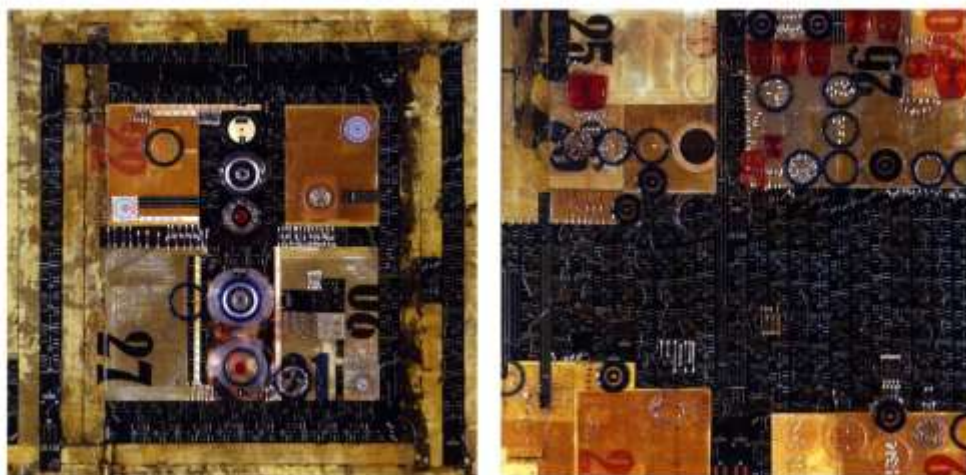
Tetsuya Noda

Koichi Tanikawa



Koichi Tanikawa

Yoshio Murakami

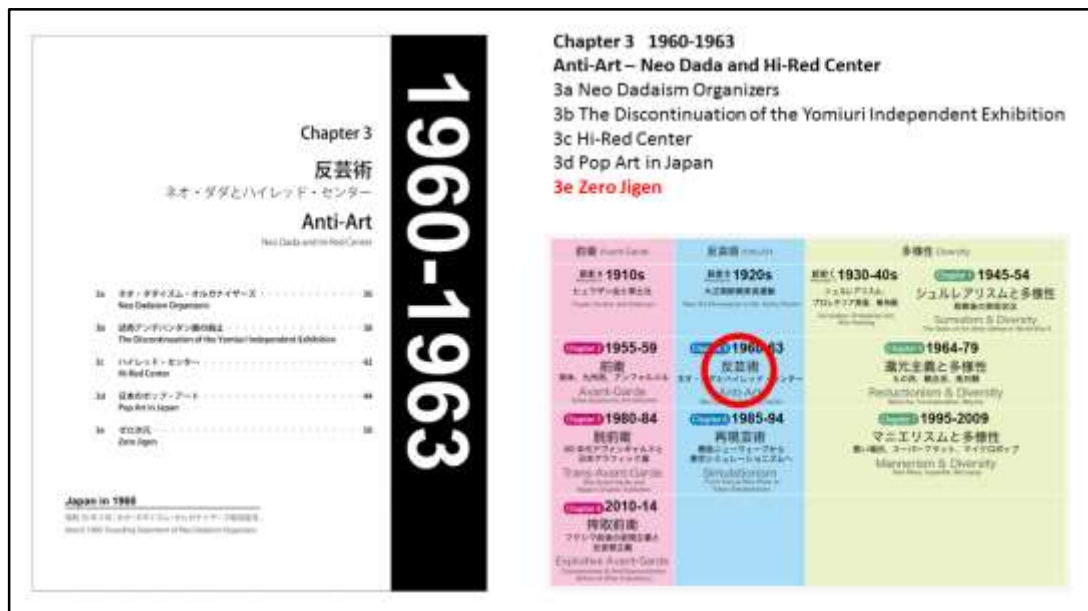


Yoshio Murakami

Yukihisa Isobe



Yukihisa Isobe



3e Zero Jigen

(no plate)

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Chapter 4 1964-1979

Reductionism & Diversity - Mono-ha, Conceptualists, Bikyoto



4a Japanese Conceptualists (1) Get Rid of Objects

Yutaka Matsuzawa



Yutaka Matsuzawa



4b Japanese Conceptualists (2) Tricks and Vision

Etsutomu Kashiwara



Etsutomu Kashiwara

Tatsuo Kawaguchi



Tatsuo Kawaguchi



4c Mono-ha

Nobuo Sekine



Nobuo Sekine

U-Fan Lee



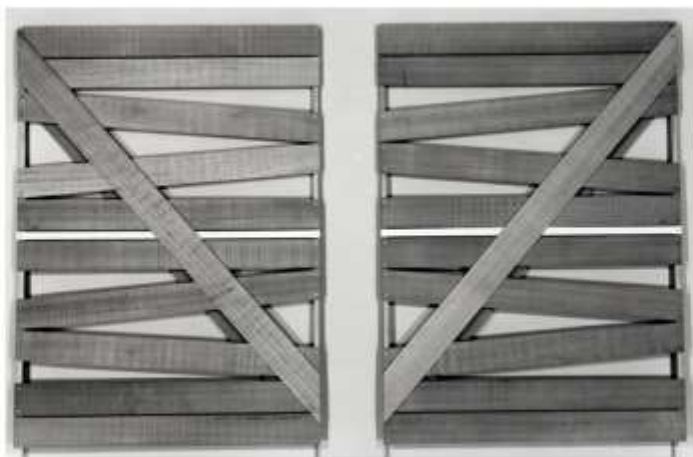
U-Fan Lee

Koji Enokura



Koji Enokura

Yoshishige Saito



Yoshishige Saito

Susumu Koshimizu



Susumu Koshimizu

Kishio Suga



Kishio Suga

Noboru Takayama



Noboru Takayama



4d Bikyoto, Post Conceptualists, Post Mono-ha

Go Shigi



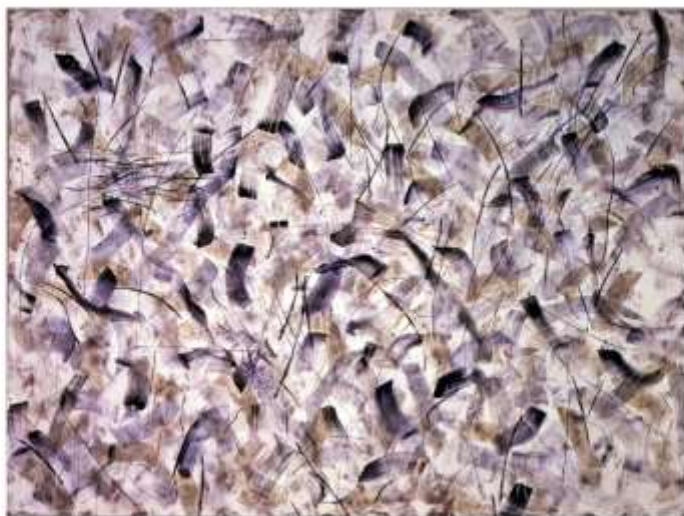
Go Shigi

Naoyoshi Hikosaka



Naoyoshi Hikosaka

Kosai Hori



Kosai Hori

Shigeo Toya



Shigeo Toya

Toshikatsu Endo



Toshikatsu Endo

Isamu Wakabayashi



Isamu Wakabayashi

Saburo Murakami



Saburo Murakami

Kimiyo Mishima



Kimiyo Mishima

Kosho Ito



Kosho Ito



4e Return to Painting

Keiji Usami



Keiji Usami

Toeko Tatsuno



Toeko Tatsuno

Kaoru Ueda



Kaoru Ueda

Masaaki Yamada

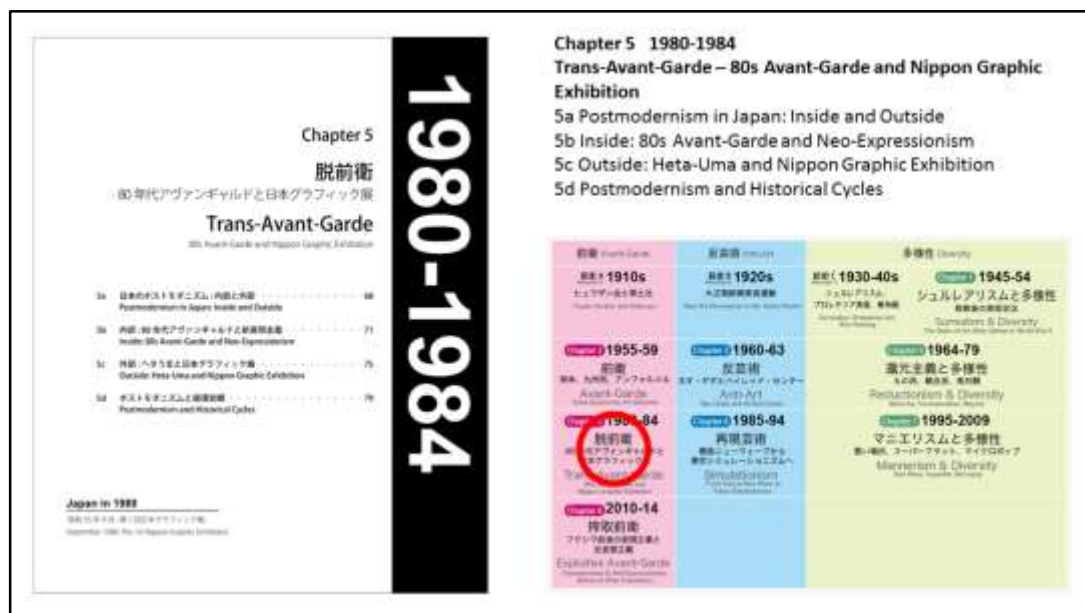


Masaaki Yamada

Naoki Suwa

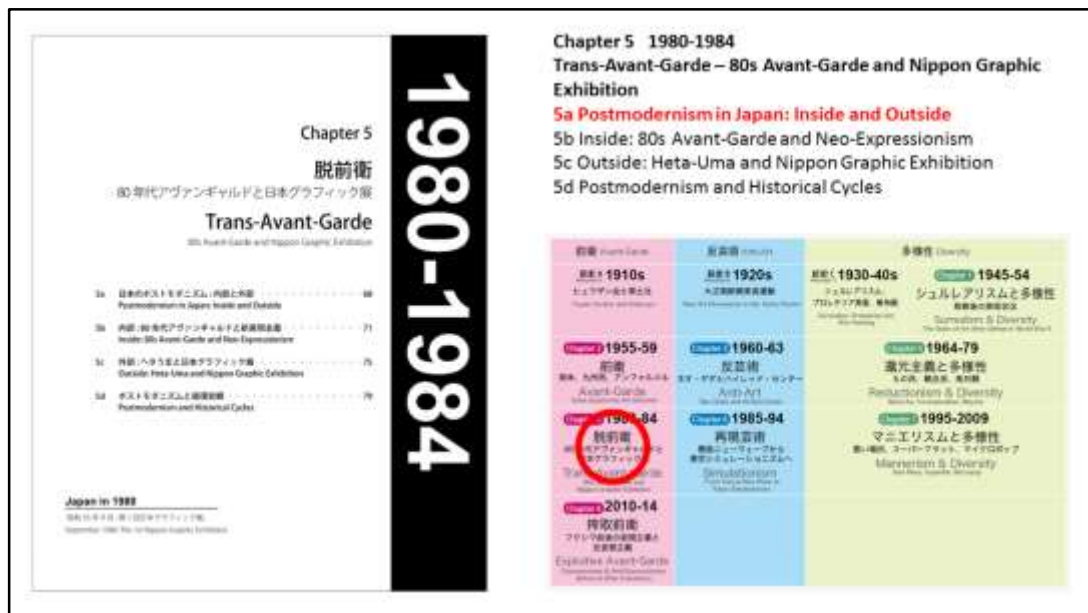


Naoki Suwa



Chapter 5 1980-1984

Trans-Avant-Garde – 80s Avant-Garde and Nippon Graphic Exhibition

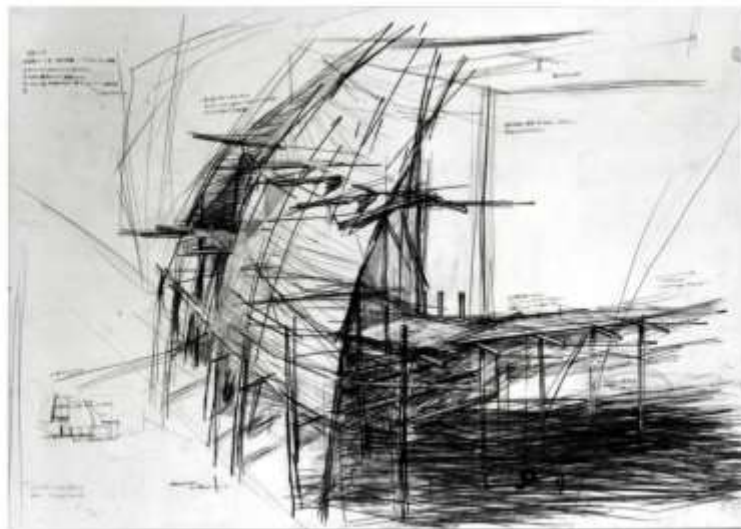


5a Postmodernism in Japan: Inside and Outside

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Tadashi Kawamata



Tadashi Kawamata

Kazumi Nakamura



Kazumi Nakamura

Shinro Otake

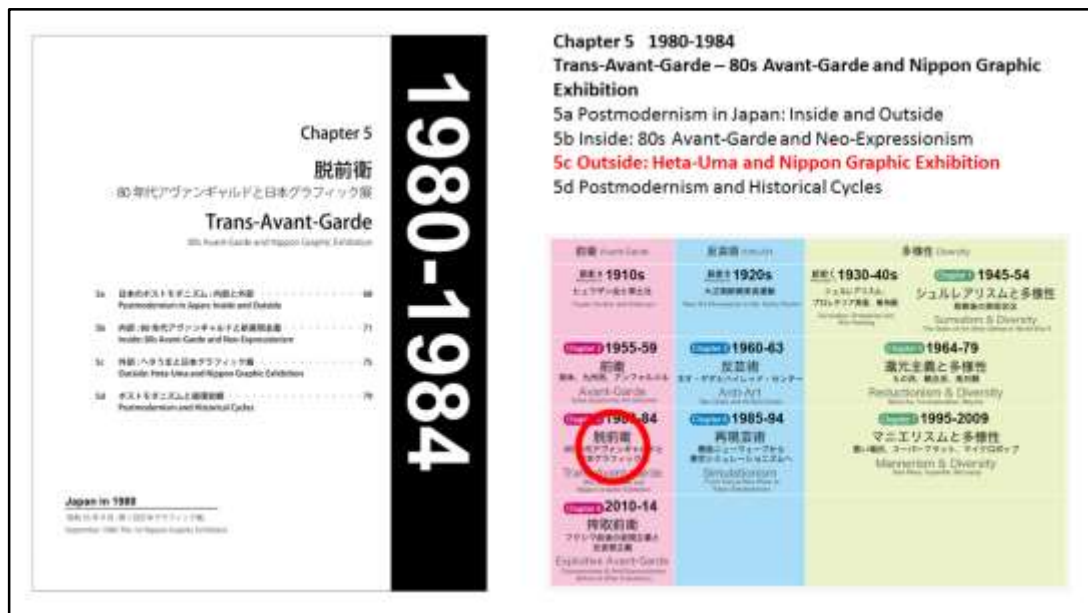


Shinro Otake

Mika Yoshizawa



Mika Yoshizawa



5c Outside: Heta-Uma and Nippon Graphic Exhibition

Suzy Amakane



Suzy Amakane

Teruhiko Yumura



Teruhiko Yumura

Keiichi Ota

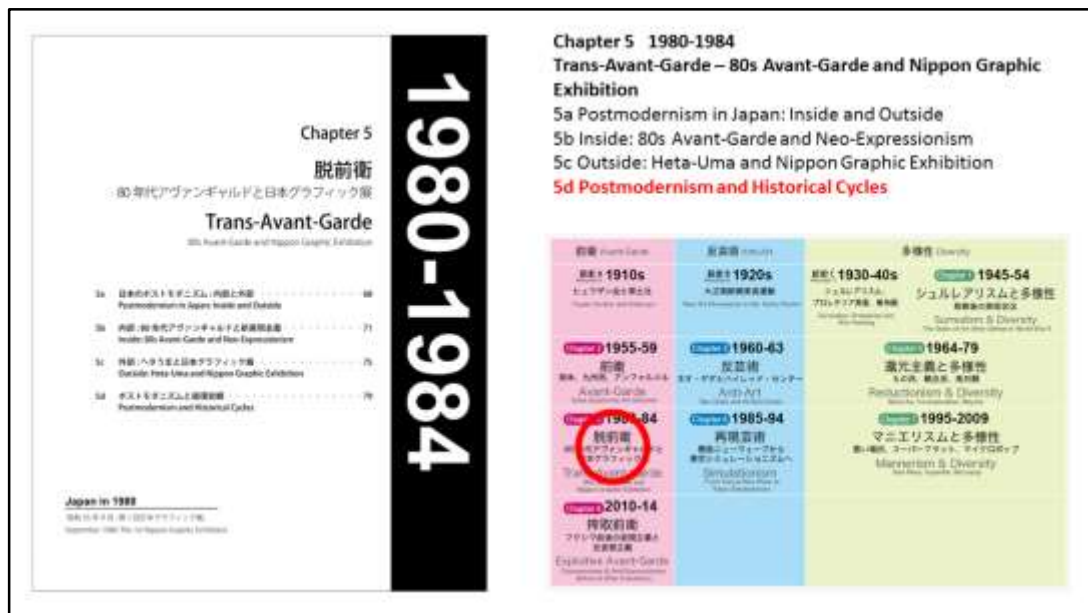


Keiichi Ota

Katsuhiko Hibino



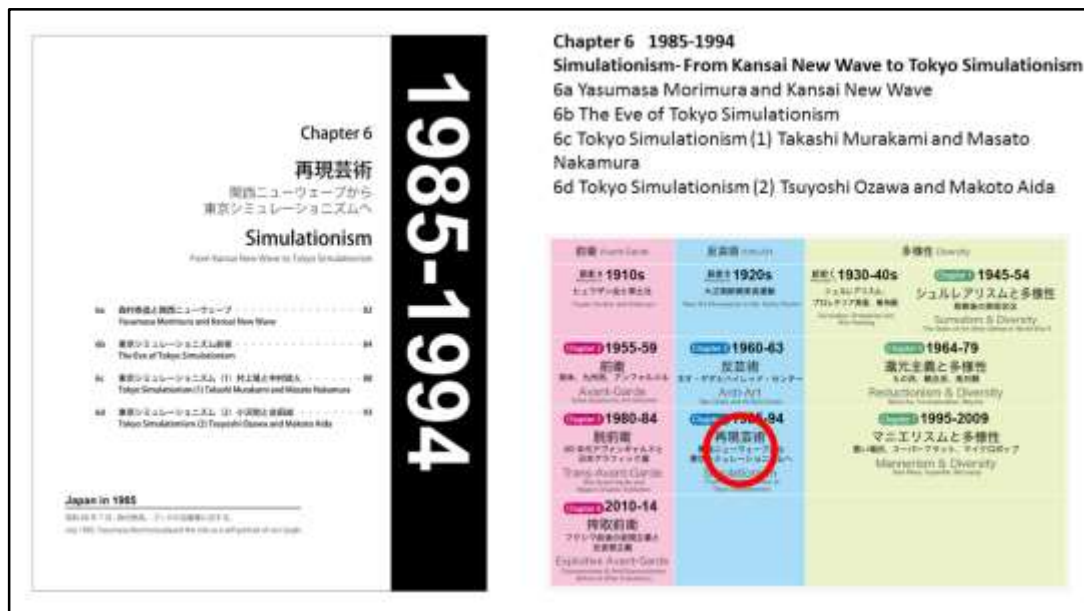
Katsuhiko Hibino



5d Postmodernism and Historical Cycles

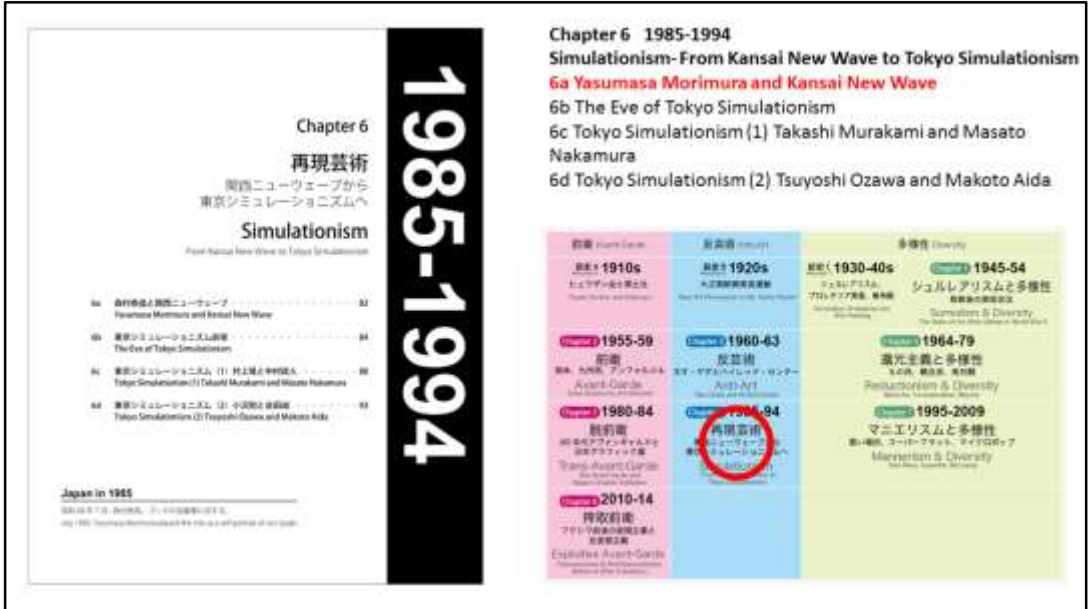
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Chapter 6 1985-1994

Simulationism- From Kansai New Wave to Tokyo Simulationism



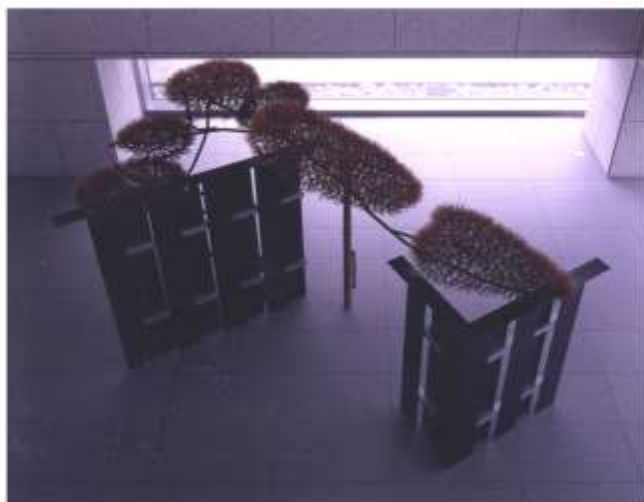
6a Yasumasa Morimura and Kansai New Wave

Yasumasa Morimura



Yasumasa Morimura

Katsushige Nakahashi

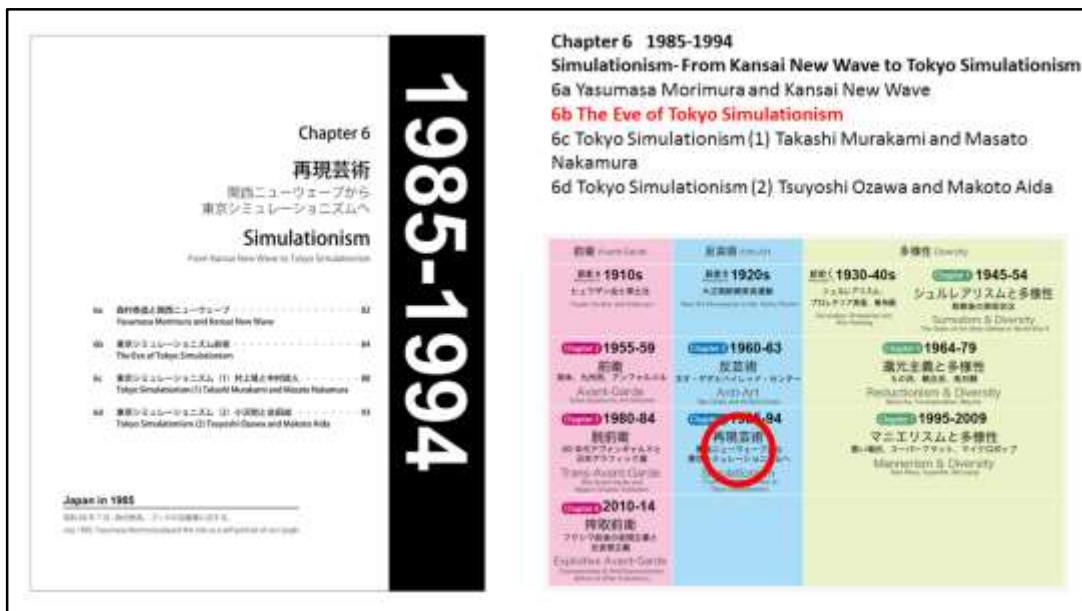


Katsushige Nakahashi

Tomoaki Ishihara

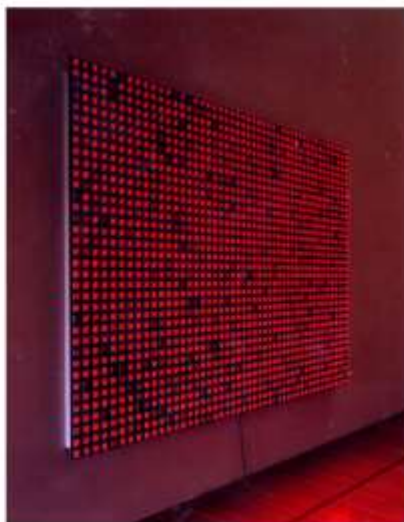


Tomoaki Ishihara

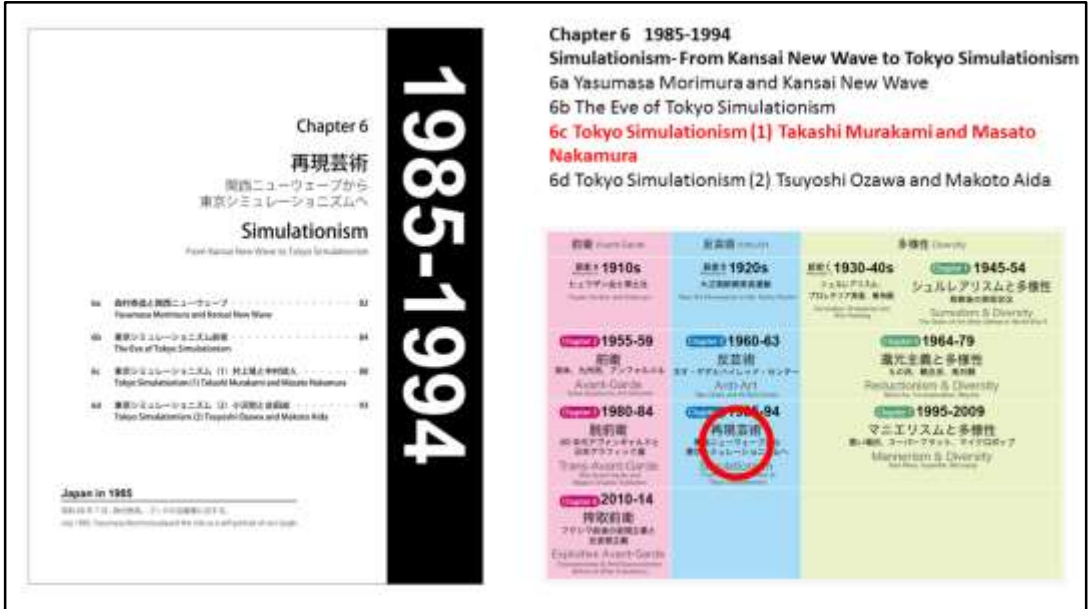


6b The Eve of Tokyo Simulationism

Tatsuo Miyajima



Tatsuo Miyajima



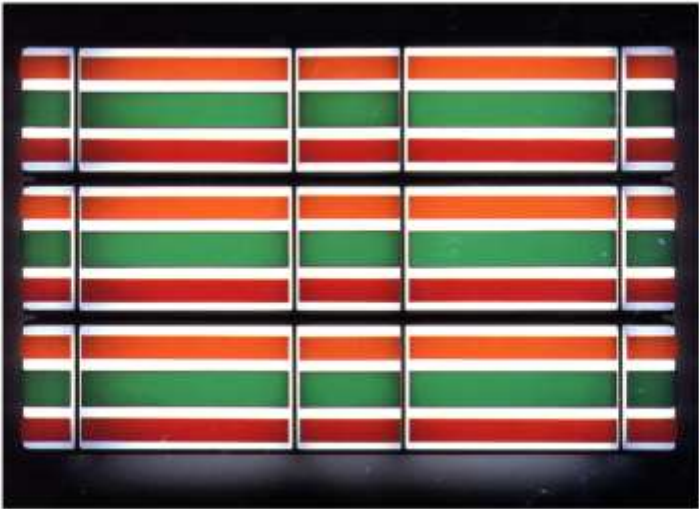
6c Tokyo Simulationism (1) Takashi Murakami and Masato Nakamura

Takashi Murakami



Takashi Murakami

Masato Nakamura



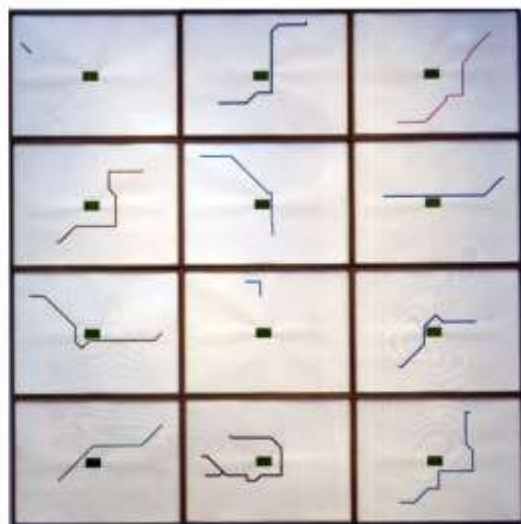
Masato Nakamura

Miran Fukuda



Miran Fukuda

Yukinori Yanagi

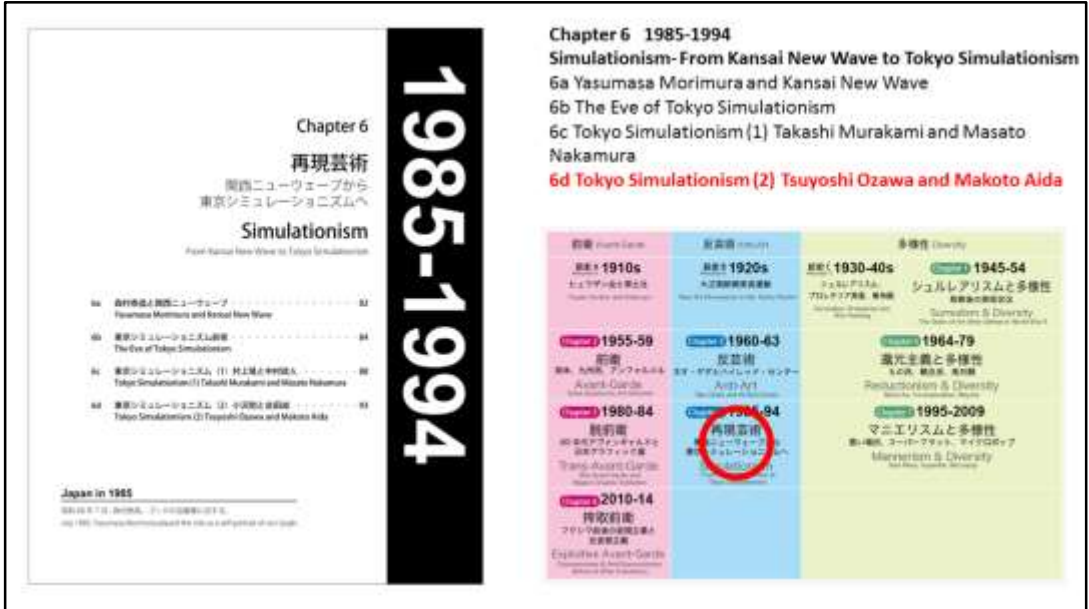


Yukinori Yanagi

Emiko Kasahara



Emiko Kasahara



6d Tokyo Simulationism (2) Tsuyoshi Ozawa and Makoto Aida

Tsuyoshi Ozawa

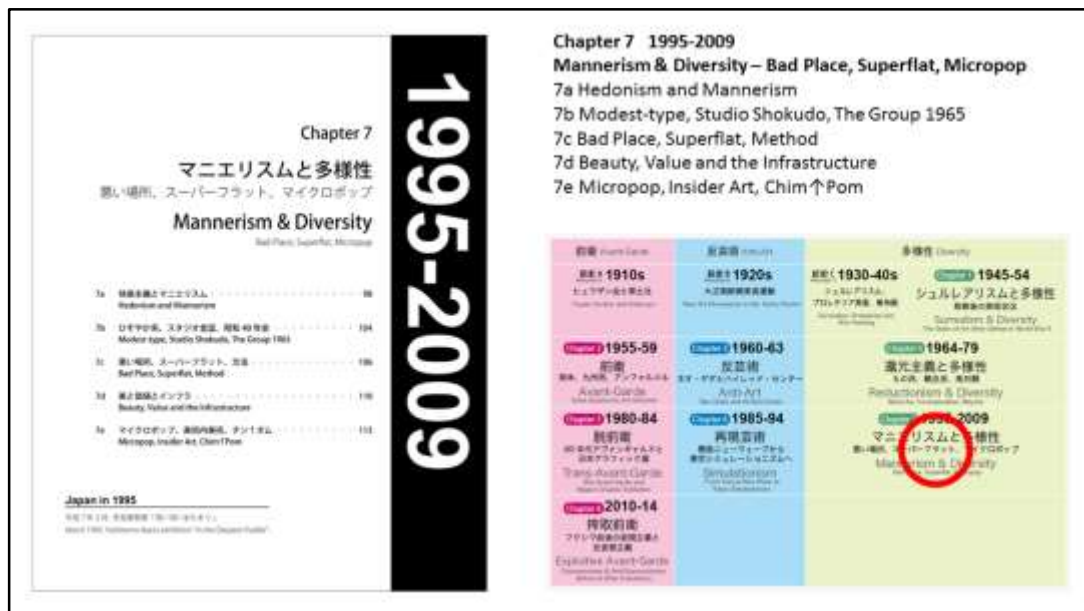


Tsuyoshi Ozawa

Makoto Aida

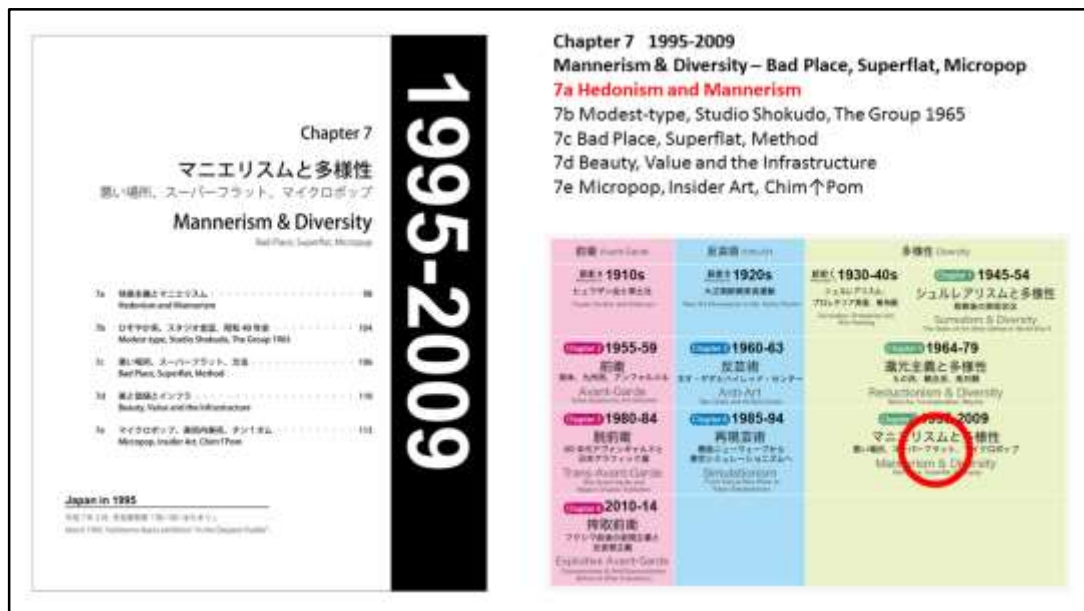


Makoto Aida



Chapter 7 1995-2009

Mannerism & Diversity – Bad Place, Superflat, Micropop



7a Hedonism and Mannerism

Yoshitomo Nara



Yoshitomo Nara

Shinji Ogawa



Shinji Ogawa

Akira Yamaguchi



Akira Yamaguchi

Yayoi Deki



Yayoi Deki

Tomoko Konoike



Tomoko Konoike

Mika Ninagawa



Mika Ninagawa

Hideaki Kawashima



Hideaki Kawashima

Hisashi Tenmyoya



Hisashi Tenmyoya

Motohiko Odani



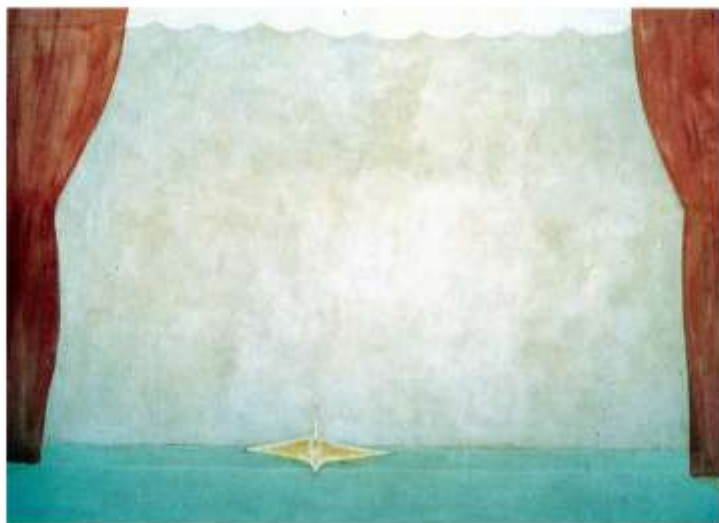
Motohiko Odani

Aiko Miyanaga



Aiko Miyanaga

Hiroshi Sugito



Hiroshi Sugito

Yoshihiro Suda

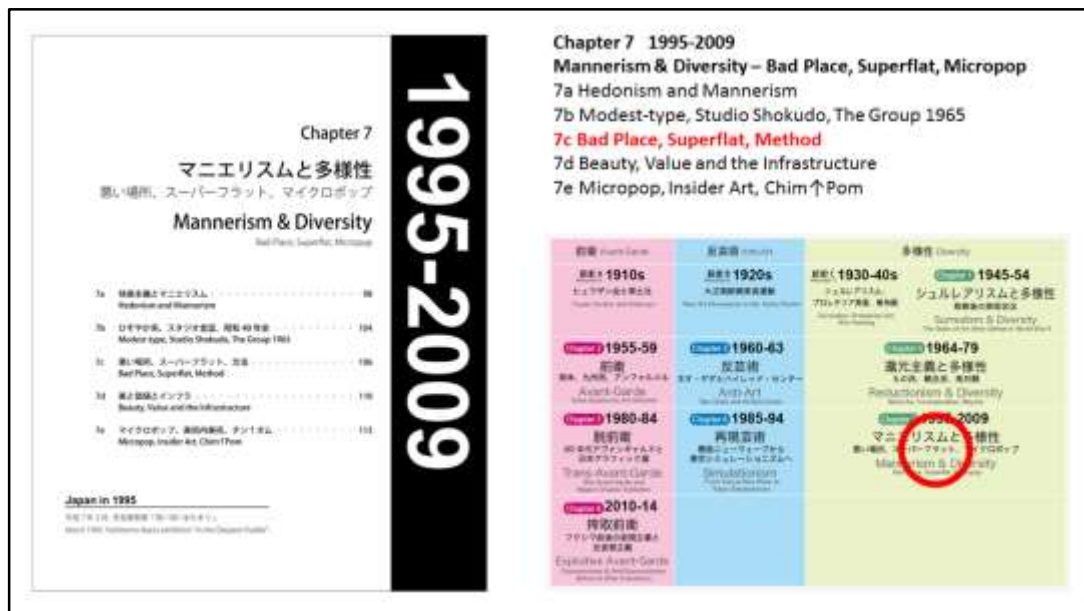


Yoshihiro Suda

Taiyo Kimura

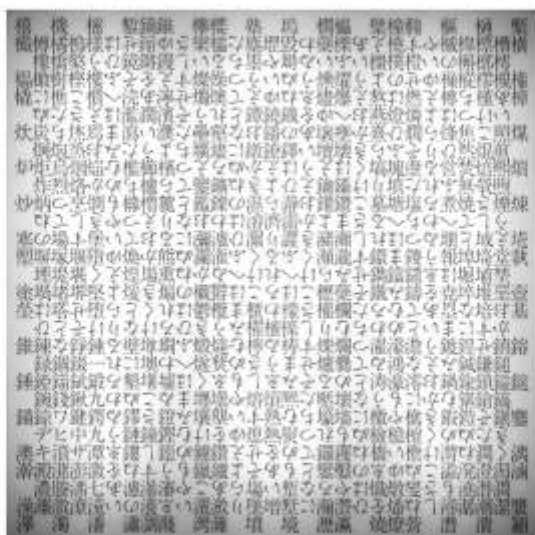


Taiyo Kimura



7c Bad Place, Superflat, Method

Hideki Nakazawa



Hideki Nakazawa

1a	鉄血漢とゼニシタスム Ironblood and Zenshita	100
2a	ロイヤルモ、スタンオモシ、昭和40年代 Modern age, Seito Shomoku, The Group 1940	104
3a	美し極、スーパーザサット、立派 Soi Haku, SuperZa, Method	106
3d	美と自然のコントラスト Beauty, Nature and the Contrast	110
4a	マイクとボツ、美田内親、タンシスム Mike and Botz, Mikutauchi, Tanshisu	114

1995-2009

Chapter 7 1995-2009

Mannerism & Diversity – Bad Place, Superflat, Micropop

7a Hedonism and Mannerism

7b Modest-type, Studio Shokudo, The Group 1965

7c Bad Place, Superflat, Method

7d Beauty, Value and the Infrastructure

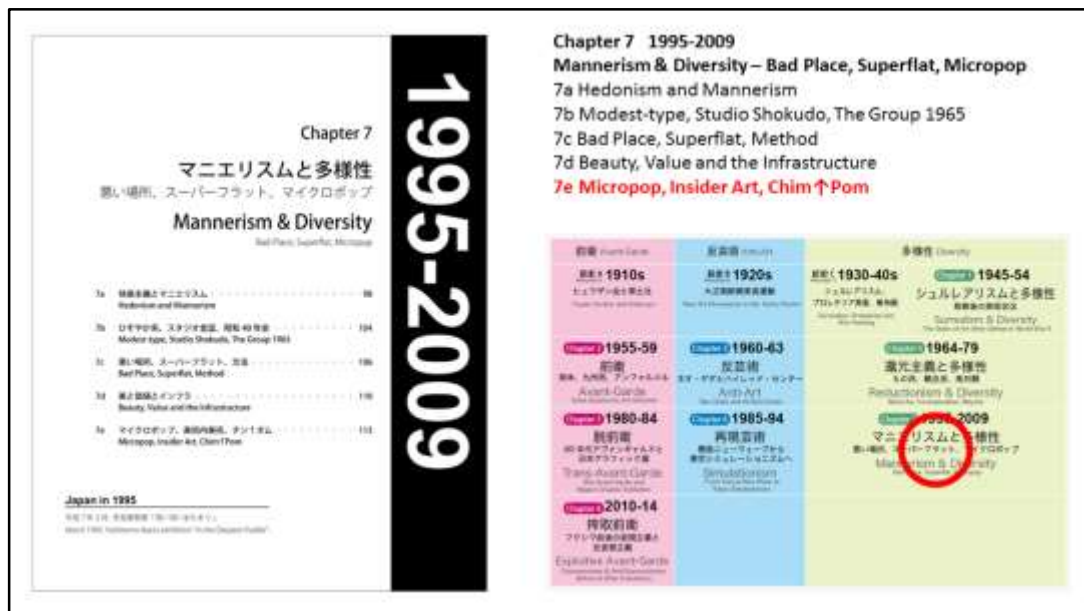
7e Micropop, Insider Art, Chim ↑ Pom

<p>初期 1910s ヒューマン・リソース管理 Human Resource Management</p> <p>1955-59 新産業 New Industry Axiom-Gardner Human Resource Management</p> <p>1980-84 競争優位 Competitive Advantage Trans-Axiom-Gardner Human Resource Management</p> <p>2010-14 持続的発展 Sustainable Development Ergonomics-Axiom-Gardner Human Resource Management</p>	<p>発展期 1920s 人資源管理の発展期 Human Resource Management Development</p> <p>1960-63 成長産業 Growth Industry Axiom-Art Human Resource Management</p> <p>1985-94 高成長産業 High Growth Industry Growth Industry Human Resource Management</p>	<p>多様性 Diversity 1945-54 ジュレアリズムと多様性 Jurealism and Diversity Jurealism and Diversity Jurealism and Diversity</p> <p>1964-79 多元主義と多様性 Multiculturalism and Diversity Multiculturalism and Diversity Multiculturalism and Diversity</p> <p>2009 マニフェストと多様性 Manifesto and Diversity Manifesto and Diversity Manifesto and Diversity</p>
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7d Beauty, Value and the Infrastructure

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7e Micropop, Insider Art, Chim↑Pom

Chim↑Pom

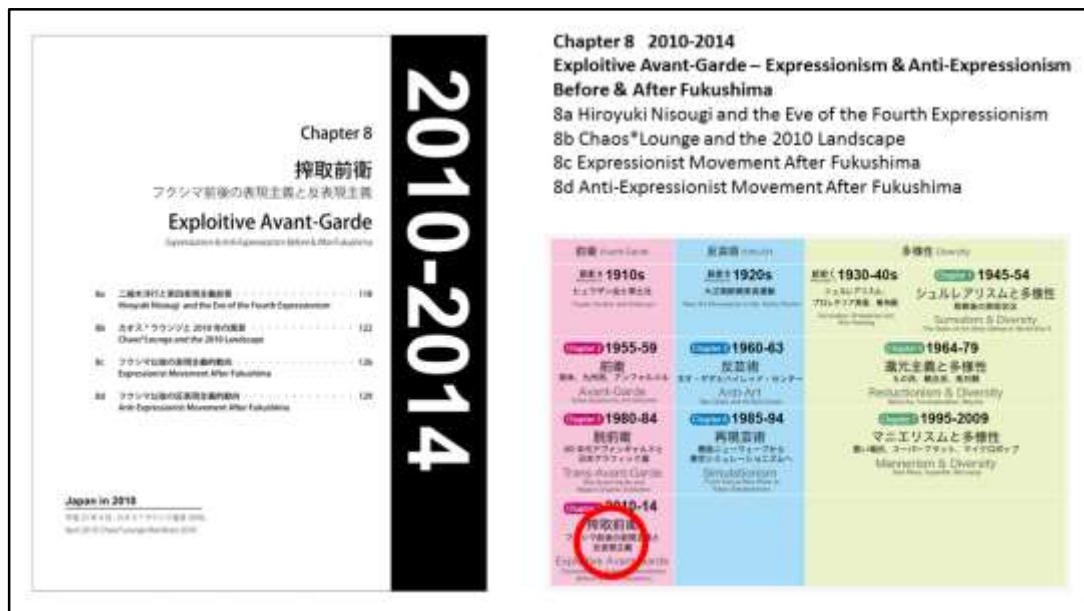


Chim↑Pom

Kohei Nawa

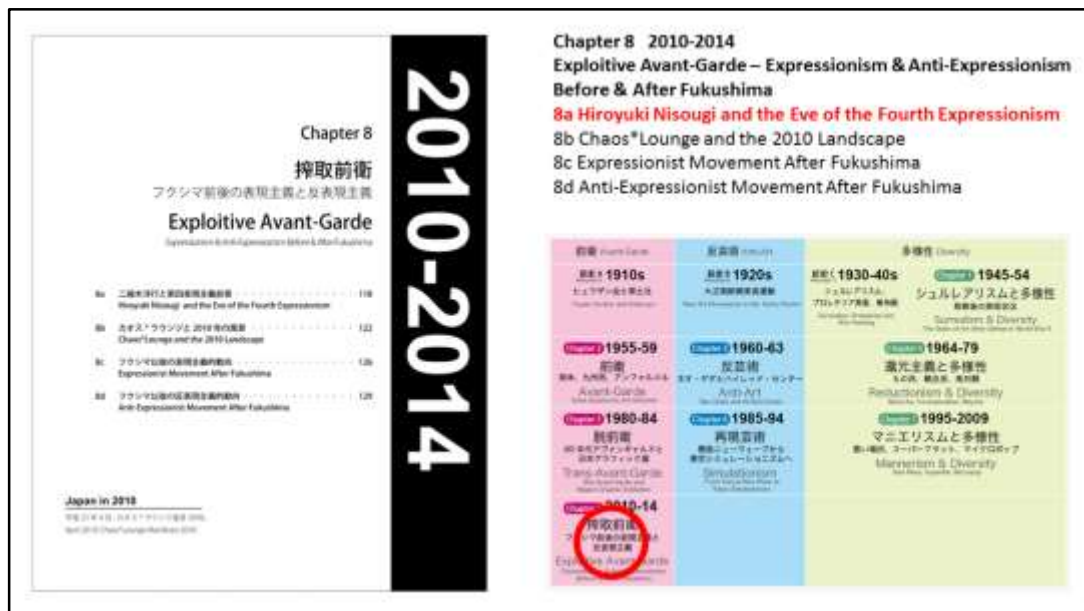


Kohei Nawa



Chapter 8 2010-2014

Exploitive Avant-Garde – Expressionism & Anti-Expressionism Before & After Fukushima

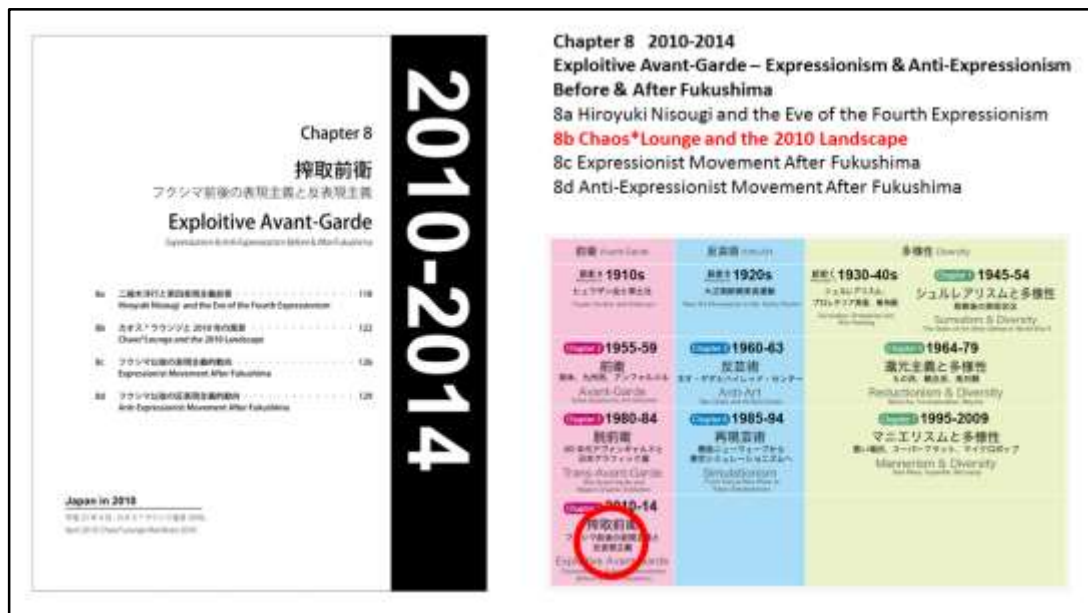


8a Hiroyuki Nisougi and the Eve of the Fourth Expressionism

Hiroyuki Nisougi



Hiroyuki Nisougi



8b Chaos*Lounge and the 2010 Landscape

Lie Fujishiro



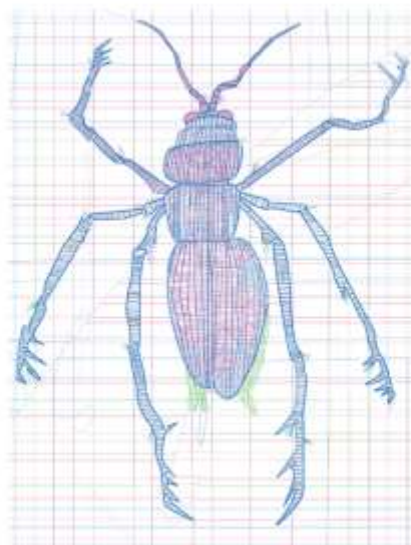
Lie Fujishiro

Kazuki Umezawa



Kazuki Umezawa

Jun Tsuzuki

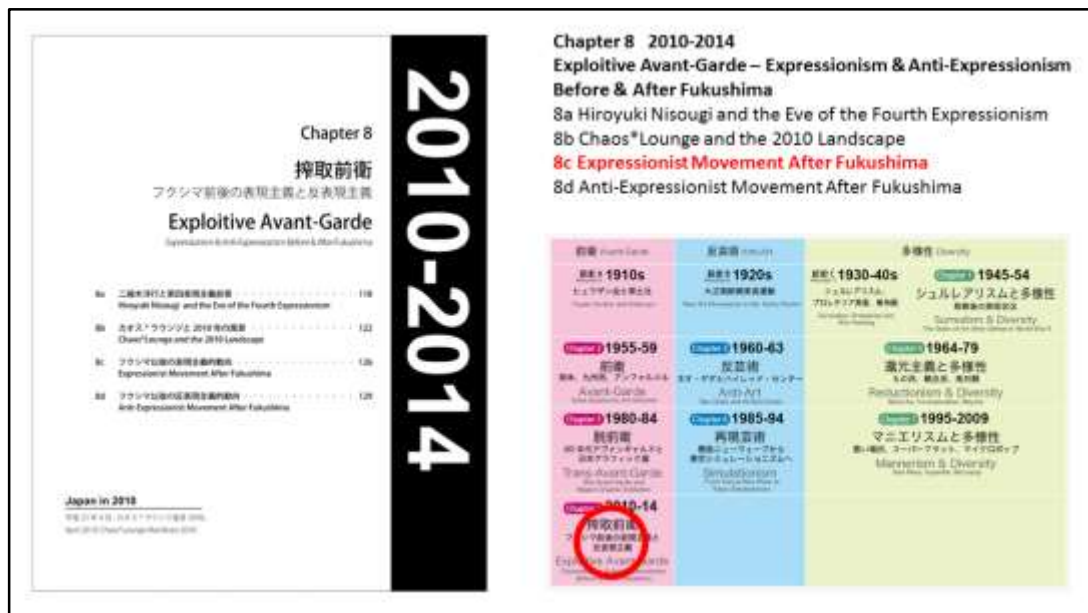


Jun Tsuzuki

Yuhei Saito



Yuhei Saito



8c Expressionist Movement After Fukushima

Uni Aoi

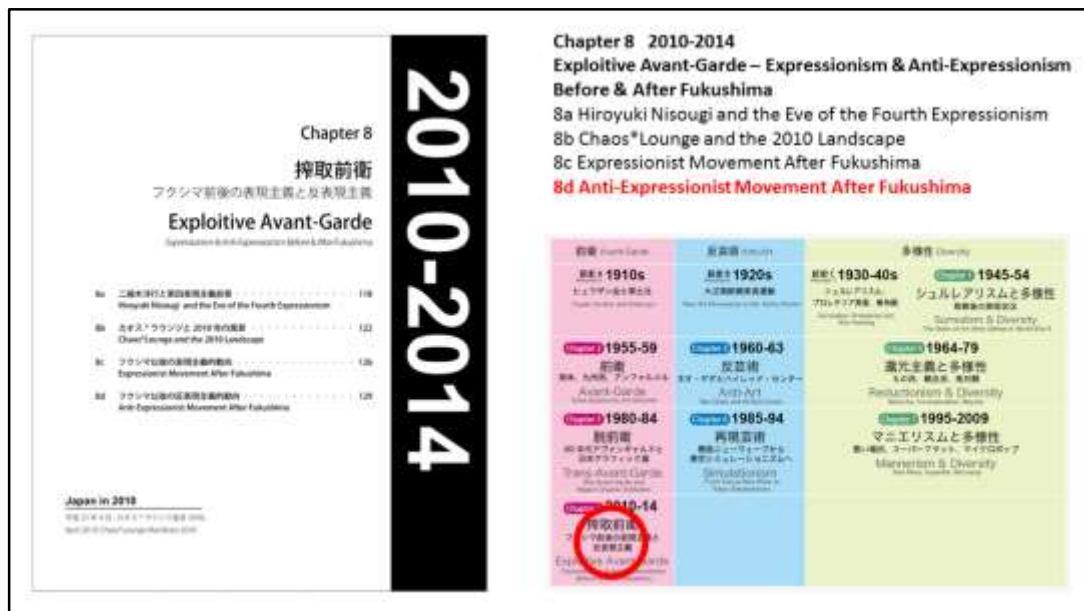


Uni Aoi

Yurika Uchida



Yurika Uchida



8d Anti-Expressionist Movement After Fukushima

Daisuke Takahashi



Daisuke Takahashi

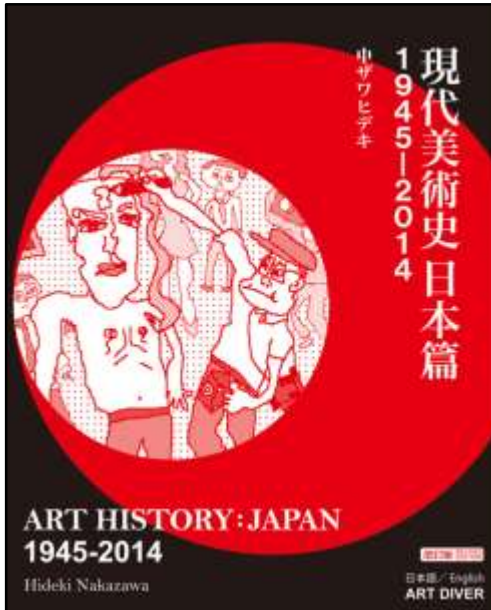
Kota Takeuchi



Kota Takeuchi

Finished.
Thank you for the quick looking.

Finished.
Thank you for the quick looking.



Today I want to talk:

- (1) **art history written by an artist**
- (2) **historical cycles (avant-garde to anti-art to diversity)**

Now I can return to these themes again:

1 is that art history written by an artist

2 is that historical cycles (avant-garde to anti-art to diversity)

(1) art history written by an artist

(1) art history written by an artist

(1) art history written by an artist

- Why did an artist write art history?

Why did an artist write art history?

(1) art history written by an artist

- Why did an artist write art history?
- Because I believe the best explanation of my art work is art history.

There are many many reasons, but especially because I believe the best explanation of my art work is art history itself.

(1) art history written by an artist

- Why did an artist write art history?
- Because I believe the best explanation of my art work is Art History.
- Or, I am making art work whose best reaction would be another art work sometimes of mine, sometimes of other artists', which would yeild Art History.

Or, I am convinced that I am making art work whose best reaction would be another art work sometimes of mine, sometimes of other artists', which would yeild Art History in Capital letter.

(1) art history written by an artist

- Why did an artist write art history?
- Because I believe the best explanation of my art work is Art History.
- Or, I am making art work whose best reaction would be another art work sometimes of mine, sometimes of other artists', which would yield Art History.
- Therefore for me, art work and Art History is the set, cannot be separated, which makes me to write art history.

Therefore for me, art work and Art History is the set, cannot be separated, which makes me to write art history.

(1) art history written by an artist

- Why did an artist write art history?
- Because I believe the best explanation of my art work is Art History.
- Or, I am making art work whose best reaction would be another art work sometimes of mine, sometimes of other artists', which would yeild Art History.
- Therefore for me, art work and Art History is the set, cannot be separated, which makes me to write art history.
- Also, I am a type of artist whose style changes drastically.

Also, I am a type of artist whose style changes drastically,,LIKE Pablo Picasso, a very famous artist.

My art works by period

- 1st period 1983-1989 acrylic painting
- 2nd period 1990-1996 Baka CG (Silly CG)
- 3rd period 1997-2005 Method Painting
- 4th period 2006- Serious Painting, New-Method, Forth Expressionism

Take a look!

I have been changing my styles by period.

Please have a quick look.

1st 1983-1989 acrylic painting

1st period is acrylic painting when I was twenty years old, in the age of postmodernism.

1st 1983-1989 acrylic painting

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity
歴史 1910s シュルレアリスムと前衛派 Surrealism and Avant-Garde	歴史 1920s 大正昭和前期美術運動 New Art Movements in the Taisho Period	Chapter 1945-54 シュルレアリスムと多様性 戦後美術の状況 Surrealism & Diversity The State of Art After Defeat in World War II
Chapter 1955-59 前衛 Avant-Garde 具体、先鋒、アンフォルメル Gutai, Vanguard, Informel	Chapter 1960-63 反芸術 Anti-Art 具体、ダダとハイレッド・センター Gutai, Dada and High Red Center	Chapter 1964-79 還元主義と多様性 もの派、概念派、多様性 Reductionism & Diversity Mono-ha, Conceptualism, Diversity
Chapter 1980-84 80年代 Trans... 現代美術の状況 Modern Art's Situation	Chapter 1985-94 再現芸術 Simulationism 関係芸術、ニューメディア、デジタル・メディア Relational Art, New Media, Digital Media	Chapter 1995-2009 マニエリスムと多様性 若い世代、スーパーフラット、マイクログラフィック Mannerism & Diversity Young Generation, Superflat, Micrographic
Chapter 2010-14 搾取防衛 アクション派の状況と 反表現主義 Exploitive Avant-Garde Surrealism & Anti-Expressionism Situation & After World War II		

Around here



Like this,



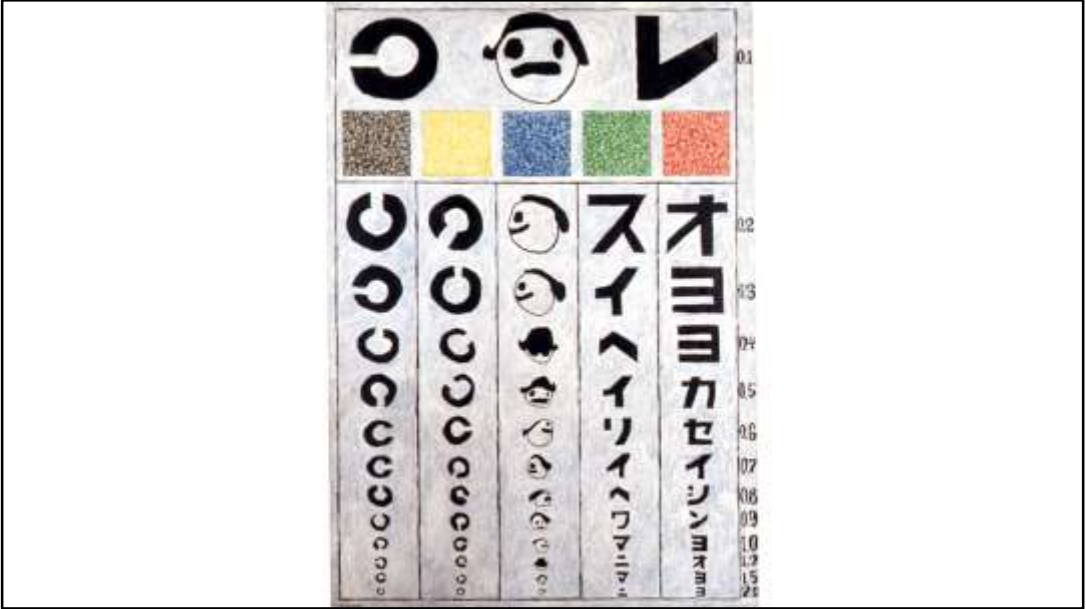
Like this,



Like this,



Like this,



And Like this.

2nd 1990-1996 Baka CG (Silly CG)

2nd period is Baka CG, silly computer graphics in nineties, while I styled myself as graphic illustrator which means “Anti-Art.”

2nd 1990-1996 Baka CG (Silly CG)

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity
歴史 1910s シュルレアリスムと具体 Surrealism and Gutai	歴史 1920s 大正昭和前期前衛運動 New Art Movements in the Taisho Period	Chapter 1945-54 シュルレアリスムと多様性 戦後派の発展状況 Surrealism & Diversity The Trends of Post-War Japanese Art
Chapter 1955-59 前衛 Avant-Garde 具体、もの派、アンフォルメル Gutai, Mono-ha, Art Informel	Chapter 1960-63 反芸術 Anti-Art 具体、もの派、ハイペイレッド・センター Gutai, Mono-ha, Hyper-Red Center	Chapter 1964-79 還元主義と多様性 もの派、具体派、もの派 Reductionism & Diversity Mono-ha, Concrete, Mono-ha
Chapter 1980-84 脱前衛 Post-Avant-Garde 60年代アヴァンギャルドと 日本グラフィック 1960s Avant-Garde and Japanese Graphic	Chapter 1985-94 反芸術 Anti-Art 具体、もの派、反表現主義 Gutai, Mono-ha, Anti-Expressionism	Chapter 1995-2009 マニエリスムと多様性 若い場所、スーパーフラット、マイクロポップ Mannerism & Diversity Cool Places, Superflat, Micro Pop
Chapter 2010-14 搾取前衛 Exploitative Avant-Garde アクション派の発展状況と 反表現主義 Actionism and Anti-Expressionism		

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Like this,



Like this,



Like this,



Like this,



Like this,



And like this.

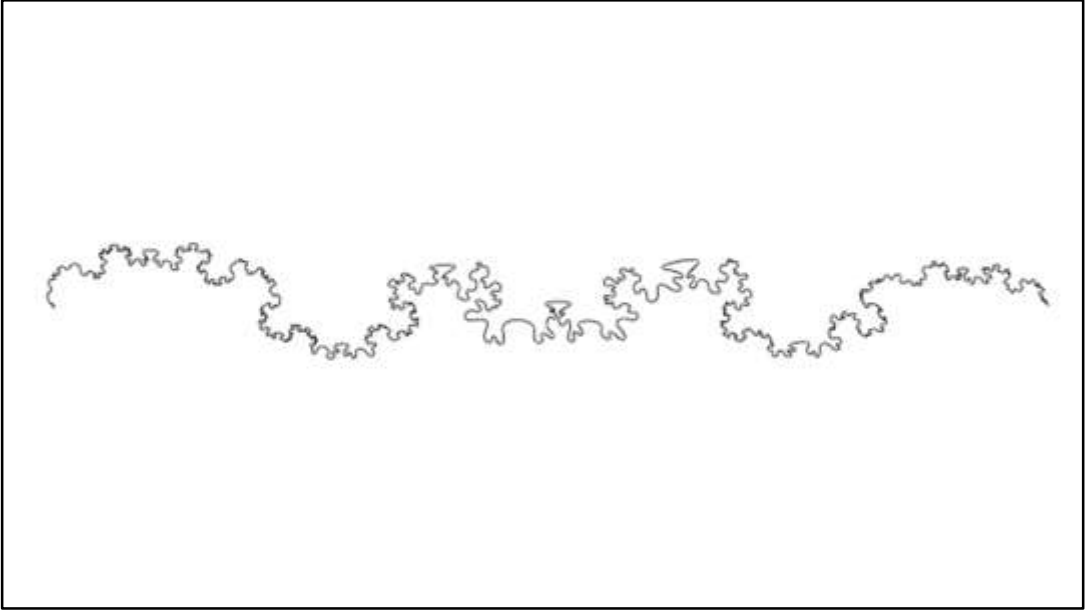
3rd 1997-2005 Method Painting

3rd period is Method painting, reductionism as a core of fine art.

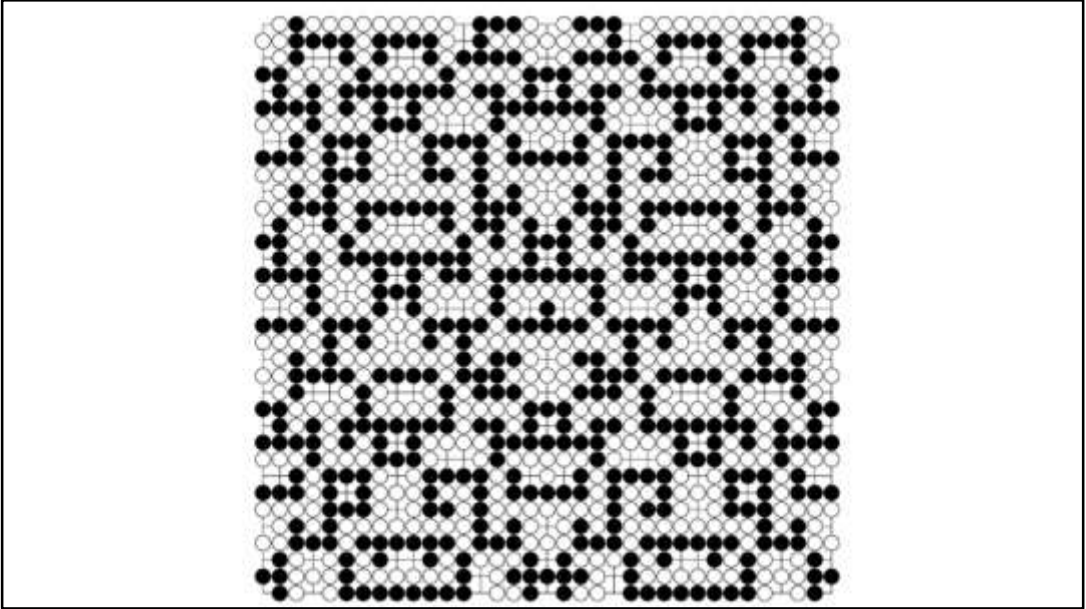
3rd 1997-2005 Method Painting

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 1910s セウザン派と独立派 Cubism, Dadaism and Independent	前史 1920s 大正昭和前期前衛運動 New Art Movements in the Taisho Period	前史 1930-40s シュルレアリスム、 プロレタリア美術、戦中派 Surrealism, Proletarian Art, War Painting	Chapter 1945-54 シュルレアリスムと多様性 戦後派の戦後状況 Surrealism & Diversity The Theme of Art After Defeat in World War II
Chapter 1955-59 前衛 具象、具象派、アンフォルメル Avant-Garde Concrete, Figurative, and Informal	Chapter 1960-63 反芸術 ネオ・ダダとハイレッド・センター Anti-Art Neo-Dada and High Red-Center	Chapter 1964-79 還元主義と多様性 もの派、概念派、通称派 Reductionism & Diversity Mono-ha, Conceptualism, Muroi	
Chapter 1980-84 脱前衛 60年代アヴァンギャルドと 日本グラフィック派 Trans-Avant-Garde 1960s Avant-Garde and Japanese Graphic Tradition	Chapter 1985-94 再現芸術 関係ニューメディアから 東京コミュニティ・システムへ Simulationism From Relating New Media to Tokyo Simulationism	Chapter 1995-2009 と多様性 マイクログラフィック Diversity Micrographic	
Chapter 2010-14 搾取前衛 アタリヤ前後の表現活動と 反表現主義 Exploitative Avant-Garde Expressionism & Anti-Expressionism Before & After Fukushima			

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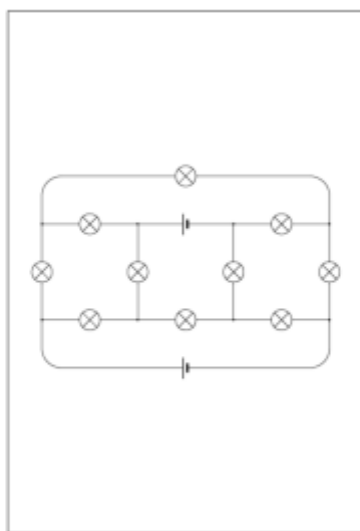
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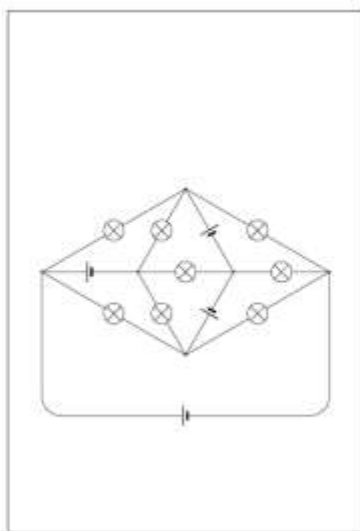
Like this,



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Like this,



And Like this,

4th 2006-

Serious Painting, New-Method, Forth Expressionism

4th period is Serious Painting, New-Method, Forth Expressionism after graduated from Methodicism

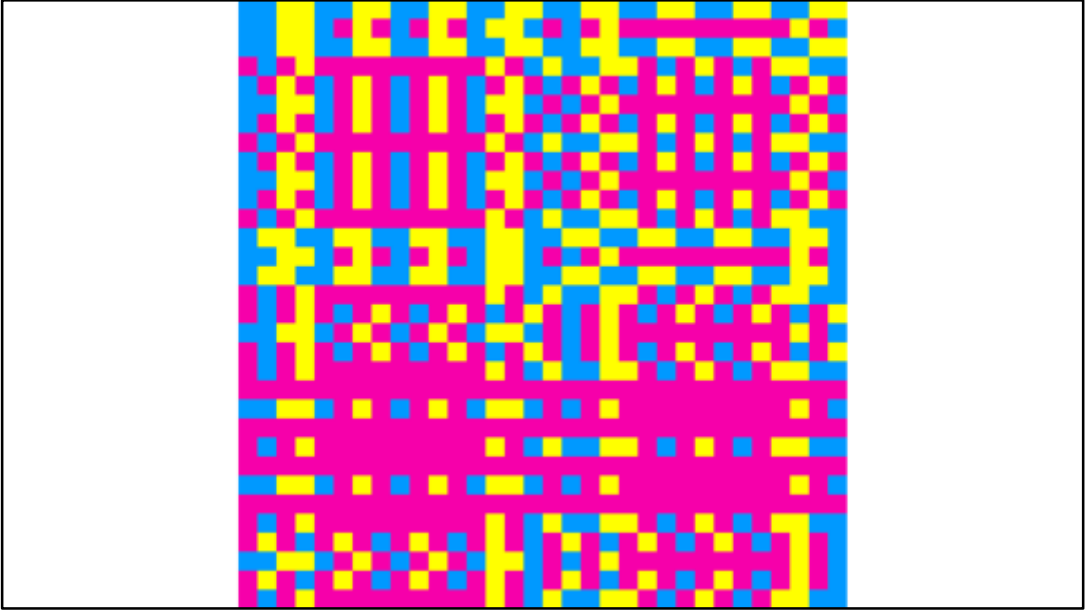
4th 2006-

Serious Painting, New-Method, Forth Expressionism

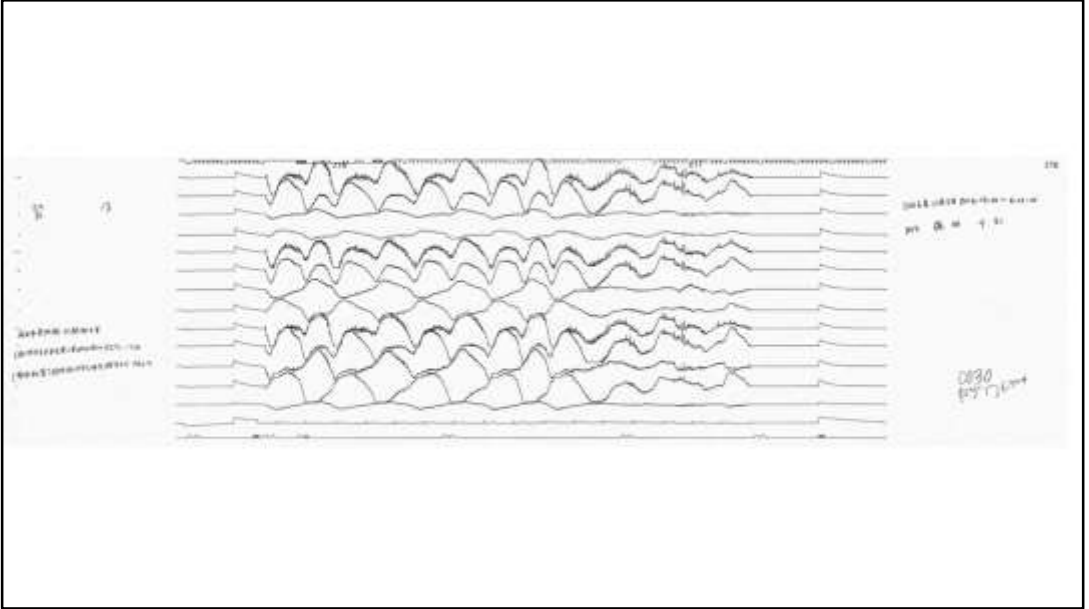
前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity
歴史 1910s シュルレアリスムと前衛 Surrealism and Modernism	歴史 1920s 大正昭和前期美術運動 New Art Movements in the Taisho Period	Chapter 1 1945-54 シュルレアリスムと多様性 戦後美術の発展状況 Surrealism & Diversity The Trends of Art After Defeat in World War II
Chapter 2 1955-59 前衛 アヴァンギャルド Avant-Garde 具体、もの派、反芸術 Gutai, Mono-ha, Anti-Art	Chapter 3 1960-63 反芸術 Anti-Art ネオ・ダダとハイレッド・センター Neo-Dada and Hired Center	Chapter 4 1964-79 還元主義と多様性 もの派、概念派、具体派 Reductionism & Diversity Mono-ha, Conceptualism, Gutai
Chapter 5 1980-84 脱前衛 60年代アヴァンギャルドと 日本グラフィック展 Trans-Avant-Garde 60s Avant-Garde and Japanese Graphic Exhibition	Chapter 6 1985-94 再現芸術 関係性ニューメディアから 東京からニューヨークへ Simulationism From Relational New Media to Tokyo from New York	Chapter 7 1995-2009 マニエリスムと多様性 若い場所、スーパーマーケット、マイクログラフィック Mannerism & Diversity Young Places, Supermarkets, Micrographs
Chapter 8 2010-14		

Source: © 2014 T. Kawanishi

Around here and here



Like this ,



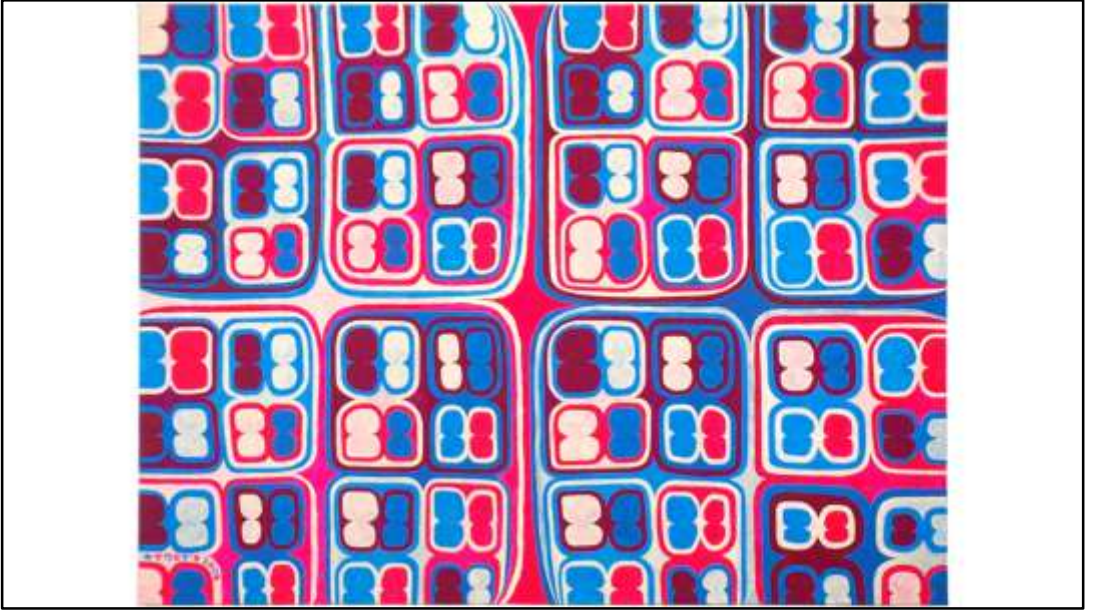
Like this , - this is the brainwaves drawing,



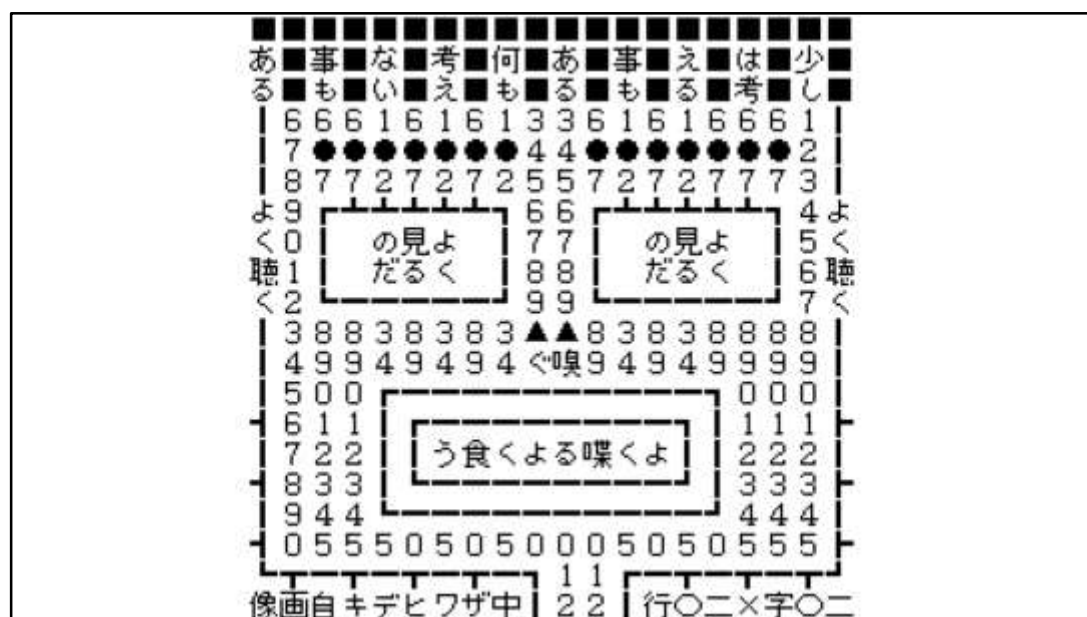
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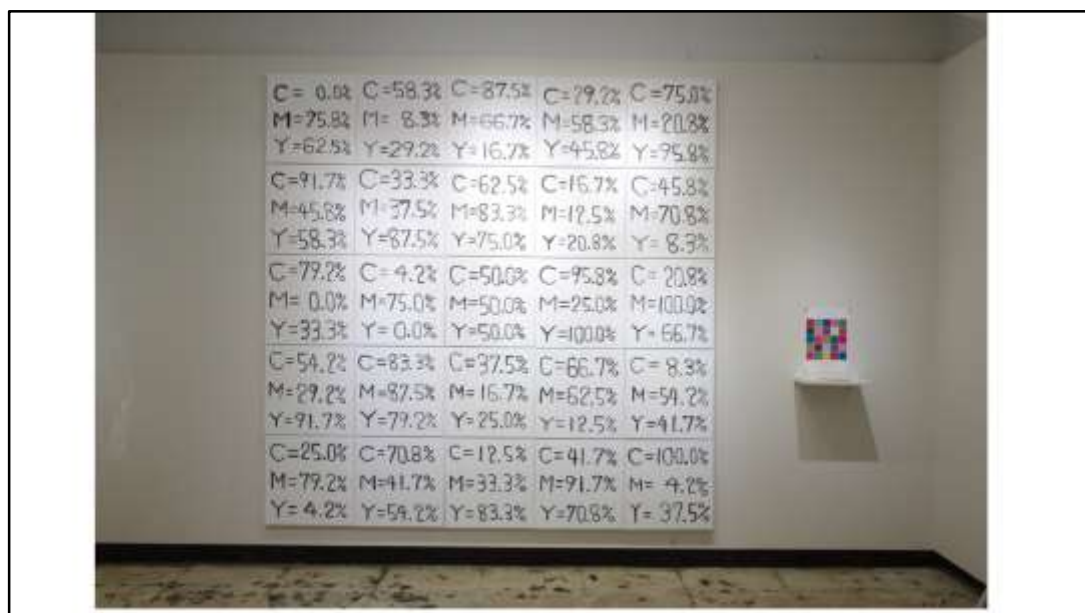
Like this ,



Like this ,



Like this ,



And Like this ... by the way this is my latest work after published the new book.

The title of this art work is "Colored Magic Square No. 6"

My art works by period

- 1st period 1983-1989 acrylic painting
- 2nd period 1990-1996 Baka CG (Silly CG)
- 3rd period 1997-2005 Method Painting
- 4th period 2006- Serious Painting, New-Method, Forth Expressionism

Thank you for the quick looking.

My art works

- My style have been changing. (1st, 2nd, 3rd, 4th period)

My style have been changing as I showed.

My art works

- My style have been changing. (1st, 2nd, 3rd, 4th period)
- But I believe there was a necessity to change my style in each period.

But I believe there was a necessity to change my style in each period.

My art works

- My style have been changing. (1st, 2nd, 3rd, 4th period)
- But I believe there was a necessity to change my style in each period.
- The necessity derives rather from Art as Art than from social situation.

The necessity derives rather from Art as Art than from social situation.

My art works

- My style have been changing. (1st, 2nd, 3rd, 4th period)
- But I believe there was a necessity to change my style in each period.
- The necessity derives rather from Art as Art than from social situation.
- And that is also the reason why I need to write art history.

And that is also the reason why I need to write art history.

My art works

- My style have been changing. (1st, 2nd, 3rd, 4th period)
- But I believe there was a necessity to change my style in each period.
- The necessity derives rather from Art as Art than from social situation.
- And that is also the reason why I need to write art history.

Question:

But there is a question maybe.

My art works

- My style have been changing. (1st, 2nd, 3rd, 4th period)
- But I believe there was a necessity to change my style in each period.
- The necessity derives rather from Art as Art than from social situation.
- And that is also the reason why I need to write art history.

Question:

Why necessary?

What is the necessity?

Why necessary?

Or

What is the necessity?

Preface of my 2nd book (2001) Art History Is Theory



- True beauty has idea.
- There is necessity to present the idea.
- The series of the necessity is the history.
- Therefore, art history reveals the principle of the beauty.

Now I quote from the preface of my 2nd book.

True beauty has idea.

There is necessity to present the idea.

The series of the necessity is the history.

Therefore, art history reveals the principle of the beauty.

Maybe this is a kind of too strong saying and maybe a mistake because such a saying had been already denied by many historians.

However, I can say that this is my vector.

Preface of my 1st book (1989) “Present I” Make History.



- Somebody, who is an artist, was asked:
“By whom were you influenced?”
- He answered, “I have not influenced by any past artists,” “I do influence on past artists.”
- History, or even all the human’s activity, derives from “present I.” ... my standpoint even today.

Let me quote also from the preface of my 1st book.

Somebody, who is an artist, was asked: “By whom were you influenced?”
He answered, “I have not influenced by any past artists,” “I do influence on past artists.”

History, or even all the human’s activity, derives from “present I.” ...
which is my standpoint even today 2015.

(1) art history written by an artist

Now I am finishing the talk on art history written by an artist

(2) historical cycles
(avant-garde to anti-art to diversity)

Next is:

(2) historical cycles
(avant-garde to anti-art to diversity)

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 A 1910s ヒュウザン会と草土社 <i>Fusion Society and Sodogata</i>	前史 B 1920s 大正期新興美術運動 <i>New Art Movements in the Taisho Period</i>	前史 C 1930-40s シュルレアリスム、 プロレタリア美術、戦争画 <i>Surrealism, Proletarian Art, War Painting</i>	Chapter 1 1945-54 シュルレアリスムと多様性 敗戦後の美術状況 <i>Surrealism & Diversity The State of Art After Defeat in World War II</i>
Chapter 2 1955-59 前衛 具体、九州派、アンフォルメル <i>Avant-Garde Gutai, Kyushuha, Art Informel</i>	Chapter 3 1960-63 反芸術 本音・ダダとハイレッド・センター <i>Anti-Art Honno, Dada and Hi-Red Center</i>	Chapter 4 1964-79 還元主義と多様性 もの派、概念派、美共闘 <i>Reductionism & Diversity Mono-ha, Conceptualists, Biyokutai</i>	
Chapter 5 1980-84 脱前衛 80年代アヴァンギャルドと 日本グラフィック展 <i>Trans-Avant-Garde 80s Avant-Garde and Japan Graphic Exhibition</i>	Chapter 6 1985-94 再現芸術 関西ニューウェーブから 東京シミュレージニズムへ <i>Simulationism From Kansai New Wave to Tokyo Simulationism</i>	Chapter 7 1995-2009 マニエリスムと多様性 悪い場所、スーパーフラット、マイクロポップ <i>Mannerism & Diversity Bad Place, Superflat, Micropop</i>	
Chapter 8 2010-14 搾取前衛 フクシマ前後の表現主義と 反表現主義 <i>Exploitive Avant-Garde Expressionism & Anti-Expressionism Before & After Fukushima</i>			

Again this is the table of historical cycles which is kind of my invention, and also, “History Repeats Itself” in simple meaning.

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
歴史 A 1910s Hyuuzan-kai and Kutsu-sha Hyuuzan Society and Kutsu-sha	歴史 B 1920s Taisho Avant-Garde Movement New Art Movement in the Taisho Period	歴史 C 1930-40s Surrealism, Proletarian Art, War Painting シュルレアリスム、プロレタリア美術、戦争画	Chapter 1 1945-54 Surrealism & Diversity The State of Art After Defeat in World War II 戦後の美術状況
Chapter 2 1955-59 前衛 具体、九州派、アンフォルメル Avant-Garde Gutai, Kyushuha, Art Informel	Chapter 3 1960-63 反芸術 ネオ・ダダとハイレッド・センター Anti-Art Neo-Dada and Red Center	Chapter 4 1964-79 還元主義と多様性 もの派、概念派、美術群 Reductionism & Diversity Mono-ha, Conceptualism, Beauty Group	
Chapter 5 1980-84 脱前衛 80年代アヴァンギャルドと日本グラフィック展 Trans-Avant-Garde 80s Avant-Garde and Japanese Graphic Exhibition	Chapter 6 1985-94 再現芸術 書店ニューウェーブから東京シミュレーションズへ Simulationism From Kobo New Wave to Tokyo Simulationism	Chapter 7 1995-2009 マニエリスムと多様性 悪い場所、スーパーフラット、マイクロポップ Mannerism & Diversity Bad Place, Superflat, Micropop	
Chapter 8 2010-14 搾取前衛 フタシマ前後の表現主義と反表現主義 Exploitive Avant-Garde Suppressionism & Anti-Expressionism Before & After Fukushima			

Avant-Garde
Anti-Art
Diversity

Chapters
follow this
table.

Avant-Garde
Anti-Art
Diversity

Chapters
follow this
table.

Left vertical line in pink is avant-garde eras in short term
 Ceter vertical line in light blue is anti-art eras in short term
 Right vertical line in light green is diversity eras in long term.

As ever seen, chapters follow this table, which have brought a strong structure and logic to my art history.

本書の読み方:「図像史観」で読み解く現代美術史 (主編・編纂者)
Editor's Note - Reading Guide: Seeing the Contemporary Art History in 'Mitsuzi Bizennohara'

¹The history of contemporary art reveals a series of transformations in what is perceived to be worthy of critical attention.

[illegible]

The 1993 Survey found that 60 percent of respondents (31,000) believe in the importance of maintaining an emergency fund in their savings. Additionally, 56 percent of the survey found a higher degree to which they are in a better financial position than in the past. However, 41 percent of the survey found that they are in a worse financial position than in the past. The survey also found that 41 percent of the survey found that they are in a worse financial position than in the past. The survey also found that 41 percent of the survey found that they are in a worse financial position than in the past.

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"The history of contemporary art repeats in cycles of avant-gardism to anti-art to diversity in about 30 year interval."

英語 (English)	英語 (English)	英語 (English)
1910-1916 新刊 98106 新刊 98106 New Edition of the 98106	1915-1920 新刊 98206 新刊 98206 New Edition of the 98206	1930-40s 新刊 98306 新刊 98306 New Edition of the 98306
1955-58 新刊 98506 新刊 98506 New Edition of the 98506	1960-62 新刊 98606 新刊 98606 New Edition of the 98606	1945-54 新刊 98406 新刊 98406 New Edition of the 98406
1960-64 新刊 98706 新刊 98706 New Edition of the 98706	1965-68 新刊 98806 新刊 98806 New Edition of the 98806	1954-79 新刊 98906 新刊 98906 New Edition of the 98906
2010-14 新刊 99006 新刊 99006 New Edition of the 99006	1980-84 新刊 99106 新刊 99106 New Edition of the 99106	1980-2000 新刊 99206 新刊 99206 New Edition of the 99206

本書の読み方:「循環史観」で読み解く現代美術史 (主編・解説: Editor's Note - Reading Guide: Seeing the Contemporary Art History in "Historic Recurrences")

現代美術史の「循環史観」を「循環史観」の視点から読み解く。現代美術史の「循環史観」を「循環史観」の視点から読み解く。

本書の目的は、現代美術史の「循環史観」を「循環史観」の視点から読み解く。現代美術史の「循環史観」を「循環史観」の視点から読み解く。

本書の目的は、現代美術史の「循環史観」を「循環史観」の視点から読み解く。現代美術史の「循環史観」を「循環史観」の視点から読み解く。

前期 (Pre-war)	前期 (Pre-war)	戦後 (Post-war)
1910s 1910s 1910s	1920s 1920s 1920s	1930-40s 1930-40s 1930-40s
1955-59 1955-59 1955-59	1960-63 1960-63 1960-63	1964-79 1964-79 1964-79
1980-84 1980-84 1980-84	1985-89 1985-89 1985-89	1990-2000 1990-2000 1990-2000
2010-14 2010-14 2010-14	2015-19 2015-19 2015-19	2020-24 2020-24 2020-24

Editor's Note – Reading Guide: Seeing the Contemporary Art History in "Historic Recurrences"

The table below shows the author's classification of historical cycles in Japanese contemporary art movements in the 20th century. Additionally, this book sets the starting point at Japan's defeat in World War II in 1945, which corresponds to the phase of diversity in his historic cycle model, although the book does not include its preceding prewar avant-gardism and anti-art phases. Including the round starting before 1945, Japanese art history has been through this historic cycle three times. In this context, the book discusses Japanese art since 2010 as the avant-gardist phase of the fourth round of the historic cycle.

The table below shows the author's classification of historical cycles in Japanese contemporary art movements in the 20th century. Additionally, this book sets the starting point at Japan's defeat in World War II in 1945, which corresponds to the phase of diversity in his historic cycle model, although the book does not include its preceding prewar avant-gardism and anti-art phases. Including the round starting before 1945, Japanese art history has been through this historic cycle three times. In this context, the book discusses Japanese art since 2010 as the avant-gardist phase of the fourth round of the historic cycle.

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 A 1910s ヒューザン金と草土社 <i>Fusion Society and Sodogata</i>	前史 B 1920s 大正期新興美術運動 <i>New Art Movements in the Taisho Period</i>	前史 C 1930-40s シュルレアリスム、 プロレタリア美術、戦争画 <i>Surrealism, Proletarian Art, War Painting</i>	Chapter 1 1945-54 シュルレアリスムと多様性 敗戦後の美術状況 <i>Surrealism & Diversity The State of Art After Defeat in World War II</i>
Chapter 2 1955-59 前衛 具体：九州派、アンフォルメル <i>Avant-Garde Gutai, Kyushuha, Art Informel</i>	Chapter 3 1960-63 反芸術 本音・ダダとハイレッド・センター <i>Anti-Art Honon, Dada and Hi-Red Center</i>	Chapter 4 1964-79 還元主義と多様性 もの派、概念派、美共闘 <i>Reductionism & Diversity Mono-ha, Conceptualists, Biyokutai</i>	
Chapter 5 1980-84 脱前衛 80年代アヴァンギャルドと 日本グラフィック展 <i>Trans-Avant-Garde 80s Avant-Garde and Japan Graphic Exhibition</i>	Chapter 6 1985-94 再現芸術 関西ニューウェーブから 東京シミュレーションズムへ <i>Simulationism From Kansai New Wave to Tokyo Simulationism</i>	Chapter 7 1995-2009 マニエリスムと多様性 悪い場所、スーパーフラット、マイクロポップ <i>Mannerism & Diversity Bad Place, Superflat, Micropop</i>	
Chapter 8 2010-14 搾取前衛 フクシマ前後の表現主義と 反表現主義 <i>Exploitive Avant-Garde Expressionism & Anti-Expressionism Before & After Fukushima</i>			

My reading “Editor’s Note” has finished now.

And lastly, I would like to talk three things:

[1] Hiroki Azuma, Japanese philosopher, was delighted to have seen this table at one of the book launching events held in Tokyo last month. He suggested this table as “these, anti-these, zinthese”. Avant-garde is these, anti-art is anti-these, and the diversity is zinthese.

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 A 1910s ヒューザン金と草土社 <i>Fusion Society and Sodogaya</i>	前史 B 1920s 大正期新興美術運動 <i>New Art Movements in the Taisho Period</i>	前史 C 1930-40s シュルレアリスム、 プロレタリア美術、戦争画 <i>Surrealism, Proletarian Art, War Painting</i>	Chapter 1 1945-54 シュルレアリスムと多様性 敗戦後の美術状況 <i>Surrealism & Diversity The State of Art After Defeat in World War II</i>
Chapter 2 1955-59 前衛 具体、九州派、アンフォルメル <i>Avant-Garde Gutai, Kyushuha, Art Informel</i>	Chapter 3 1960-63 反芸術 本音・ダダとハイレッド・センター <i>Anti-Art Honyaku and Hi-Red Center</i>	Chapter 4 1964-79 還元主義と多様性 もの派、概念派、美共闘 <i>Reductionism & Diversity Mono-ha, Conceptualists, Biyokutō</i>	
Chapter 5 1980-84 脱前衛 80年代アヴァンギャルドと 日本グラフィック展 <i>Trans-Avant-Garde 80s Avant-Garde and Nippon Graphic Exhibition</i>	Chapter 6 1985-94 再現芸術 関西ニューウェーブから 東京シミュレーションズムへ <i>Simulationism From Kansai New Wave to Tokyo Simulationism</i>	Chapter 7 1995-2009 マニエリスムと多様性 悪い場所、スーパーフラット、マイクロポップ <i>Mannerism & Diversity Bad Place, Superflat, Micropop</i>	
Chapter 8 2010-14 搾取前衛 フクシマ前後の表現主義と 反表現主義 <i>Exploitive Avant-Garde Expressionism & Anti-Expressionism Before & After Fukushima</i>			

[2] Chapter 5, trans-avant-garde from 1980 to 1984 is important and characteristic. The age of Heta-Uma, that is “unskilled Bad” has been ignored from all historians in Japan. However, in my history, Heta-Uma must be established in the authentic art history. By the way, I have cards with me now of Mangaro Exhibition related HetaUma movement, which is just now undergoing at Friche Museum in Marseille. Also , named Heta-Uma Exhibition is just now undergoing at MIAM museum in Sete. I can give you this card of Mangaro Exhibition if you like after this talk show. By the way, I am going to go to Marseille tomorrow and Sete the day after tomorrow. If you like, let’s go together.

前衛 Avant-Garde	反芸術 Anti-Art	多様性 Diversity	
前史 A 1910s ヒューザン会と草土社 Fusion Society and Sodogaya	前史 B 1920s 大正期新興美術運動 New Art Movements in the Taisho Period	前史 C 1930-40s シュルレアリスム、 プロレタリア美術、戦争画 Surrealism, Proletarian Art, War Painting	Chapter 1 1945-54 シュルレアリスムと多様性 敗戦後の美術状況 Surrealism & Diversity The State of Art After Defeat in World War II
Chapter 2 1955-59 前衛 具休：九州派、アンフォルメル Avant-Garde (Gutai, Kyushuha, Art Informel)	Chapter 3 1960-63 反芸術 ネオ・ダダとハイレッド・センター Anti-Art (Neo Dada and Hi-Red Center)	Chapter 4 1964-79 還元主義と多様性 もの派、概念派、美共闘 Reductionism & Diversity Mono-ha, Conceptualists, Biyokutou	
Chapter 5 1980-84 脱前衛 80年代アヴァンギャルドと 日本グラフィック展 Trans-Avant-Garde (80s Avant-Garde and Japan Graphic Exhibition)	Chapter 6 1985-94 再現芸術 関西ニューウェーブから 東京シミュレーションズムへ Simulationism (Kansai New Wave to Tokyo Simulationism)	Chapter 7 1995-2009 マニエリスムと多様性 悪い場所、スーパーフラット、マイクロポップ Mannerism & Diversity Bad Place, Superflat, Micropop	
Chapter 8 2010-14 搾取前衛 フクシマ前後の表現主義と 反表現主義 Exploitive Avant-Garde (Expressionism & Anti-Expressionism Before & After Fukushima)			

[3] This book's title is "ART HISTORY: JAPAN." My intention is that Japanese art history not as absolute, but as relative thing in global art history. Then, what is global? My opinion is that especially Western, which is the history of modernism and anti-modernism which includes postmodernism. Japanese art history is also the history of struggle between modernism and postmodernism I think, which is very the part of global-western art history.

That's it.

Thank you for listening my presentation. You can buy this book via internet. And I have some stuffs on my art works with me which are welcome to be seen after the talk. Thank you!!