영문초록 Abstract

JAPAN THROUGH THE WINDOW OF 'ART'
"Cool Japan" and Japanese Style Paintings | ARAI Kei

The Japanese government has been promoting the "Cool Japan" strategy as economic and cultural policies for the purpose of creating outbound and inbound cultural assets. As a part of this strategy, the Japanese government designated Japanese comics, animated works, and games as important cultural assets with *Ukiyo-e* and paintings from the Edo era, including those by Jyakuchu Ito, as their historical forerunners. The boom in Japanese art starting from the Jyakuchu Exhibition in 2000 overlaps with the direction of the "Cool Japan" strategy.

In the "Cool Japan" strategy, Japanese style paintings that were established as new national paintings in the Meiji era have not been considered. Japanese style paintings have evolved as a category of Japanese art and became a favorite of the art market during the years of rapid economic growth and the bubble economy. However, Japanese style paintings are valued on the basis of the Japanese market and were not targeted in the "Cool Japan" strategy, in which evaluation by the overseas market is emphasized. Thus, the presence of Japanese style paintings has weakened along with the stagnation of the Japanese economy.

An illustrative style of painting influenced by Japanese comics, animated works, and games has been popular in recent Japanese style paintings. The 《Superflat》 exhibition organized by Takashi Murakami in 2000 and the 《MOT Annual 2006, No Border — From Nihonga to Nihonga》 exhibition held at the Museum of Contemporary Art Tokyo in 2006 heralded a new art scene. The painters of contemporary Japanese style paintings have been playing an active role since 2000 and are beginning to change the trend of Japanese style paintings, even though they have not specifically proposed any antithesis to conventional Japanese style paintings. They express themselves and contemporary life without being bound by the category or history of Japanese style paintings. If Japanese painters are in a "double bind," bound by the expectations of both tradition and modernity, the Japanese style paintings emerging since 2000 can no longer be categorized as Japanese style paintings. The struggles of Japanese style paintings over the past 150 years have quietly come to an end without fanfare.

The concern with new Japanese style paintings is that paintings inspired by subcultures (pop culture) such as Japanese comics, animated works, and games are becoming products labeled as Japanese style paintings as part of the "Cool Japan" strategy. The important point

to consider now regarding Japanese style paintings is the dilemma within the Japanese style painting genre and the fact that this dilemma is being confronted.

The outwardly directed "Cool Japan" strategy must not create a situation in which it only fans nationalism among Japanese people, causing them to lose interest in how we are perceived by the international community. The paintings by Jyakuchu that were evaluated as avant-garde in 1970 became mainstream in the 2000s. We should maintain an objective point of view regarding how Japanese artworks, including paintings by Jyakuchu that triggered a boom in Japanese art, are evaluated overseas, rather than describing them with self-congratulatory keywords such as "Cool Japan" and "Japonism."

• **Keywords**: Cool Japan, Japanese style painting, Jyakuchu Ito, *Ukiyo-e*, comics, animated works

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'Lineage of Eccentrics': Popularization of Art History, or Rewriting Japanese Art History | CHOI Jaehyuk

In 1968, art historian Tsuji Nobuo called the painters of the Edo era who are not bound to art history, but characterized by the display of bizarre and fantastic images, the 'Lineage of Eccentrics.' Since then, the eccentrics provided power and academic support to the phenomenon of 'Japanese Art Boom,' or the popularity of Japanese traditional art since the 2000s, and is contributing to the rediscovery of its main artist, Itō Jakuchū. The eccentrics were aimed at becoming the new mainstream as well as having a characteristic of avant-garde to reject the formative consciousness of the established. In order to guarantee its universality in the process, it actively embraced manierism and surrealism, reflected the enthusiasm of postwar democracy, and emphasized simple popularity, allowing the basis for writing pro-audience art history.

Moreover, it tried to expand the genre from paintings to crafts and products with 'asobi' and 'kazari' as its means, and extended the time horizon as a concept that explains the characteristics of Japanese art as a whole, not limited to the Edo era. In conjunction with the Japanese Art Boom, the eccentrics attempted to write straightforward 'art history' through familiar terms such as expression, freedom, asobi, kazari, humor, and grotesque instead of artistic terminology. This rewriting of art history could be visualized as a 'pleasant exhibition' with keywords such as happiness, cuteness, and joy. The audience orientation of the eccentric concept, which rejects elitism, was easy to connect with Japanese contemporary art that had subculture as its major theme. Represented by Murakami Takashi, Japanese neo-pop art and his theory of 'Superflat' were also greatly influenced by Tsuji's lineage of eccentrics, and recalled the artists of the eccentrics with parody and hommage. The concept of eccentrics can be viewed as inconsistent and unreasonable because it has been carried out by encompassing and rebuilding two conflicting elements (universal and special, mainstream and avant-garde,

yin and yang, etc.). However, it can be said that this flexibility has succeeded in securing popularity.

Ukiyo-e and Japonisme in the 21st Century | KANG Tae Woong

Ukiyo-e, which caused Japonisme in Western society 150 years ago, had not been highly evaluated in Japan. However, it became a cultural resource representing Japan in the 21th century. There is a large time discrepancy between the West and Japan on evaluating Ukiyo-e. This paper explored how and why the estimation of Ukiyo-e changed in Japan.

That was mostly caused by the popularity of manga and animation abroad, as well as the emphasis on soft power by the Japanese government. Furthermore, Ukiyo-e has played its part as the symbol of the power of Japanese culture when the discourse on worshiping everything from Japan was popular. This also affected the people who had conservative historical view. They included columns on Ukiyo-e and Japonisme Japanese history textbook. But rather than understanding why the West accepted the influence of Japanese culture in the 19th century, there is a distorted sense of self-confidence that Japan's excellence had been known to the 'world.' This paper also uncovered the fact that Ukiyo-e caused censorship problem in Japan.

Japanese Art Propaganda to the West: Uniqueness and Orientalism | ROH Junia

This essay aims to understand the causes of the phenomenon, in which the uniqueness of Japanese art is emphasized in the recent Japanese Art Boom, by comparing and analyzing the Japanese art propaganda of Meiji era and today, and to examine the problems that arise thereby.

Art in Japan was used as a means to equalize with the West since the Meiji Restoration, and art history as a field of study was also established for external propaganda under the government. Japan has accepted western art terminology and classification through the international exposition, and both the writing of official art history and the planning of large-scale overseas art exhibition have strictly followed this standard.

On the other hand, in recent years, it emphasizes the unique characteristics of Japanese art to differentiate from the West. The greatest feature of the Japanese Art Boom is that it stresses the uniqueness of Japan. There is an increasing trend to reevaluate the genres that were not included in the system of westernized art history and to use Japanese without translation when introducing Japanese art abroad.

Although the way of promoting art has changed completely, the consciousness over the view from the West and the orientalism way of thinking on its basis are still the same. The

consciousness over the other's perspective may lead to an obsession with uniqueness or to the alienation of neighboring countries. Also, there seems to be a phenomenon of strategically borrowing authority from the West in the revision of administered art history. All of this can be said to have originated from looking at Japanese art with the eyes of the West rather than the eyes of itself.

• **Keywords**: Japanese art, external propaganda, western view, uniqueness of art, orientalism, Japonism

Nihon Bijutsu Ōendan: Avant-garde's Cosplay of the Right-Wings | OH Younjung

Nihon Bijutsu Ōendan (Cheering Squad for Japanese Art) was formed in 1996 by avant-garde artist Akasegawa Genpei and art historian Yamashita Yūji to help Japanese people see how much fun there is in Japanese art, which Japanese considered boring, unchic, and banal. For the past twenty years, public interest in Japanese art has increased considerably and Nihon Bijutsu Ōendan contributed significantly to the emergence of this phenomenon, called the "Japanese Art Boom." With regard to the return of Japanese public interest from Western art to Japanese traditional art, the Japanese Art Boom seems like a reappearance of cultural nationalism. However, the Japanese Art Boom is very 'avant-garde' in aesthetics in terms of the arts it focuses while it is 'conservative' in politics with respect to its interest in national arts, particularly in traditional arts. Within the Japanese Art Boom, two seemingly contradictory aspects, 'political conservatism' and 'aesthetic avant-garde,' coexist. This complicated nature of the Japanese Art Boom, which cannot be explained by the dichotomy between 'conservative' and 'progressive,' is observed in Nihon Bijutsu Ōendan as well. This article explores the ways in which Nihon Bijutsu Ōendan's praxis, which is encapsulated in 'Avant-garde's Cosplay of the Right-Wings,' corresponded with the people's political unconsciousness and contributed to the formation of the Japanese Art Boom.

• **Keywords**: Nihon Bijutsu Ōendan, Japanese Art Boom, avant-garde, right-wing, Akasegawa Genpei

Combination of Otaku Culture and Japanese Art: Restoration of War Memories beyond Taboos | KIM Il Lim

Otaku culture and Japanese contemporary art had interacted with each other since the mid-1990s to the 2000s. It could be said that Japanese art affected by Otaku culture is similar to American pop art, but in different contexts. From this point of view, this paper investigates the following research problems. First, what was the relationship between Japanese contemporary art and Otaku culture? Second, what has been emphasized or hidden by the association of Japanese contemporary art and Otaku culture? Third, what are the similarities and differences between Otaku culture and Japanese contemporary art? This study explores these research

problems from the perspective of public sphere and intimate sphere.

It is well known that the concept of Japanese art was invented with the establishment of the nation-state in the 19th century. Japanese art has functioned as a high culture. People have shared their own opinion about social issues in the field of art. In this respect, Japanese art can be regarded as a public sphere. On the other hand, Otaku culture has formed as an intimate sphere. Anonymous Otaku have enjoyed their own private taste in their communities. While art has played a social role as a public sphere, Otaku has been strongly criticized as a weird group. Interestingly, however, Otaku culture has gained popularity overseas since the mid-1990s. Some Japanese artists, such as Takashi Murakami and Makoto Aida, have imitated Otaku culture since then. They were recognized as a representative of Japanese contemporary art. By combining with Otaku culture, Japanese contemporary art was able to share not only its political stature but also its international influence. Japanese art was able to send political messages as a minority on the world stage. Japanese contemporary art which associated with Otaku culture has highlighted Japan's past suffering from the atomic bomb damage. At the same time, Japan's past as a war criminal state has become invisible. In fact, Japanese art revived war paintings which were tabooed since 1945.

Otaku culture has preserved and developed imperial Japanese ideology, terminology and visual style in fictional universes. It also preserved social taboos in an intimate sphere such as imperialism or fascism. By combining with Otaku culture, Japanese contemporary art has represented the memory of the Japanese Empire in a public sphere. In this sense, Otaku culture and Japanese contemporary art have reconstructed postwar Japan.

Picturing the Buddha: Domon Ken's 'Pilgrimages to Ancient Temples' and the Shifting Notion of 'Japanese Art' in Mid-Twentieth Century Japan | KIM Gyewon

This essay examines how the photographs of Buddhist statues taken by Domon Ken (1909-1990) were tightly bound with the shifting notion of 'Japanese art' from the 1940s through the 1960s. Previous studies on Domon have exclusively focused on the ideological continuity or discontinuity between his wartime propagandas and postwar social documentary works. Due to this bifurcated interpretation, Domon's photographs of Buddhist statues have been bracketed as either instrumental images for the history of Buddhist art or light-hearted works that originated from his personal interests. However, Domon had taken Japanese traditional culture as the major subject matter throughout his entire artistic career, and the artist himself had regarded the photographs of Buddhist statues as what is called the 'life work.' This paper aims to relocate Domon's photographs of Buddhist statues within the field of art history and art criticism by forging their connection to the changing discourse of 'Japanese art.' It

particularly asks how his photogrpahs of Buddhist statues were received as masterpieces of photography within the rapidly growing market of art publication in the postwar era; and how his works provided a wider range of audience a new interpretative frame through which to perceive 'Japanese art' as the object for pure love and appreciation, as well as a recuperative object to obliterate the contested memories of the wartime past.

• **Keywords**: Domon Ken, Photographs of Buddhist Statues, 'Japanese Art' in the Mid-Twentieth Century, *Koji Junrei*(Pilgrimages to Ancient Temples)

Smallness in Japanese House: From Postwar to Post-postwar Japanese Architecture | CHO Hyunjung

The development of small and unique housing in Japan was a phenomenon that has not been seen anywhere in the world. Responding to Western expectations of 'small Japan,' one of the most influential stereotypes of Japanese people and its culture, the radical designs of small detached houses have attracted international attention. This paper aims to examine the 'smallness' of Japanese housing not merely as Japan's essential nature or a clever adaptation to dozens of constraints, but rather as a strategic choice of architects who try to present a new concept of architecture at the critical juncture in postwar Japanese society.

In the wake of World War II, architects' radical proposals for minimum dwelling were associated with American lifestyle and its democratic ideals, which were clearly distinct from feudalism and imperialism of prewar Japan. Entering the 1990s, the popularity of extremely small detached houses was identified with an alternative minimalist life of post-postwar Japan. The Great East Japan Earthquake of 2011 served as a turning point in the discourse of 'smallness' in Japanese architecture. The past few years have witnessed the refashioning of the implication 'smallness' as a highly ethical and therefore superior Japanese quality compared with the bigness in Western modernism. Japanese architect Kuma Kengo is a key figure who tries to promote Japanese peculiar ability to design small as an invaluable cultural asset and a key survival skill in a time of global economic and environmental crisis.

• **Keywords**: Small house, minimum dwelling, 9 tsubo house, Kuma Kengo, Atelier Bow—Wow

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ARTICLES

Arrogant Nation, Anxious Empire: A Search for New National and Imperial Identity in Taishō Japan, 1912~1926 | HAN Jung-Sun

This paper explores the changing national identities and foreign policies of Taishō Japan by focusing on its attitudes and policies toward China. During the Taishō era, Japanese foreign policies toward China oscillated between cooperative and unilateral policies. I argue that

the forces that shaped such oscillation were the competition and collaboration between the Japanese mainstream foreign policy of status-quo-oriented realism and the Pan-Asianist policy of unilateralism. In examining the forces of changing Taishō Japan's national identities, it also points out the emotional factors like arrogance and anxiety.

National Identity, Wartime Japan, and the East Asian Regional Order: The National Defense State and an Imagining of "Ultramodern" Japan | JUNG Ji Hee

This study reexamines the Japanese concept of the national defense state (*kokubō kokka*) in the historical context of the reconstruction of national identity vis-à-vis the East Asian regional order and the world system during the Asia-Pacific War. In the discourses produced by reform bureaucrats and intellectuals, they appropriated the concept to reimagine Japan as a hegemon in Asia and even a state superior to Western democracies in war and peace. The national defense state was conceptualized as the most advanced form of the state, which matched the ongoing transformations in world history and would eventually replace the "modern" and, therefore, "anachronistic" liberal democratic state. The idea of the national defense state certainly included some critiques of the existing world order and capitalist modernity, but these critiques retained the modern conceptions of time, linear progress, and the nation-state system. To imagine the advanced nature of the national defense state, Japanese reform bureaucrats and intellectuals discursively constructed Western liberal democracies as fixed at the timepoint of the nineteenth century. The Japanese elite also made conscious efforts to represent their own version of the national defense state, not a mere replica of its German counterpart, and in so doing, they returned to historicism and discursively re-created Japanese culture as essentially totalitarian. The discourses of the national defense state in wartime Japan did not offer concrete programs to organically connect this national identity to a sense of community in the East Asian region. I, therefore, argue that despite the elite's claim to overcome modernity, the discourses on the national defense state in wartime Japan were primarily imaginings of ultramodern Japan.

Women's Mining Labor and Childcare in Wartime Japan, 1937~45: Focusing on the case of Hanaoka Mine in Akita Prefecture | KIM Kyung-ok

The Asia-Pacific War had a vast social and psychological impact on Japanese women. They were treated as objects of government labor mobilization schemes, playing a crucial role in mines. In 1939, the Japanese government alleviated the regulation of female labor to solve

a serious shortage of labor in mines. At the same time, childcare centers functioned as an instrument to mobilize female labors in mines. This research examines the Hanaoka mine in Akita Prefecture which produced mainly copper and later was designated as a munitions company in 1944. This mine built a kindergarten in 1935 and a childcare center in the mine site in 1937. Previous studies on the Hanaoka mine have focused on only the Hanaoka incident caused by Chinese draftees on 30 June 1945. They have overlooked childcare and labor of the female workers. Moreover, these studies have not focused on mobilization of married women and their role in mines during the war. The aim of this research is to analyze the role of female workers and the function of the childcare center in the Hanaoka mine in wartime. The Japanese government required childcare centers to act as a buffer zone between decreasing population and labor shortage. This research will also show the relationship among the region where the mine was located, the Hanaoka childcare center, and female workers.

• **Keywords**: Japanese women's mining labor, childcare, Hanaoka mine, total war system, gender

Rationalization Case Study of the Kamaishi Steelworks after the Oil Crisis: Seeking Conditions for Smooth Restructuring | JUNG Jinsung

The rationalization of the Kamaishi steelworks has been smoothly carried out without the conflicts between the laborers and management or the company and the region being expressed in a violent form. The labor union accepted the rationalization on the premise of employment security, and the steel mill implemented employment security by adjusting the employment in the internal market. While the anti-rationalization movement in the local community had little effect, Kamaishi City desperately worked to create new jobs in close cooperation with the steelworks. For the smooth rationalization there were efforts of steelworks for labor-management cooperation and regional reconciliation over a long period starting from before the war.

• **Keywords**: Japan, steel industry, industrial restructuring, rationalization, industrial relations, regional policy, Kamaishi