Lecture 19

Part I Paris as Hub

→ Traffic with Paris, other information, art, artists
There is a dialogue w/ either Cubism and surrealism
(moment of internationalism, not globalization)
Artists seem to be in dialogue with something from Paris

→ Different model for Japan (no engaging with Paris)
gestural: people in very diff. contexts recognize the same conclusions
Play the game of who influenced who (it's not George Mathieu) (maybe Yves Klein)
That's the wrong model.

→ In the postwar, all art engages with gesture and matter
same with Kitaï. They develop an emphasis on gesture that isn't an extrapolation of surrealism, but much more through calligraphy

Part II

→ During WW2, Fujita Tsuguharu, Last Stand on Attu
Mobilized for the war effort, depiction of a noble loss, field of carnage
The main debate was between oil painting (naturalist) and traditional ink painting. But during WW2, naturalism is discredited (because mobilized for militarization)
Seeking out of new forms of expression
"play" as a way of emphasizing the individual
Yoshihara used to flirt with surrealism, almost paints military scenes, chrisanthemums (symbols of emperor) but he refuses to adhere to national use.

→ Other artists use calligraphy (and its expressive potential)
Hidai preserving pictographs, see quote
then in 1955 move to oil on canvas, painting is rethorically framed as expressing emotion. He emphasized the world-relevance of his work

... → trough caligraphy, arive to universal understanding
Mutual recognition (MoMa in 1950 show on caligraphy: relationship to AbEx : abstract calligraphy & AbEx are distinct practices but resonant and taking place at the same time

→ Calligraphic pieces have to be big, to have a strong effect.
Yuichi engaged on a painting that fully engages the gestural body

Part III Gutai (means concrete)

→ Based out of Osaka: mvt Gutai (also a journal, later a school)
Recreate the individual after WW2 (valorize & produce a democratic subject)
Confront capitalism, technological advancement, 1960 Japan

→ Producing a journal (in Eng and Jap : international influence)
(compare to Rosenberg The American Action Painters) not completely similar
There isn't a struggle here, instead it's a harmony - an equal relation.
Material remains material
other mvt called Zero (all paintings are the first one) but you can fold them into Gittai. Wrestled with the material : Challenging Mud
Action painting of Pollock (Art Since 1900 texbook) dismisses Gittai as a misinterpretation of Pollock.
Gittai sent to Pollock (Journals) : there is a dialogue, but different relations to action (not influence)

→ Read Murakami as material / concretism
emphasize realness / material facture , but he's not transforming the action

→ Yoshihara : interactivity (engage the viewing subject)
children's art education (Tiampo article) : interested in children's educat°, but different than surealm. It's not naive / primitive figurat°
Rather, the emphasize educat° : future building blocks of democracy

→ Shiraga paints with his feet (his hands are too skilled) (he's therefore de-skilling himself)
(same with Dubuffet, conscious de-skill your expression with V long brushes)
(essay) compare to Fautrier: bodily association, putting flesh/skin on the canvas

→ Shimamoto writes an essay against the brush, emphasizes material
→ Tanaka a bodily armor routed through electricity

→ Murakami passes through 21 screens (got a concussion doing it)