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# Japanese Visual Culture Explorations In The World

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Exploring Visual Culture  
Handmade in Japan  
Civilization and Monsters  
Soft Electronics  
Cool Japanese Men  
Gender and Power in the Japanese Visual Field  
Learning from the Japanese City  
Zen and Material Culture  
Japanese Design  
Japan Fashion Now  
Japanese Visual Culture  
Flowing Traces  
Medicine Master Buddha: The Iconic Worship of Yakushi in Heian Japan  
The Life of Animals in Japanese Art  
International Perspectives on Shojo and Shojo Manga  
Imaging Disaster  
The Premise of Fidelity  
Japanese Visual Culture  
Critical Design in Japan  
Shōjo Across Media  
Tokyo Rock Catwalk  
Refracted Modernity  
The New Japanese Woman  
Edges of the Rainbow  
Teaching Visual Culture  
Word Embodied

Structure, Audience and Soft Power in East Asian Pop Culture  
Japanese Popular Prints  
Tokyo Cyberpunk  
Japanese Visual Culture  
Anime, Religion and Spirituality  
The Anime Companion 2  
Imitation and Creativity in Japanese Arts  
Residual Futures  
Japanese Popular Culture and Contents Tourism  
Adaptation in Visual Culture  
The Lens Within the Heart  
Japanese Media Cultures in Japan and Abroad: Transnational Consumption of Manga, Anime, and Media-Mixes  
From White to Yellow  
The Japanese Art of the Cocktail

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## HOWARD HODGES

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**Exploring Visual Culture** McGill-Queen's  
Press - MQUP

Born of Japan's cultural encounter with  
Western entertainment media, manga  
(comic books or graphic novels) and anime  
(animated films) are two of the most  
universally recognized forms of  
contemporary mass culture. Because they  
tell stories through visual imagery, they

vault over language barriers. Well suited  
to electronic transmission and distributed  
by Japan's globalized culture industry, they  
have become a powerful force in both the  
mediascape and the marketplace. This  
volume brings together an international  
group of scholars from many specialties to  
probe the richness and subtleties of these  
deceptively simple cultural forms. The  
contributors explore the historical,  
cultural, sociological, and religious  
dimensions of manga and anime, and  
examine specific sub-genres, artists, and  
stylistics. The book also addresses such

topics as spirituality, the use of visual  
culture by Japanese new religious  
movements, Japanese Goth, nostalgia and  
Japanese pop, "cute" (kawaii) subculture  
and comics for girls, and more. With  
illustrations throughout, it is a rich source  
for all scholars and fans of manga and  
anime as well as students of contemporary  
mass culture or Japanese culture and  
civilization.

### **Handmade in Japan** Springer

Since the mid-1990s Taiwanese artists  
have been responsible for shaping much  
of the international contemporary art

scene, yet studies on modern Taiwanese art published outside of Taiwan are scarce. The nine essays collected here present different perspectives on Taiwanese visual culture and landscape during the Japanese colonial period (1895–1945), focusing variously on travel writings, Western and Japanese/Oriental-style paintings, architecture, aboriginal material culture, and crafts. Issues addressed include the imagined Taiwan and the "discovery" of the Taiwanese landscape, which developed into the imperial ideology of nangoku (southern country); the problematic idea of "local color," which was imposed by Japanese, and its relation to the "nativism" that was embraced by Taiwanese; the gendered modernity exemplified in the representation of Chinese/Taiwanese women; and the development of Taiwanese artifacts and crafts from colonial to postcolonial times, from their discovery, estheticization, and industrialization to their commodification by both the colonizers and the colonized. Contributors: Chao-Ching Fu, Chia-yu Hu, Yuko Kikuchi, Kaoru Kojima, Ming-chu Lai, Hsin-tien Liao, Naoko Shimazu, Toshio Watanabe, Chuan-ying Yen.

*Civilization and Monsters* BRILL  
An introduction to the study of visual culture, this book offers a view of 'visual culture' that includes not only images, but also other visual media and forms of expression, from architecture to fashion, design and the human body. The book is organised around three broad themes, exploring key ideas and debates that have occurred during the last 20 or so years: \*the meanings of the term 'visual culture' and of the various practices that form its basis\*conceptual approaches to the contemporary analysis of visual culture\*the cultural, social and historical contexts informing its production, distribution and consumption. Drawing on a wide range of examples from the last 100 years, the book adopts a cross-disciplinary perspective; it also explores, however, the limits of visual culture as an interdisciplinary field of study, engaging in current debates about the uses and value of the study of visual culture. It will therefore be of value both for readers new to the subject and also for those seeking fresh interventions into contemporary discussions within the field. Features\*Accessibly written by a

team of experts in the field\*Illustrated throughout\*Includes chapters on a wide range of visual forms, including architecture and urban design, film, crafts, fashion, design, fine art and the media. Soft Electronics Univ of California Press  
In this, the first collection in English of feminist-oriented research on Japanese art and visual culture, an international group of scholars examines representations of women in a wide range of visual work. The volume begins with Chino Kaori's now-classic essay *Gender in Japanese Art*, which introduced feminist theory to Japanese art. This is followed by a closer look at a famous thirteenth-century battle scroll and the production of bijin (beautiful women) prints within the world of Edo-period advertising. A rare homoerotic picture-book is used to extrapolate the grammar of desire as represented in late seventeenth-century Edo. In the modern period, contributors consider the introduction to Meiji Japan of the Western nude and oil-painting and examine Nihonga (Japanese-style painting) and the role of one of its famous artists. The book then shifts its focus to an examination of paintings produced for the Japanese-

sponsored annual salons held in colonial Korea. The post-war period comes under scrutiny in a study of the novel *Woman in the Dunes* and its film adaptation. The critical discourse that surrounded women artists of the late twentieth-century - the *Super Girls of Art* - i

Cool Japanese Men Tuttle Publishing  
Born of Japan's cultural encounter with Western entertainment media, manga (comic books or graphic novels) and anime (animated films) are two of the most universally recognized forms of contemporary mass culture. Because they tell stories through visual imagery, they vault over language barriers. Well suited to electronic transmission and distributed by Japan's globalized culture industry, they have become a powerful force in both the mediascape and the marketplace. This volume brings together an international group of scholars from many specialties to probe the richness and subtleties of these deceptively simple cultural forms. The contributors explore the historical, cultural, sociological, and religious dimensions of manga and anime, and examine specific sub-genres, artists, and stylistics. The book also addresses such

topics as spirituality, the use of visual culture by Japanese new religious movements, Japanese Goth, nostalgia and Japanese pop, "cute" (kawali) subculture and comics for girls, and more. With illustrations throughout, it is a rich source for all scholars and fans of manga and anime as well as students of contemporary mass culture or Japanese culture and civilization.

**Gender and Power in the Japanese Visual Field** Teachers College Press  
Born of Japan's cultural encounter with Western entertainment media, manga (comic books or graphic novels) and anime (animated films) are two of the most universally recognized forms of contemporary mass culture. Because they tell stories through visual imagery, they vault over language barriers. Well suited to electronic transmission and distributed by Japan's globalized culture industry, they have become a powerful force in both the mediascape and the marketplace. This volume brings together an international group of scholars from many specialties to probe the richness and subtleties of these deceptively simple cultural forms. The contributors explore the historical,

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*Learning from the Japanese City* Routledge  
This book tells the story of critical avant-garde design in Japan, which emerged during the 1960s and continues to inspire designers today. The practice communicates a form of visual and material protest drawing on the ideologies and critical theories of the 1960s and 1970s, notably feminism, body politics, the politics of identity, and ecological, anti-consumerist and anti-institutional critiques, as well as the concept of otherness. It also presents an encounter between two seemingly contradictory concepts: luxury and the avant-garde. The

book challenges the definition of design as the production of unnecessary decorative and conceptual objects, and the characterisation of Japanese design in particular as beautiful, sublime or a product of 'Japanese culture'. In doing so it reveals the ways in which material and visual culture serve to voice protest and formulate a social critique.

Zen and Material Culture East Gate Book  
Through analysis of sculptural representations of the Medicine Buddha (J: Yakushi Nyorai), this book offers a fresh perspective on the seminal role played by Saichō and the Tendai school in disseminating this devotional cult throughout Japan during the Heian period.  
*Japanese Design* BRILL

The idea that Japanese art is produced through rote copy and imitation is an eighteenth-century colonial construct, with roots in Romantic ideals of originality. Offering a much-needed corrective to this critique, Michael Lucken demonstrates the distinct character of Japanese mimesis and its dynamic impact on global culture, showing through several twentieth-century masterpieces the generative and regenerative power of Japanese arts.

Choosing a representative work from each of four modern genres—painting, film, photography, and animation—Lucken portrays the range of strategies that Japanese artists use to re-present contemporary influences. He examines Kishida Ryusei's portraits of Reiko (1914–1929), Kurosawa Akira's *Ikiru* (1952), Araki Nobuyoshi's photographic novel *Sentimental Journey—Winter* (1991), and Miyazaki Hayao's popular anime film *Spirited Away* (2001), revealing the sophisticated patterns of mimesis that are unique but not exclusive to modern Japanese art. In doing so, Lucken identifies the tensions that drive the Japanese imagination, which are much richer than a simple opposition between progress and tradition, and their reflection of human culture's universal encounter with change. This global perspective explains why, despite its non-Western origins, Japanese art has earned such a vast following.  
Japan Fashion Now Hong Kong University Press

Focusing on one landmark catastrophic event in the history of an emerging modern nation—the Great Kanto Earthquake that devastated Tokyo and

surrounding areas in 1923—this fascinating volume examines the history of the visual production of the disaster. The Kanto earthquake triggered cultural responses that ran the gamut from voyeuristic and macabre thrill to the romantic sublime, media spectacle to sacred space, mournful commemoration to emancipatory euphoria, and national solidarity to racist vigilantism and sociopolitical critique. Looking at photography, cinema, painting, postcards, sketching, urban planning, and even scientific visualizations, Weisenfeld demonstrates how visual culture has powerfully mediated the evolving historical understanding of this major national disaster, ultimately enfolding mourning and memory into modernization.  
**Japanese Visual Culture** Springer  
East Asian pop culture can be seen as an integrated cultural economy emerging from the rise of Japanese and Korean pop culture as an influential force in the distribution and reception networks of Chinese language pop culture embedded in the ethnic Chinese diaspora. Taking Singapore as a locus of pan-Asian Chineseness, Chua Beng Huat provides

detailed analysis of the fragmented reception process of transcultural audiences and the processes of audiences' formation and exercise of consumer power and engagement with national politics. In an era where exercise of military power is increasingly restrained, pop culture has become an important component of soft power diplomacy and transcultural collaborations in a region that is still haunted by colonization and violence. The author notes that the aspirations behind national governments' efforts to use popular culture is limited by the fragmented nature of audiences who respond differently to the same products; by the danger of backlash from other members of the importing country's population that do not consume the popular culture products in question; and by the efforts of the primary consuming country, the People's Republic of China to shape products through co-production strategies and other indirect modes of intervention.

*Flowing Traces* Stone Bridge Press  
 Become an expert on cultural details commonly seen in Japanese animation, movies, comics and TV shows.

**Medicine Master Buddha: The Iconic Worship of Yakushi in Heian Japan** DH

Publishing Inc

According to the contributors to this volume, the relationship of Buddhism and the arts in Japan is less the rendering of Buddhist philosophical ideas through artistic imagery than it is the development of concepts and expressions in a virtually inseparable unity. By challenging those who consider religion to be the primary phenomenon and art the secondary arena for the apprehension of religious meanings, these essays reveal the collapse of other dichotomies as well. Touching on works produced at every social level, they explore a fascinating set of connections within Japanese culture and move to re-envision such usual distinctions as religion and art, sacred and secular, Buddhism and Shinto, theory and substance, elite and popular, and even audience and artist. The essays range from visual and literary hagiographies to No drama, to Sermon-Ballads, to a painting of the Nirvana of Vegetables. The contributors to the volume are James H. Foard, Elizabeth ten Grotenhuis, Frank Hoff, Laura S. Kaufman, William R. LaFleur,

Susan Matisoff, Barbara Ruch, Yoshiaki Shimizu, and Royall Tyler. Originally published in 1992. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

*The Life of Animals in Japanese Art*  
 University of Hawaii Press

A sweeping exploration of animals in Japanese art and culture across sixteen centuries Few countries have devoted as much artistic energy to the depiction of animal life as Japan. Drawing upon the country's unique spiritual heritage, rich literary traditions, and currents in popular culture, Japanese artists have long expressed admiration for animals in sculpture, painting, lacquerwork, ceramics, metalwork, textiles, and woodblock prints.

Real and fantastic creatures are meticulously and beautifully rendered, often with humor and whimsy. This beautiful book celebrates this diverse range of work, from ancient fifth-century clay sculpture to contemporary pieces. The catalog is organized into themes, including the twelve animals of the Japanese zodiac; animals in Shinto and Buddhism; animals and samurai; land animals, winged creatures, and creatures of the river and sea; and animals in works of humor and parody. Contributors address such issues as how animals are represented in Japanese folklore, myth, religion, poetry, literature, and drama; the practice of Japanese painting; and the relationship between Japanese painters and scientific study. Featuring some 300 masterpieces from public and private collections, many published for the first time, *The Life of Animals in Japanese Art* is a sumptuous celebration of the connections between the natural world and visual and creative expression. Published in association with the National Gallery of Art, Washington, DC Exhibition Schedule National Gallery of Art, Washington, DC May 5-July 28, 2019 Los

Angeles County Museum of Art September 8-December 8, 2019

*International Perspectives on Shojo and Shojo Manga* Routledge

With essays, this book looks at how the world of fashion has been transformed by contemporary Japanese visual culture.-- [book cover].

**Imaging Disaster** Routledge

The stereotype of Zen Buddhism as a minimalistic or even immaterial meditative tradition persists in the Euro-American cultural imagination. This volume calls attention to the vast range of "stuff" in Zen by highlighting the material abundance and iconic range of the Soto, Rinzai, and Obaku sects in Japan. Chapters on beads, bowls, buildings, staffs, statues, rags, robes, and even retail commodities in America all shed new light on overlooked items of lay and monastic practice in both historical and contemporary perspectives. Nine authors from the cognate fields of art history, religious studies, and the history of material culture analyze these "Zen matters" in all four senses of the phrase: the interdisciplinary study of Zen's matters (objects and images) ultimately speaks to

larger Zen matters (ideas, ideals) that matter (in the predicate sense) to both male and female practitioners, often because such matters (economic considerations) help to ensure the cultural and institutional survival of the tradition. *Zen and Material Culture* expands the study of Japanese Zen Buddhism to include material inquiry as an important complement to mainly textual, institutional, or ritual studies. It also broadens the traditional purview of art history by incorporating the visual culture of everyday Zen objects and images into the canon of recognized masterpieces by elite artists. Finally, the volume extends Japanese material and visual cultural studies into new research territory by taking up Zen's rich trove of materia liturgica and supplementing the largely secular approach to studying Japanese popular culture. This groundbreaking volume will be a resource for anyone whose interests lie at the intersection of Zen art, architecture, history, ritual, tea ceremony, women's studies, and the fine line between Buddhist materiality and materialism.

**The Premise of Fidelity** Gestalten

An intimate photographic glimpse into the queer world behind the closed doors of modern Japanese society. The LGBTQ community in Japan has faced its challenges. Even as some religious and warrior orders have a long and recognized tradition of same-sex love, to be considered different, to be “the nail that sticks out,” makes coming out difficult. Despite the conservative strain within Japanese society that encourages the LGBTQ community to remain unseen, a welcome change is happening on the ground. A number of queer cultural figures are opening up new horizons, and a growing majority of Japanese people believe that homosexuality should be an integral and open part of society. The latest in a series of beautiful, affordable photobooks that look at LGBTQ communities around the world, *Edges of the Rainbow* is a photographic celebration of the queer community in Japan. In a set of more than 150 color and black-and-white photographs, acclaimed photographer Michel Delsol and journalist Haruku Shinozaki have brought together a fascinating group of individuals to create an unforgettable and uplifting look at a

proud and resilient community on the margins of Japanese society. *Edges of the Rainbow* was designed by Emerson, Wajdowicz Studios (EWS).

*Japanese Visual Culture* Springer

Presenting a revised edition with a new preface of this important work, previously available only in hardback. It has long been assumed that Japan's closed country policy meant that Japan was isolated from the influence of the outside, and in particular the Western, world. However, this study of 18th century Japan, using sources wholly unstudied since their writing, reveals the profound influence that the introduction of Western technology and scientific instruments including glass, lenses and mirrors had on Japanese notions of sight, and how this change in perception was reflected most clearly in popular culture. Screech goes to the core of later eighteenth century thought through popular objects and the propositions which many considered groundbreaking on the book's first publication in 1996 have yet to be substantially challenged.

*Critical Design in Japan* LIT Verlag Münster  
 "In this study of the Japanese jeweled

pagoda mandalas, Halle O'Neal reveals the entangled realms of sacred body, beauty, and salvation. Much of the previous scholarship on these paintings concentrates on formal analysis and iconographic study of their narrative vignettes. This has marginalized the intriguing interplay of text and image at their heart, precluding a holistic understanding of the mandalas and diluting their full import in Buddhist visual culture. *Word Embodied* offers an alternative methodology, developing interdisciplinary insights into the social, religious, and artistic implications of this provocative entwining of word and image. O'Neal unpacks the paintings' revolutionary use of text as picture to show how this visual conflation mirrors important conceptual indivisibilities in medieval Japan. The textual pagoda projects the complex constellation of relics, reliquaries, scripture, and body in religious doctrine, practice, and art. *Word Embodied* also expands our thinking about the demands of viewing, recasting the audience as active producers of meaning and offering a novel perspective on disciplinary discussions of word and image



that often presuppose an ontological divide between them. This examination of the jeweled pagoda mandalas, therefore, recovers crucial dynamics underlying Japanese Buddhist art, including invisibility, performative viewing, and the spectacular visualizations of embodiment."

**Shōjo Across Media** Duke University Press

Contents tourism is tourism induced by the contents (narratives, characters, locations and other creative elements) of films, novels, games, manga, anime, television dramas and other forms of

popular culture. Amidst the boom in global interest in Japanese popular culture, the utilization of popular culture to induce tourism domestically and internationally has been central to the "Cool Japan" strategy and, since 2005, government policy for local community revitalization. This book presents four main case studies of contents tourism: the phenomenon of "anime pilgrimage" to sites appearing in animated film; the travel behaviours and "pop-spiritualism" of female history fans to heritage sites; the collaboration between local community, fans and copyright

holders that underpinned an anime-induced tourism boom in a small town north of Tokyo; and the large-scale economic impacts of tourism induced by NHK's annual samurai period drama (Taiga Drama). It is the first major collection of articles published in English about media-induced tourism in Japan using the "contents tourism" approach. This book will be of particular interest to students and researchers of media and tourism studies in Asia. This book was previously published as a special issue of Japan Forum.