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>> OPERATOR: Recording in progress .

>> HELEN GOLDENBERG: Hello everyone I am Helen Goldenberg the technical host for Japanese arts society webinar I would like to welcome you all and give you a quick introduction to the format this is a Zoom Webinar not a Zoom meeting which means you will all stay on mute with your videos off this gives everyone a sense of privacy and helps to prevent any distraction to the speakers please note this lecture is being recorded and will be posted both on JASA 's YouTube channel and on the JASA website very soon we encourage you to share it with friends and colleagues who might be interested if you have any questions during the talk please write them in the Q&A box in the lower center of your screen we encourage you to write the questions as you think of them . So that the speakers can immediately begin answering your questions after the talk you can submit questions anonymously or with your name attached please just check post anonymously button if you would like to do so . Closed captioning is available for this talk . Please click the link in the chat box to view in a separate browser . Thank you all for attending . And now I am handing the microphone over to Allison Tolman a member of the JASA Programming Committee .

>> ALLISON TOLMAN: Good afternoon , everyone and thank you , Helen .

Today we're very excited to listen to Chelsea Foxwell , Associate Professor of art history at the University of Chicago Bradley Bailey the curator of Asian art at the Museum of Fine Arts Houston and Takuro Tsunoda curator at the Kanagawa Prefectural Museum of Cultural Arts . They will be giving their perspectives about the curatorial joys of working on Meiji art and culture this all came about because JASA is celebrating it's 50th Anniversary this year and to celebrate this milestone we chose to ask Chelsea and Bradley to be our co-curators and really delve into this sort of understudied facet of Japanese art history .

The show is currently on the Asia Society Museum in New York until January 7 th and we're dmrooid delighted that Bradley Bailey will be giving two tours at the exhibition in New York December 6 th at 1 1 and December 7 th at 3 p.m. . You can sign up members and non-members alike on our homepage Japanese art a s s o c .org I am delighted to turn over the microphone to Chelsea and we think on behalf of everybody that Tsunoda san got up so early to be with us from Japan . Thank you .

>> CHELSEA FOXWELL: Thank you Thank you Thank you so much Allison I'm going to share my screen . I see the "CC" button can I try clicking it it .

>> Yes, please .

>> CHELSEA FOXWELL: That was anti-climatic .

>> I think this is just for your PowerPoint PowerPoint .

>> CHELSEA FOXWELL: Oh , anyway just to repeat , thank you so much , Allison and thank you to the other members of the Program Committee , Amy Poster , Victoria melon dez and thank you of course to Helen Goldenberg . And to my co-presenters tonight , Bradley Bailey and Takuro Tsunoda . Just as a reminder for those of you who are still filtering in , coming in , if you would like to see closed captioning for tonight 's presentation , there is a link to click on in the chat window and those captions , live captions will appear in the -- in a separate browser window for you . So you may have to exit the whole screen in order to see that . And if you have a question at any point you can put it into the Q&A box .

All right .

So tonight 's event came under the auspice s of the Japanese art society of America . And the occasion was that my long -time colleague , the curator and professor Takuro Tsunoda , whom you are about to meet recently came to New York to conduct research and to see the Meiji Modern exhibition now on view at Asia society . Professor Tsunoda has worked on Nihonga , yoga , prints and most recently on craft objects of the Meiji era . Earlier this year he co-curate the an exhibition at the Aichi Prefectural Museum of Modern Art this was Kindai Nihon no Shikaku Kaika Koo shiau seiyo to nihon no imeeji . And this can be roughly translated as Modern Japan 's Visual Revolution . Mutually responsive images of the West and Japan .

In the several years of Bradley and I and all the Planning Committee and JASA planning Meiji Modern , one question that we frequently had from JASA members and other people was , how do the objects preserved in Japanese collection s on Meiji art compare to those in -- preserved in U.S. or foreign collection s ?

And further then , how does our exhibition , Meiji Modern , relate to exhibition s of Meiji art in Japan . Bradley and I didn't have a chance to see Tsunoda san 's exhibition but we are so lucky there's a catalog you can buy . And that we've gotten to speak to Tsunoda san now . And exchange ideas about exhibiting Meiji art in the U.S. and Japan and we would like to present this webinar as a means of further ing that conversation . So our program will proceed as follows : First , Bradley and I will offer a brief overview of our exhibition Meiji Modern , with some reflection s on the cutor process . Then -- curatorial process then Professor Tsunoda will give an overview of his comments on his exhibition and research . Then finally we're going to have a little roundtable and time permitting take questions from the audience and you're welcome to post your questions in the Q&A .

So I'll get started with my very brief overview of Meiji Modern .

Some of you may remember the pair of very influential articles by Dr. Mimi Yiengpruksawan and the late Dr. Yoshiaki Shinizu yosh published in the art bulletin in 2001 and reflecting on the state of the field of Japanese art .

Professor Yoshiaki Shinizu wrote the canon of discriminating artworks in Japan main ly applies to the works from before the 17 th Century he adds more Edo period works specifically paintings of the

middle to late Edo period have joined the ranks of designated objects in recent years and he names J a k u c h u of one of the most recent inductees to the canon there's no mention of the Meiji period until the end of his article when he writes , a more recent sign is encouraging doctoral dissertation topics pursued by Graduate Students are now extending into the very late Edo Meiji Taisho and even Showa periods . Today of course the situation has changed quite a bit with many students emerging to study 20th Century and even contemporary Japanese art every year in Graduate School . The once expressed view that Meiji art looks too European or that Meiji isn't old enough has receded into the distance .

Scholars have pointed out that modernity should not be seen as singular and originating in euro America but rather that modernity is multiple . It's about kind of a shared temporality , shared values . And a heightened awareness of one 's difference from the past . As well as a literal geopolitical and commercial convergence in markets in the form of markets and Government diplomacy , precisely the forces that precipitated Japan 's so-called opening to the West in the 1850s .

So part of the fun of organizing Meiji Modern was to see that despite the changing ups and downs in fashions and what is popular to study within Japanese art , for very many years , members of the Japanese art society of America have been cherishing and collecting marvelous examples of Meiji art such as this detail from a book that was in the collection of the late Mrs. Burk now in the Metropolitan Museum of Art and you can view it at the Asia Society in our exhibition .

So among the previous exhibitions of Meiji art in the U.S. and Europe , in 1980 , the Herbert F Johnson Museum of Art at Cornell University presented this exhibition : Imperial Japan : The art of the Meiji era curated by the late Fredrick back e land a co-founder of JASA it was divided by medium and notable for containing calligraphy as well as paintings and craft objects in a reflection of the revealing sentiment toward Meiji the then director of the -- director of the museum Thomas spoke its lack of aesthetic restraint and its enthusiastic adaptation of 19th Century stylistic qualities from the West as well as its exuberant decorative ness end quote .

In the years since this pioneering 1980 exhibition , a number of exhibitions featured various aspects of Meiji art , either focuses focus ing on one type of art , such as Japanese military prints or T a k i -- one individual artist , Yoshi there was several exhibitions of the Meiji period as a whole that featured the famed K h a l i l i collection which has preserved many important works of Meiji arts exhibit ed at world 's fairs . So one question for Meiji Modern was how can we balance American curatorial collection s strengths in art made for the world 's fairs while also displaying works that were not necessarily made for foreign audiences . And which could be quite subtle and restrained in their aesthetics .

At the same time , we need to challenge the assumption that a work of art , a work of Meiji art was either made for export or for a domestic Japanese audience . In fact the mixing of these two goals and audiences was one of the key features of Meiji art and this is an aspect that will emerge in Professor Tsunoda 's talk , as well .

The thematic structure of Meiji Modern was designed to provide multiple entry points into the exhibition . Regardless of the viewer 's interests or background . It also enabled us to flexibly switch out objects

between venues and some of the objects you'll see in New York are unique to that venue while other objects will join the exhibition for the smart museum or Houston presentations . We hope that visitors will be able to see the exhibition at each of its three venues .

And in Chicago and Houston it will be even bigger than in New York . And will be able to consider additional themes such as militarism or Meiji enthusiasm for Chinese culture or s i n o p h i l e culture and the construction of new identities for men and women through k u c h i -e prints and other forms of Japanese fiction .

Just the very brief iest of overviews our first room craft ing a modern state spwr duces how craft objects really created and reinforced an image of Japan and provided a kind of economic basis for Japan to offset the trade and balance with the West of the time . So we have early craft objects made for the world 's fairs such as the cloisonne cock and drum made for the Vienna World's Fair of 18 7 3 in this room you can also see changes to the built environment of Japan as represented through hand colored photographs as well as trains and gas lamp s .

And electric lamp s .

The second exhibition navigating changing sea s captures the many ways that images of the sea s and ocean s and nautical themes played a role in Japanese art both before and after the Meiji restoration and these can range from images of sea life , aquatic life , to the beautiful images of the ocean to the black ships to Meiji military and naval prints .

One challenge that we faced and here you can see our third room called , fashion ing the self , one challenge that we faced in putting together this exhibition was that we had a strong desire to present Meiji oil paintings and watercolors the yoga or Western style painting . But by design our exhibition was focused on Meiji art in American collection s . And so oil paintings were in so-called Western mediums were extremely hard to find so we didn't want to replicate the orient al ist history of foreign collecting of Japanese art in our exhibition and we were very pleased to find three oil paintings on private collection s in the U.S. for example this painting by K u n i s h i r o who toured the U.S. and Europe multiple times including with the printmaker Y o s h i d a Hiroshi and it's similar to the painting from the same era that's preserved in the Tokyo national museum . We hope that our exhibition can further stimulate the collecting and appreciation and study of Meiji era oil paintings and watercolors . And in our subsequently venues , we're also going to be including more Japanese watercolors , s o s a k u h a n g a prints and Chinese style b u n j i n g a in other works so the fourth and fifth section is about historical and mythological themes these themes are of course already known and loved from earlier periods of Japanese art but we argue that they take on a new dimension and create forming forming national consciousness and conveying certain messages about two viewers , whether those viewers are other Japanese or they were meant to be Western viewers .

In our final section , cultivating a modern aesthetic , shows how late Meiji art used nature motives in synchronicity with the global Art N o u v e a u movement while resonating with a wide audience in Japan and abroad .

So JASA is a collection -- is an organization centered around collectors and these collectors made a point of acquiring really outstanding objects . And some of those objects were Meiji Meiji objects .

These collectors found individual objects that they fell in love with and we fell in love with them in turn and so for them what I really came to realize is that Meiji period was far from a dry academic category . And we really have had the privilege of borrowing beloved objects from both collectors in museums and objects that in many cases were acquired during the Meiji period and also reveal a history of kind of U.S. -Japan relations .

So I'll just leave you with a few of the themes , Nationalism and competition which often get conveyed in images of animals , we have cosmopolitanism -- cosmopolitanism , the consciousness of medium and the act of representation and artist dialogue and artist exchange in works that were acquired by U.S. collectors in the Meiji period so through all of these we discovered that not only is modernity itself multiple in time and space throughout the globe but there are multiple ways that Meiji art can be modern through subject matter , medium , identity , mode of depiction , et cetera .

And so we hope that you enjoy the exhibition at any of its venues and I would like to turn it over to my amazing colleague and co-curator , Bradley Bailey .

>> BRADLEY BAILEY: Amazing . I had to unmute , thank you , thank you , Chelsea that was great and of course I appreciate that you started with reference to that seminal piece by Mimi Yiengpruksawan was both my undergraduate and graduate advisor so I remember just after that piece was published and how excited I was I'm also grateful Chelsea you spoke about the first half of our title Meiji Modern with such eloquence and detail because I'm actually going to address one of our goals with the second half of the title so could we go to the next slide, please ? Chelsea is very kindly controlling my slides , thank you , as you know the title and I know from the previous iteration of this event that Meiji Modern as a title got a lot of attention but I actually would like to focus briefly on this 50 years of new Japan which is a publication I have known for quite some time actually since my days at Yale when I first encountered it along with many other rare books on the shelves of sterling library but this book was Vermont fascinating , fifty years of new Japan it was done by (inaudible) shown here in two different portraits which encapsulate the spirit of the age and what I'm going to talk about . These are not in the show but I'm just giving you some background information . Shown on the left of course in samurai garb on the right as a really Meiji statesman .

This book does contain two chapters on art . On fine art and the applied arts .

But what it also discusses in this 50 -year period which doesn't correspond directly to the reign of the emperor Meiji but rather encompasses a period of industrialization and modernization that occurred following the arrival of Commodore Perry in 1853 this does provide a bit of freedom with the show but what I really wanted to convey with the show was not only that art was viewed with the same level of gravity and importance in the establishment of Modern Japan as many industries which are included in this two -volume compendium , forestry , agriculture , modern economic systems , the mint , the Postal Service , the prison system , educational systems . Everything . As well as the arts was included in this .

But more so than that I really wanted to conjure the spirit of the age and try to convey some of the excitement of the period because Chelsea did a wonderful job of summarizing many of these exhibitions that had been held in previous decades in the United States . And these principally

focused on some of the things we do touch upon like imperial court artists and world 's fairs but with this exhibition we really wanted to use American collection s to really truly conjure the world of the Meiji period .

And I think can we go to the next slide ? And I think we did that . Especially with our first slide . I wanted to say one of the things that we tried to do was really to emphasize how important the role of art and history and art 's role in shaping public perception of history and art in public life was during the period . This is actually a slightly later statue I wanted to show you . This is O k u m a at -- he was the founder of (inaudible) university he's here shown as an academic , a true academic in this full academic regalia but please notice his cane which here in this sculpture serves to make him appear as a wise older academic .

But this was not the original sculpture . Next slide, please .

The original sculpture , which you can view in a -- one has been moved to S a d a where he was from . One has been put into a kind of alcove which you see here on the on the left but the original sculpture in the middle is a military general in this context the cane was because his leg had been -- he lost his leg in battle . You can also see the leg in saga .

But even Count O k u m a himself and his iteration s as a samurai , military man , statesman , elderly academician and founder of W a s a i d a even his own case proves the role of art and image ry in shaping public perception s of history during the period .

Next slide, please .

And so Chelsea very brilliantly speaks about this W a t a n a b e print . And another kind of -- he did not turn into a statesman like Count O k u m a but here shown in public as a venerate ed warrior of an ancient past with a dog a symbol of loyalty in the park despite that he was one of the architects of the rebellion . In opposition to the current Government . But this shows how during this period there's great enthusiasm for representation s of the past but also kind of I think this print , as well , encompasses some of the enthusiasm for modern ity and novelty of the period .

That I think is not fully conveyed if we only focus on imperial court art it doesn't encompass the world of the Meiji , the world of the everyday citizen . Next slide . Even in images like this , of course this is the famed image of the Meiji emperor . I often talk about this image in it's composite nature how it was sketched and rephotographed .

But the important thing that our exhibition emphasize s is indeed that an image of a monarch is required and art is one of the things that enables this in this 50 years of Modern Japan .

But one of the things that I think a lot of people don't realize even in looking at this image and I am a great enthusiast for Meiji decorative arts and metal work , I see an array of cloisonne enamels in metal work so even in the production of the production of a modern republic with all of these -- this regalia and these medals , these also require applied art industry the likes of which O k u m a talked about -- well , in the chapter on applied art .

Next slide, please .

And you can see one of the things that we did in addition to having these -- the images of the emperor /empress is we were able to source prints and other images that show how these things existed and

circulated in daily life . Often in kind of new rituals such as this Shinto style veneration of the images of the emperor and empress and the emperor in this image of course is not actually pictured but I think in this many ways S h o d o 's nod to the recently expired prohibition on images of the emperor . It also keeps the men out of the beauty print which is focused on women .

But in the end , this shows not only the importance of these images but how they existed , how they were used , the lives of these images in Meiji Japan .

Next slide, please .

And I think this is really crucial . It's kind of the experience . Chelsea did mention we deliberately sought these kind of dramatic shifts in scale with objects and this is again to convey the enthusiasm and excitement of the period where some of these things like this very beautiful vase which next slide, please is actually this large . And required a special oven to be made , the scale was meant to surprise and astound .

And so we have really tried to convey that image show by alternating between works that were made for private consumption or even everyday kind of enjoyment like a print and things such as this vase that were -- well this was mentioned for the Yale University art gallery but the likes of which were shown as world 's fairs and other public exhibition s , including domestic exhibition s in Japan .

Next slide, please .

And as you can see , I encourage you all to go see this in person , unlike many , many large -scale pieces of cloisonne enamel ing this one is also very fine in its detail .

And uses mucin or wireless cloisonne enamel ing throughout to achieve these beautiful gradation s of color but they even surpass patenting in many ways . Next slide, please .

But I wanted to end with these last three slides to show that one of the challenges that we faced was that it was a period of great innovation and invention and adaptation .

And so these two very different aesthetics can exist within a span of only 30 or 40 years . Let alone the 50 that I have been referencing so you have here on the left this incredible print which is meant to imitate a photograph and even calls self that but you can see a photograph ic image essentially but you can see this frame around the image at left which is meant to , again , evoke Victorian photography and even this print , this impression , has been coat ed with bee 's wax to give it the sheen of a photograph .

But only some 38 years later when there are actual elephants in Japan and a zoo in N u a n o , so much has changed not only in the fashion s of the people but even in the kind of understanding of elephants , there were live elephants but even the printing technology .

So this was one of the challenges that we faced with this exhibition . And these 50 years of new Japan . But I think by including images like this , which Chelsea did mention they often track the same theme or motif across different media or in different images and these very clever ly elucidate the difference s in this period . Next slide, please .

And one of the things that's most exciting about this period of course is the new technology and I really in doing this show , again , I keep saying conjure conjure the world of Meiji Japan but that was what I wanted to do and was how I did very much what the show wanted to show kind of the novelty , the

new ness and enthusiasm for certain things which you definitely see in the prince of K i y o c h i k a , the prints , you can see the apparatuses of making light but the effects of light but finally in closing I'll show you these next two slides this I included because this is a great piece from the show this will only be shown in New York so please go see it but this is one of Japan 's first electrified buildings . This was a department store in fact . And it also contained an elevator .

And this piece as you can see it's installed to try -- I wish wicked say that the experience that you actually claim this for is a board game a multi-leveled layered board game that you actually unfold . But we tried to with the installation in the catalog show how interactive this would be .

But I'll just show you the next slide which I believe is my second to last slide . Yes these are incredible lamp globes that are in the show . They are from around the same time but as you can see the one on the right has an opening in the top indicating it was for a gas lamp whereas the one on the left is fully enclosed indicating it's for an electric lamp .

So together these two objects show how quickly Japan was elect fied during this period , the transition from gas lamp s to electricity , also their co-existence . But crucial ly the way we installed them in the show and Chelsea , next slide, please .

They are illuminated . And especially the one at right with the Phoenix , the first time I saw it illuminated , it really transformed . And even this photograph , I should say this photograph does not fully convey how it looks .

But it transformed from a red globe into a purple globe .

And I like to think that this illumination actually putting this almost in context , it doesn't have a base . But it is illuminated as it would have been during the period that this -- -- this is a really elegant and beautiful I think metaphor for how we really wanted to use these objects and the mix of these objects to not -- not only to introduce people to fine examples of Meiji period art . But to give people the experience of Meiji Japan .

So please do go experience it for yourself in New York , Chicago and Houston . But with that I believe it is time for our distinguished guest Tsunoda san to take over from me , thank you , Chelsea .

>> TAKURO TSUNODA: Is this okay ?

Okay . Thank you , Bradley , thank you , Chelsea .

Okay .

I would like to start .

Thank you , everyone . Yeah , today I would like to offer an overview of art historical research of the Meiji period in Japan as well as some details of my own personal research .

My talk will cover these two topics that you see on the screen . I'd like to give you a sense of the type of research on Meiji art that scholars in Japan have conducted while also explaining some of the some of my own areas of interest .

First please let me introduce myself .

I am a curator at the Kanagawa Prefectural Museum of Cultural Arts -- prefectural Museum of Cultural History our museum was in 19 67 in the Yokohama a general museum of the humanities among museums in Japan it has a comparatively long history . The building was constructed in 19 0 4 . The



main branch of the Yokohama Shokin Ginko or the Yokohama Specie Bank . This bank specialized in foreign transactions and provided an important role in modern Japanese history . Given the location and history of the building or museum was tasked with the role of research ing , collecting and displaying modern Japanese arts since its founding in 19 67 . I've been the Curator in Charge of these areas since 2006 . In a few minutes , I'll discuss my past research and current interests .

In April of 2023 , the Aichi Prefectural Museum of Modern Art host ed an exhibition that constitutes one of the most important recent contribution s to our understanding of Meiji art . I'd now like to introduce it to you . I was one of the organizers of this exhibition and about half the objects on display were from my museum 's collection . Aichi Aichi prefectural is famous for it's production of porcelain and cloisonne enamels so this exhibition also became an opportunity to consider Meiji art from the point of view of Aichi prefectural . The exhibition consist ed of four parts . I'd like to introduce some notable artworks from each part while explaining the concept behind the exhibition . Part 1 focused on painting . Goseda Horya the Second was one of the Goseda School which I will introduce in a few moments he was only 18 when he painted this screen . The left hand screen depicts the samurai gazing at Mt. Fuji . The right screen shows people in the Meiji period dress riding a ferry in other words the artist deliberately juxtaposes the Edo and Meiji periods in the two halves of the screen pair . This work was made 15 years after the founding of the Meiji era . But the culture and the feelings of the Edo period still remained .

Western elements entered into the world of Edo culture and mixed with it . The screen pair is a good representation -- representative of painting in the first half of the Meiji era .

There are many well known paint ings that are considered to be representative of the Meiji period . But we did not select such works for this exhibition . Instead , we placed the emphasis on other artist works which propelled early modern painting into the modern era . We took special care to spotlight the Goseda School , the makers of so-called Yokohama picture , Yokohama -e and other artists who were among the first to engage with Western painting .

Part 2 of our exhibition presented art education . Meiji art education focused on the introduction of Western methods and techniques in the elementary and middle grades . It has been pointed out that Meiji art education policies are intimate ly connected to other aspects of art history , but until now there hasn't been an opportunity to highlight this in an exhibition .

This time , the curators felt strongly that education played an important role in Japanese modern -- Japan 's modern ization . So we decided to showcase it as one of the four parts of our exhibition . During the Meiji period , most children's first exposure to Western painting came in the form of the art they encountered in their textbook .

It was a huge factor that contributed to a change in visual ity among the people .

This fact was also highlighted in our exhibition title Kindai Nihon no Shikaku Kaika , literally Modern Japan 's Visual Revolution . Which might also be understood as an opening up or enlighten ment of peoples ' visual ity and along with it their field of vision . It can be argued that kaika or enlighten ment in this period basically meant Western ization .

In the 18 8 0 s education in Western painting methods spread throughout Japan . However until that

point Japanese institutions had yielded almost no one who could pro finish yenlt teach Western painting . It was for that reason that a large number of textbooks were made . Previous research has generated a list of approximately 1 00 -- sorry ; 1 ,000 differently titled textbooks on art in the Meiji period .

In order to better grasp the overall picture of art education in the Meiji era . I am currently leading the effort to compile a database . Right now it's in Japanese only . But you can see over 10 ,000 different textbook illustration s . If you are interested , please take a look .

Part 3 of the exhibition focused on prints .

As you know , for many years , woodblock woodblock prints and specifically ukiyo-e prints were the main type of printed picture in Japan . From the mid 19 th Century , however , copperplate prints and lithography also came to be produced . Mainly through Government initiative .

The main goals were military or economic , especially maps , paper money , and so forth .

It can also be said that Western -style drawing techniques were disseminated through these print mediums , with the result being that the mid -- that by the mid Meiji era , ukiyo-e had already exhausted its practical social function . In its place , lithography became the main vehicle for the printing of popular culture of common ers .

The Japanese Government also used lithographs and copperplate prints to make its policies known in the province s at the periphery of its control . And there by to execute its plans .

In that sense , the change in prints and printing methods was not only a factor in artist ic change but also an important factor in social change .

Lastly , Part 4 of the exhibition was craft . As this exhibition was held in Aichi , an important site for the production of porcelain and other ceramics , we featured ceramics and cloisonne enamels made in Aichi prefectural pairing them with export ceramics made in Yokohama and other places . Aichi was known in Japan since ancient times at a ceramic -producing region .

Here I'd like to introduce a piece made in the 18 9 0 s by Noritake . The representative porcelain manufacturer of Japan .

Prior to that time period , the company was basing its designs on color woodblock -print ed ukiyo-e bird and flower pictures and so forth . Following the 18 9 3 World's Fair in Chicago , the company changed its porcelain designs to those that more closely reflected American taste s of the time .

In that sense , in our exhibition , we were highly conscious of the 18 9 3 Chicago Columbia exposition as a turning point . In this way the category of craft which had been introduced to Japan as a result of the World's Fair became the protagonist of the first half of the Meiji period . And now in our exhibition we wanted visitors to pond er the difference s between -- the connections between art , manufacturing and craft .

At the exhibition in Aichi , many artworks and artifacts were created before the concept of art was firm ly established in Japan .

So through this exhibition we aimed to show the process by which art became established in Japan . And also to introduce objects that exceeded the realm of art during that process .

Up until now , the view of Meiji art in Japan basically reflected the perspective of the Meiji Government

, which was focused on export in the first half of Meiji . And on the cultivation of great artists and culture among the Japanese people in the latter half of Meiji .

In our exhibition we displayed a much broader variety of objects all in one place , including objects that continued trends from the Edo period and objects that were excluded from the category of art for various reasons .

In so doing , we were -- we hope visitors gain a holistic view of Meiji visual culture and to convey the charm of objects that are currently excluded from the category of art for -- it is generally considered -- sorry for various reasons .

As a result , I think many visitors came to understand that the field of art as it is generally conceived is narrow and that the Meiji era was the decisive occasion that created this narrow ness .

We have our efforts to achieve certain results however the framework and the hierarchy of Japanese art that was formed in the 20th Century is still strong . And some people felt that the works displayed in this exhibition are not art . In order to respond to this , we held a symposium where we talked about what factors led earlier art historians to exclude certain things from the category of Meiji art .

Is here I can turn to my second topic , the study of Meiji art in Japan , the center and the periphery .

There is a large bias in the Meiji art research being conducted within Japan . The bias is on the slide . The -- the bias is diagrammed on the slide . The trend of the Meiji Government led art administration was to shift its policy emphasis from export ing objects to foreign countries in the early period to nurturing domestic artists in the latter period . The research in Japan and understanding of Meiji art is based on the top of the slide . It is thought that the impression of Meiji art outside of Japan and of Japanese art as a whole is based on the bottom of the slide .

Therefore , many researchers believe that the challenge facing Meiji art research in Japan is to carefully introduce the artifacts of the Meiji era and communicate their appeal . I would like to prove that art is a field that was established for political and economic reasons during the Meiji era and therefore . And encourage a re-evaluation of attractive objects that are not considered to be art .

There are also difference s in the Meiji art narrative , featured outside Japan and told within Japan .

Thinking practically if we want to look inside and outside of Japan could develop a shared holistic view of history . We could do this by finding points of connection by both the connection between early and late Meiji , between low and high art . And the difference s between Japanese and non-Japanese art historical perspectives . In fact although these ponts of intersection can be found in Yokohama and so-called export art , it is through these topics that I will turn next .

One important thing on our research agenda is the (inaudible) of -- the re-evaluation of those things that are referred to as art or souv there's .

In Japan artists were an aggregation this was not so much during the Meiji era also as shown in the slide there are main objects created using complex materials . For example , in the -- on the -- shown on the left of the slide this is painted . The right of the slide showed the cover . The photographs are important . The cover (inaudible) and shirts and metals it is difficult for researchers to understand such complex objects 20th Century scholars of Japanese art have two separate techniques and branch into its own category .

Sometimes they need to be treated together .

It is important to better understand the connection between creative and that's what created by the god of export in the early Meiji period and their connection to art making for the domestic audience in the latter half of the Meiji period .

What kinds did the former deliver to the latter in the current understanding of the Meiji art it was only after discarding the export art of the first half of the Meiji area . The late Meiji art made the domestic that could come to fruition . What I think is -- I think this is a mistake . By investigating Millennial in Yokohama I believe that we can find points of link age and continuity and return next .

Yokohama is the location of the museum where I work . Yokohama made Japanese artworks with receipts . The map shown on this slide is a map of the craft people in shops that made and sold ceramics and lacquerware the asterisks is the location of my museum . Due to the Great Kanto Earthquake that occurred 100 years ago along with the war damage in 1945 , almost all of the shops were lost . And the memory of Yokohama was disappeared .

Currently we are striving to explore the works and materials and reconstruction impact that they had on domestic and international art at the time .

The Japanese word Bijutsu or art began with import of Western ideas during the Meiji era .

Therefore , it is important to consider the word together with the artifacts made in the Meiji . And especially its relationship with West as understood from overseas . As a concrete method for that purpose , I am conducting a research on the artifacts reported through Yokohama .

This is because thinking about Yokohama and Meiji will lead to an education of the origin of today 's Japanese art and the understanding of Japanese art found in the other countries .

In my most recent research , I studied the Morimura Brothers , who sold Japanese items in New York from the 1880s onwards . The items they sold were also missing from the history of Japanese art . The Morimura Brothers began their ceramic business as Noritake , which we introduced earlier . But it is known that they handled a wide range of items including nishiki-e , metalware , and lacquerware . I believe that this kind of research will lead to a deeper understanding of the wholeness , reality and richness of Japanese art .

My research currently spans a broad range of topics and I'm afraid it is not always easy to make progress .

However , I believe that many interesting findings await . And my presentation today is also part of that journey . I am so grateful to have received this opportunity to speak to you . And I look forward to a chance to collaborate further . Here ends my talk . Thank you very much for listening .

>> CHELSEA FOXWELL: Thank you so much , Professor Tsunoda and thank you , Bradley , as well , I would like to move directly into the questions starting with giving a chance for Bradley to Dr. -- Professor Tsunoda a question .

>> BRADLEY BAILEY: Thank you , yeah , I am curious about the difference between what you see as our American view of Meiji which is of course shaped by the history of U.S. Japan relations . And to what extent do you think our current -day sort of American view of the Meiji period is shaped by objects ? And what kind of objects ?

>> TAKURO TSUNODA: Yes , thank you , thank you , Bradley .

I am also curious about the difference .

I strongly feel that America 's view of Japanese art is based on the collection s in America .

I believe that the crafts and ukiyo-e prints many of which are on display at this exhibition , strongly defined the American 's historical perspective and taste .

However , at the same time , you have also tried to deepen your understanding of Japanese art through books and other means .

If there is a difference between Japanese peoples ' view of Japanese art , it is possible that the information you have learned through books and other sources is biased .

In other words , Meiji art research in Japan was still immature and the situation continued for a long time . With most of the information being about famous artists and works .

Unfortunately in Japan our view of Japanese art has been formed by concentrating only on a few famous artists and works . More over , unlike in America , there is little awareness of crafts .

I guess that this difference in historical views also led to difference s in taste s . As a result , many artifacts survived in America and I am happy about this . Thank you .

>> BRADLEY BAILEY: Great , thank you , Tsunoda san . Yeah , I think it's interesting actually to compare this situation to the Western artworks that yoga painters or Western -style painters in Japan , oil painters , were able to study while they were in Japan . Because similarly their points of view were restricted by especially what was -- as you said , what was published in books and lithography collection s . Most of which overemphasized British painters and also by plaster cast s and as I've mentioned and I wrote in my dissertation you can even see on some early drawings by painters like A o k i S h i g e r u and others the marks showing that they are from B r u c c i a n i and company or these other London -based firms so it was a very English point of view . And I think that's an interesting comparison .

>> TAKURO TSUNODA: Okay . Yeah , thank you .

I agree . It is important to think about the case of yoga artists .

In the United States and in other countries , there are few examples of yoga . Yoga artists were interested in European classic and modern art . However , non-Japanese people do not pay much attention to them and their works .

It would be great if non-Japanese viewers could become more familiar with Japanese oil paintings and watercolors .

It is true that there are a few collection s outside of Japan , compared to Japanese -style paintings and crafts . One reason for this was that few Japanese Western painters at the time had a chance to venture overseas .

The history of art in the Meiji period begins with a discussion of Western paintings . However , there are very few collection s of Yoga in America or other countries .

This point is also one of the reasons why there is a difference in the understanding of Meiji art history . Thank you .

>> CHELSEA FOXWELL: Thank you , do you have any questions for us , Tsunoda san .

>> TAKURO TSUNODA: Okay , yeah , I have one question , Chelsea and Bradley .

Yeah , when I visited this exhibition , yeah , Meiji Modern , I was surprised by the high quality of the works in the United States and in this exhibition .

As a result of your efforts , outstanding works by artists who are not so major in art history are now being featured .

How do you balance works of artist ic merit of quality with objects that are more historically significant ? Thank you .

>> CHELSEA FOXWELL: Do you want to go ahead , Bradley .

>> BRADLEY BAILEY: Well , I think we have maybe two different perspectives . Because as a curator , I look for things that are very impactful . Or exciting .

And so they don't always have to be -- I always say it's better to have a work that is great by a lesser known artist than a work by a great artist that is not so amazing .

So I'm thinking about especially because the public , the American public , has not gone to a Meiji period exhibition in a long time . I was really thinking about we have to surprise and excitement them .

So yeah , that was how I approached it .

>> CHELSEA FOXWELL: Yeah , I agree .

I think that has been part of the fun of working on this exhibition . Is seeing so many works that were little known or by artists who were little known . And just being wow ed by them .

So I'm really grateful for that opportunity .

I think we only have three minutes left .

I think actually Hollis Goodall has a related question that's equally kind of -- it kind of relates to Tsunoda san 's question kind of about the standards for choosing among multiple available artworks .

I would say that yeah , one of the things that we did -- because we can't include everything , of course , was to select several objects that all had similar themes .

So whether it be the skeleton theme to be able to show the treatment of the hell courtesan and ukiyo-e in wood and ivory and painting . And in screens , hanging scrolls , books . And connect the use of the skeleton to anatomy .

So we tried to find these resonance s of works that maybe share a theme but do so in different materials .

Another great theme of Meiji art is are hot s why are there so many in Meiji works . Part of it is because of the extraordinary accomplishment of the 5 00 a r hot s that the fair was able to exhibit several years ago .

So it's interesting to see how these themes get in .

I don't know , Bradley , if you want to take a shot at that question , as well .

>> BRADLEY BAILEY: No , I think that's a great way of putting it because since we decided to do a thematic organization , it wasn't as though there were all of these specific historical boxes that we needed to tick . And so as Chelsea said , yeah , many of these kind of themes we started to -- they are recurrent themes throughout the Meiji era but we would find like a stellar object like the skeleton screens .

And sort of build out around them .

So I think that's how it worked . It was very organic . Yeah .

>> CHELSEA FOXWELL: And maybe just in our last one minute I'll say to Dr. Pat Graham , yes , all of the art that's exhibit ed at all of the venues at any of the venues is in the exhibition catalog . So we would definitely refer you to our catalog and hope that everyone gets to see the exhibition .

>> BRADLEY BAILEY: I would just amend that by saying that I am a little bit of a spendthrift and I get excited and I buy too much stuff for my museums . There are a few things in Houston that will be surprises but only a very few . So Pat please come to Houston I would love to welcome you to Houston to show you those few things .

>> ALLISON TOLMAN: Well , I would like to thank all three of you . And before we get off the screen , we have a question for Tsunoda san about who is the Meiji artist who is the most popular in Japan ?

>> ALLISON TOLMAN: Wow , that's a difficult question .

Yeah , most -- I think K a n a H o g i in Japan . Yeah .

And the Western paintings , H a k u n a D a s a g i I think .

>> ALLISON TOLMAN: Thank you all three so much . This was really a wonderful light on to the Meiji world .

And I will hope -- I know that I will be seeing the exhibition at each venue . And I hope , Tsunoda san you will come back in see it also in Chicago and also in Houston .

And I would like to let everybody know that our next webinar is December 14th with Rachel Saunders of the harvest Harvard art museum 's . The title is : Seeing the trees : Ecology and imagination in Japanese art .

So thank you , everybody .

And