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Nota di contenuto	Frontmatter -- Contents -- Illustrations -- Preface -- Acknowledgments -- Introduction -- Note on Translation -- Saburo Hasegawa: A Brief Biography -- 1. The Controlled Accident -- 2. The Paintings of Saburo Hasegawa -- 3. Saburo Hasegawa: Master of the Controlled Accident -- 4. Saburo Hasegawa as a Leader in Modern Art in Japan -- 5. Selected Writings by Saburo Hasegawa -- 6. Remembrances of Former California College of Arts and Crafts Students -- 7. Selected Letters from Hasegawa to Isamu Noguchi, 1950-1951 -- 8. On Sesshu, 1934 -- 9. Sesshu, 1948 -- 10. The New Art, 1948 -- 11. Conversations with Isamu Noguchi June 8 and 9, 1950 -- 12. Days with Isamu Noguchi, 1950 -- 13. Rambling Words on Song-Yuan Flower-and-Bird Painting, 1950 -- 14. Mondrian: An Essay on the New Occident and the Old Orient, 1951 -- 15. Arp: An Essay on the New Occident and the Old Orient, 1951 -- 16. Letters from France and America: An Essay on the New Occident and the Old Orient, 1951 -- 17. Making the Katsura Imperial Villa Abstract, 1951 -- 18. Calligraphy and New Painting, 1952 -- 19. New Photography and Painting, 1953 -- 20. The Fate of American Artists, 1955 -- 21. Present-Day American Abstract Art, 1955 -- 22. Nationalism and Universalism in Japanese Art, 1955 -- Notes

At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit [www.luminosoa.org](http://www.luminosoa.org) to learn more. The Hasegawa Reader is an open access companion to the bilingual catalogue copublished with The Noguchi Museum to accompany an international touring exhibition, *Changing and Unchanging Things: Noguchi and Hasegawa in Postwar Japan*. The exhibition features the work of two artists who were friends and contemporaries: Isamu Noguchi and Saburo Hasegawa. This volume is intended to give scholars and general readers access to a wealth of archival material and writings by and about Saburo Hasegawa. While Noguchi's reputation as a preeminent American sculptor of the twentieth century only grows stronger, Saburo Hasegawa is less well known, despite being considered the most literate artist in Japan during his lifetime (1906-1957). Hasegawa is credited with introducing abstraction in Japan in the mid 1930s, and he worked as an artist in diverse media including oil and ink painting, photography, and printmaking. He was also a theorist and widely published essayist, curator, teacher, and multilingual conversationalist. This valuable trove of Hasegawa material includes the entire manuscript for a 1957 Hasegawa memorial volume, with its beautiful essays by philosopher Alan Watts, Oakland Museum Director Paul Mills, and Japan Times art writer Elise Grilli, as well as various unpublished writings by Hasegawa. The ebook edition will also include a dozen essays by Hasegawa from the postwar period, and one prewar essay, professionally translated for this publication to give a sense of Hasegawa's voice. This resource will be an invaluable tool for scholars and students interested in midcentury East Asian and American art and tracing the emergence of contemporary issues of hybridity, transnationalism, and notions of a "global Asia.";

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