

1. Record Nr.	UNINA9910814359503321
Autore	Kaneko Maki
Titolo	Mirroring the Japanese empire : the male figure in yuga painting, 1930-1950 : the male figure in yuga painting, 1930-1950 // by Maki Kaneko
Pubbl/distr/stampa	Leiden, [Netherlands] ; ; Boston, [Massachusetts] : , : Brill, , 2015 ©2015
ISBN	90-04-28259-9
Descrizione fisica	1 online resource (211 p.)
Collana	Japanese Visual Culture, , 2210-2868 ; ; Volume 14
Disciplina	759.95209044
Soggetti	Painting, Japanese - Western style Sino-Japanese War, 1937-1945 World War, 1939-1945 Men in art War in art World War, 1939-1945 - Propaganda Propaganda, Japanese
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preliminary material -- 1 Introduction -- 2 "Japanese" Men on Display: Fujita Tsuguharu's Campaign-Record Paintings -- 3 Modern Portraiture as the Site of Battle: Yasui Star's Male Portraits and the Shirakaba School -- 4 Artists as Madmen: Yamashita Kiyoshi and Matsumoto Shunsuke's "Disabled" Bodies -- 5 Conclusion: Male Icons of Japan's "Long Postwar" -- Endnotes -- Selected Bibliography -- Illustration Credits -- Index.
Sommario/riassunto	In this groundbreaking study of a subject intricately tied up with the controversies of Japanese wartime politics and propaganda, Maki Kaneko reexamines the iconic male figures created by artists of yuga (Western-style painting) between 1930 and 1950. Particular attention is given to prominent yuga painters such as Fujita Tsuguharu, Yasui Star, Matsumoto Shunsuke, and Yamashita Kiyoshi—all of whom achieved fame for their images of men either during or after the Asia-Pacific War. By closely investigating the representation of male figures together with the contemporary politics of gender, race, and the body,

this profusely illustrated volume offers new insight into artists' activities in late Imperial Japan. Rather than adhering to the previously held model of unilateral control governing the Japanese Empire's visual regime, the author proposes a more complex analysis of the role of Japanese male artists and how art functioned during an era of international turmoil.
