

Course number		U-LAS70 10002 SE50				
Course title (and course title in English)	ILAS Seminar-E2 :Radical Art and Politics in Japan 1960-70 ( 1960年から70年の日本における前衛芸術と政治 )		Instructor's name, job title, and department of affiliation	Graduate School of Engineering Professor,DANIELL , Thomas Charles		
	ILAS Seminar-E2 :Radical Art and Politics in Japan 1960-70					
Group	Seminars in Liberal Arts and Sciences		Number of credits	2	Number of weekly time blocks	1
Class style	seminar (Face-to-face course)	Year/semesters	2024 ・ Second semester		Quota (Freshman)	10 (10)
Target year	Mainly 1st year students	Eligible students	For all majors		Days and periods	Tue.5
Classroom	26, Yoshida-South Campus Bldg. No. 1				Language of instruction	English
Keyword	art / politics / Japanese history					
[Overview and purpose of the course]						
This seminar will look at the convergence of radical art and radical politics in 1960s Japan, from the Anpo protests in 1960 to the university riots in the late 1960s and the Osaka Expo in 1970. We will examine the work and ideas of Art collectives such as the Neo Dadaism Organizers and Hi Red Center, events such as the Independents exhibitions, the rise of performance art and media art, and the contemporaneous writings of art critics.						
[Course objectives]						
By the end of this course, students will: Understand the historical development of art in postwar Japan; Understand the political and cultural factors that have influenced artists; Learn to make a critical response to the assigned readings; Learn to read, write, listen, and speak cogently; Present research findings to an audience.						
[Course schedule and contents)]						
Each week there will be a topic or text assigned for discussion, led by either the instructor or one of the students. The selection and order of texts may be altered during the semester.						
01 Reportage painters						
02 Anpo protests and the “ Provoke ” photographers						
03 Genpei Akasegawa: from Hi-Red Center to Street Observation						
04 Metabolist architects and Expo'70						
05 Discussion text: Reiko Tomii, “ Geijutsu on Their Minds: Memorable Words on Anti-Art ”						
06 Discussion text: Michio Hayashi, “ Tracing the Graphic in Postwar Japanese Art ”						
07 Discussion text: Mika Yoshitake, “ The Language of Things: Relation, Perception, and Duration ”						
08 Discussion text: Miryam Sas, “ Intermedia, 1955 1970 ”						
09 Discussion text: Ming Tiampo, “ Decentering Originality ”						
10 Discussion text: William A. Marotti, “ Simulacra and Subversion in the Everyday: Akasegawa Genpei ’ s 1000-yen copy, Critical Art, and the State, ”						
11 Discussion text: Angus Lockyer, “ The Logic of Spectacle c.1970, ”						
12 Discussion text: Kuro DalaiJee, “ Performance Collectives in 1960s Japan: With a Focus on the ‘ Ritual						
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Continue to ILAS Seminar-E2 :Radical Art and Politics in Japan 1960-70 ( 1960年から70年の日本における前衛芸術と政治 ) (2)						

School ' ' ”

13 Discussion text: Midori Yoshimoto, “ Women Artists in the Japanese Postwar Avant-Garde: Celebrating A Multiplicity ”

14 Gunhild Borggreen, “ Ruins of the Future: Yanobe Kenji Revisits Expo ’ 70 ”

15 Feedback

### **[Course requirements]**

No prior knowledge is required. Students should be able to participate in discussions with their classmates in English.

### **[Evaluation methods and policy]**

The course comprises close readings of critical texts in the fields of art, architecture, design, music, and performance. Each student will be assigned a topic and related text. You must read and understand the assigned text, and lead a seminar in which you present the text to the rest of the class. There are three parts to the seminar: 1. You will write an illustrated summary of your assigned text, using the template provided, to be distributed to the other students (40 points); 2. You will give an illustrated lecture on the assigned text, lasting about 45 minutes. The content will be essentially the same as your essay (40 points); 3. You will lead a discussion on the topics raised, lasting about 45 minutes. You will be graded on your presence and participation in all the discussions (20 points). Attendance is mandatory. Students who are absent more than four times may not be credited. Students who submit work that is plagiarized or lacks proper citations may fail.

### **[Textbooks]**

A PDF file containing the required readings will be provided.

### **[References, etc.]**

( References, etc. )

Doryun Chong (ed) 『From Postwar to Postmodern: Art in Japan 1945-1989』 ( MoMA ) ISBN:978-0822353683

Michio Hayashi 『Tokyo 1955 1970: A New Avant-Garde』 ( MoMA ) ISBN:978-0870708343

Thomas Daniell 『An Anatomy of Influence』 ( AA Publications ) ISBN:978-1907896965

### **[Study outside of class (preparation and review)]**

All students are expected to have read the assigned reading(s) before each class.

### **[Other information (office hours, etc.)]**

By appointment.