



## Publication and Event Announcement



Critical Archive vol.3

## Japanese Art Criticism: Before/After —Succession and Severance

Yumiko Chiba Associates is proud to announce the publication of a research book *Critical Archive vol.3 Before/After—Succession and Severance*. The book's objective is 'the criticism on art criticism,' and it reexamines the Japanese art criticism from before the Second World War to the post war era.

*Critical Archive vol. 2, Eve/Frontline Critical Perspectives on World War II and Painting*, the preceding volume of the same series published in 2014, considered the practice of painters who faced new pictorial issues through their war experiences and how their thoughts of the time were expressed in their activities after the war. The new volume, focuses on art criticism of around the 1950s, which functioned as a nodal point connecting multiple periods and people from different generations, to have a rethink on the modern art criticism of before and after the war, thereby exploring the present state of art criticism.

Commemorating the publication of the new volume, a panel session by the general editor and contributing writers is going to be held at Yumiko Chiba Associates viewing room Shinjuku. It is expected to be as successful as the symposium of 2015 that was held on the occasion of the project launch.

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Critical Archive vol.3 addresses the topic of modern art criticism in Japan.

In vol.2 we considered paintings that reflected the wartime experiences of Japanese artists as examples of "war paintings" in the broad sense of the term, examining how in the post-war era and in the 1950s in particular, the thinking and methodologies formulated before World War II and the critical experience of war itself were carried forward with time differences and the kinds of conclusions that were brought about.

While the two projects may seem unrelated, our discourse in this latest volume on the subject of art criticism is in fact connected to this earlier project. This is because *Before / After: Japanese Art Criticism – Succession and Severance* is at once a verification of the "before and after" relationship among critics from different generations and an examination of the relationship between "pre-" and "post-" war in the history of art criticism in Japan. This approach is based on the recognition that the main set of issues that occupied art criticism after the war had already been formulated before the war. In this sense, like last time, this latest project also examines the "war" as a transverse section with the slippages and distortions of time that accounts of history encounter, and criticizes the transparency and continuity of the "present" tense traditionally relied on in post-war art and contemporary art. Consequently, our methodology also probably leads to our committing the anachronism of readdressing the atmosphere of tension and politics surrounding discourse around the outbreak of World War II from a post-war environment.

With respect to art criticism, the cross of the wartime generation and the post-war generation occurred in the 1950s, with the two meeting mainly within the pages of the art magazine *Bijutsu hihyo* (Art criticism). Here, the internal tension of their mutual criticism and the political tension between their criticism and the outside world gave the texts a multilayered dimension. In a similar vein, with this project we attempt to go underground into the peculiar stratum that is the 1950s via a transverse section of the war. Accordingly, perhaps it would be best to think of this latest project, *Before / After: Japanese Art Criticism*, as a critical edition of the previous one, *Eve/Frontline*, which dealt with "war paintings" of the 1950s.

On behalf of the contributors  
Ryo Sawayama  
-Quoted from the preface of the book-



## ■Publication details

Title: *Critical Archive vol.3 Before/After—Succession and Severance*

Contents:

'A repeat performance of thought – the state of Japanese art criticism' by Ryo Sawayama (art critic)

'Masakazu Nakai and the "committee"' by Seiichi Tsuchiya (art critic and associate professor, Okinawa Prefectural University of Arts)

'The real/phony battle – Kiyoteru Hanada's "surreal documentarism"' by Hajime Nariai (curator, Tokyo Station Gallery)

'The logic of the bystander – Ogai Mori, Kiyoteru Hanada, Yoshiaki Tono' by Yoshiro Noda (researcher in studies of culture and representation, art critic)

Supervised by Ryo Sawayama; Written by Ryo Sawayama, Seiichi Tsuchiya, Hajime Nariai, Yoshiro Noda;

Edited by Taku Sakurai; Designed by Hiroyuki Konuma; Published by Yumiko Chiba Associates.

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A print run for the first edition: 500

Sold at bookstores and Yumiko Chiba Associates, as well as on YCA website.

<http://ycassociates.thebase.in/items/5596629>

*Critical Archive vol.2, Eve/ Frontline: Critical Perspective on World War II and Painting* is also on sale.

<http://ycassociates.thebase.in/items/632138>

## ■Special program

Event title: Panel session by Sawayama, Tsuchiya and Nariai

Date: March 30, 2017

Venue: Yumiko Chiba Associates viewing room shinjuku

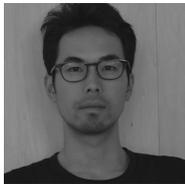
Fee: ¥500

Seating capacity: 25

To book: Send an application email under the subject line 'Japanese Art Criticism: Before/After' to [event@ycassociates.co.jp](mailto:event@ycassociates.co.jp) with your details: name, address, and a telephone number.

*Critical Archive vol.3* will be sold at a special price of ¥2,500 on the day.

## Speakers



Ryo Sawayama

Art critic. Born 1982. MA, Musashino Art University. Selected writings: "Paintings inner structure: container and contents in the works of Motonaga Sadamasa," (Between Action and the Unknown: The Art of Kazuo Shiraga and Sadamasa Motonaga, Yale University Press, 2015), "Newman's paradox" (New York: Dream and real of delirious city [modern western city and art 7], Chikurinsha, 2016).



Seiichi Tsuchiya

Art critic. Associate Professor, Okinawa Prefectural University of Arts. Born 1975. MA, Tama Art University. Co-author of Kakucho suru sengo bijutsu [Extending post-war art] (2015), Life is like a Melody: A tribute to Jun Maeda (2015), Gendai aato no honto no mikata [The real way of viewing contemporary art] (2014), Gendai aato no kyosho [Masters of contemporary art] (2013), among others. Curatorial projects include the "disPLACEMENT" series (ongoing since 2005), "Hansen" [Anti-war] (2014), and "Tsutomu Makishi" (2016).



Hajime Nariai

Curator, Tokyo Station Gallery. MA, Hitotsubashi University, Selected curatorial projects: "The world of ISHIKO Junzo: From Art via Manga to Kitsch" (2011-12, Fuchu Art Museum), "Discover, DISCOVER JAPAN" (2014, Tokyo Station Gallery), "Parody and Intertextuality: Visual Culture in Japan around the 1970s" (2017, Tokyo Station Gallery). Selected writings: "Zokuaku no Sakae: Manga to Bijutsu no Bimyouna Kankei" [Prosperity of villainy - a complex relationship between manga and art] (Jikkenjo 1950s, Tokyo National Museum of Art, 2012).

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