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| Cubism in Japan |
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| Japan was the first country in Asia to adopt Cubism. Word spread through articles in the popular press, in various Japanese art journals that sprung up during the 1910s, and via European texts appearing as Japanese translations. Key moments include a two-part report sent from Paris discussing the Cubist works at the Salon Des Independents exhibition, printed in a leading newspaper in July 1911, and a Japanese edition of Gleizes and Metzinger’s *Du Cubisme* in 1915. However, the unsatisfactory quality of the black and white reproductions of the period made it difficult for many to distinguish Cubism from other emerging forms of European modern art. This was exacerbated by both the lack of opportunities to see Cubist works in the flesh and their presentation alongside examples of other imported Modernist styles when works were shown in Japan. Exemplifying this situation was a 1914 exhibition of woodblock prints from Berlin’s Der Sturm art gallery, which displayed a small number of Cubist and Futurist works amongst the gallery’s mainstay of Expressionist art. In this climate, Japanese artists freely experimented with, and blended together, ideas from a variety of sources to suit their needs. |
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| Further reading:  (Otani)  (Volk) |