



Daniela Remião de Macedo  
(Organizadora)

# ARTE E CULTURA

Investigações e experimentos

**Atena**  
Editora  
Ano 2022

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(Organizadora)

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O livro “Arte e cultura: Investigações e experimentos” reúne produções científicas que promovem interessantes reflexões e relações entre arte e cultura, apresentando 7 capítulos com artigos de pesquisadores atuantes em instituições nacionais e internacionais.

*Tatiana Lameiro-González* busca revelar como a troca de trabalhos entre o Japão e o Ocidente promoveu algumas mudanças profundas na forma como as mensagens são materializadas e comunicadas por meio de imagens, e analisa estes fluxos a partir de exemplos da pintura, do design gráfico e da publicidade, a fim de entender como eles afetam os diferentes contextos e a cultura popular.

*Daniela Remião de Macedo* reflete sobre o lugar da mulher na história da fotografia, a partir de sua criação artística com referência nas pioneiras, trazendo informações e recentes descobertas, e evidenciando que as investigações dedicadas a desvendar a atuação feminina na área permitem com que as mulheres assumam seus papéis de protagonistas nesta história.

*Denise Azevedo Duarte Guimarães* traz um estudo da poesia multimídia que demonstra a continuidade a um projeto da visualidade em busca do movimento, com um salto efetuado das páginas para as telas e a incorporação das tecnologias digitais ao trabalho poético, indagando de que forma o poema em novos suportes pode ainda ser entendido como obra estética composta de palavras que se organizam de um modo particular, com suas leis específicas e modos de codificação, de acordo com as consagradas teorias sobre o texto poético.

*Laura Tinoco de Paula Ramos* traz o relato dos benefícios proporcionados pela Musicoterapia a pessoas em processo de envelhecimento, através de oficinas de atividades lúdicas, com estratégias e recursos para estimulação das áreas cognitiva e motora, a partir da memória afetivo-musical.

*Lauci Bortoluci Quintana* aborda a biblioteca universitária de artes e sua relação com a sustentabilidade cultural, tratando da coleção bibliográfica do Museu de Arte Contemporânea de São Paulo, e como os recursos informacionais podem ser relacionados entre si, proporcionando novas interpretações e estudos.

Entendendo a educação a partir de uma perspectiva inclusiva, que valoriza e respeita as diferenças, e representa a igualdade social, *Marcelo Máximo Purificação* e *Elisângela Maura Catarino* buscam entender as intencionalidades, possibilidades e desafios relacionados à formação de professores e a dimensão do currículo, dialogando com as diferenças, por meio de estudo qualitativo bibliográfico e documental.

*Mariana Vallareto Nery* faz a análise dos desafios e estratégias para a modernização das marcas através dos instrumentos de cultura e consumo.

Assim, este livro contribui para a formação de novos conhecimentos a










alunos, professores, pesquisadores e a todos que se interessem por diferentes abordagens no universo das humanidades.

Propomos aos leitores uma agradável imersão nas investigações e experimentos aqui apresentados que resulte em proveitosas reflexões, tendo a arte e a cultura como fio condutor.

Boa leitura!

Daniela Remião de Macedo

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## INTERCULTURAL CROSSROADS. VISUAL COMMUNICATION IN JAPANISM: ART, DESIGN AND ADVERTISING

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**ABSTRACT:** Constant movement is a reflection of our globalised society, where flows of individuals, images, data, etc. take place. One of the most characteristic activities to satisfy human needs in the world today is mobility. These flows lead to the establishment of links between different cultures and create synergies between different countries and communities. They cause an activation of cultural heritage and an interest in appraising one's own culture. Such growth in communication between Asian and European countries has changed the way we conceive, make, and produce, in the different areas of knowledge. This process, which arises as a result of reciprocal influences, has contributed to the work of European and American artists and designers, by providing new approaches to colour space, perspective, composition, drawing and subject matter. The different ways of creating have been intertwined and merged ever since these first cultural

contacts between Japan and the West took place, thus provoking an enrichment of the arts at different times via different artistic movements such as Art Nouveau, Bauhaus, Constructivism, Futurism and Dada. This paper attempts to reveal how the exchange of works between Japan and the West fostered some profound changes in the way messages are materialised and communicated through images. The aim is to analyse these flows using examples from painting, graphic design and advertising, in order to understand how they affect different contexts and popular culture.

**KEYWORDS:** Japanism, Graphic design, Advertising, Artworks and Communication.

### FULL ARTICLE

“Supermodern mobility is reflected in the movement of the population (migration, tourism, professional mobility”. (M. Auge, 2007:15-16).

Constant movement is a reflection of our globalised society, wherein flows of individuals, images, data, etc. take place. Mobility is one of the most characteristic activities that contributes to satisfying

human needs in the world today. These flows establish links between different cultures, countries and communities through the creation of synergies. They cause an activation of cultural heritage and appraisal of own culture.

The cultural divide between the East and the West has aroused great interest in different disciplines on both sides, for thousands of years. The propensity of human beings to discover new cultures has fostered migration and travel to other continents.

The existence of remote and unknown cultures evoked interest in Europe in these new ways of understanding, doing and developing different disciplines. The first Japanese works of art were introduced in Europe in the 19th century when Japan engaged in an exchange with the Western world. Some art schools began to look for new viewpoints and directions to avoid the saturation and likeness that their works were subject to, and this was how the Japanese school of Ukiyo-e (浮世) painting inspired different artists to develop new ways of representing physical objects and forms that were very different from European realism. This revelation contributed to new beauty ideals, which would influence independent artists and the different aesthetic schools of the time.

European art was based on the perspective technique, where a representation of a motive is generally made on a flat surface as perceived by sight, so that its three-dimensional configuration can be sensed. Light and shadow are likewise used to reproduce reality in two dimensions, thus creating the illusion of the third dimension. Japanese art changed these patterns and presented just the main object, without any need for a peripheral or adjacent medium or environment. The Ukiyo-e school in particular presents a new way of looking at objects, wherein depth is portrayed diagonally in space and the object is presented by endowing it with a sense of motion.

As Cirlot states:

“Degas shows different facets, which arise from his greater attention to the general scheme of composition, movement and dynamic organization of the image. The influence of Japanese art is likewise simultaneously evident. The characteristic notes of the same, apart from the implementation techniques which will not be addressed here, are “fragmentation and boundless”. That is, the “right” space of the composition, the Western world’s form and feeling, is doubly fractured; in terms of concept, by becoming boundless rather than architectural; and as for the way in which it is materialised, by relinquishing to a symbolic order of totality, that gives rise to fragmentation...” (Cirlot, 1963:32).

Vincent Van Gogh’s words depict how European painters admired the ways in which Japanese artists materialised art with their strokes:

“I envy the Japanese artists for the incredible neat clarity which all their works have. It is never boring and you never get the impression that they work in a hurry. It is as simple as breathing; they draw a figure with a couple of strokes with such unflinching easiness as if it were as easy as buttoning one’s waist-coat”. GradesFixer (2018).

The development of Western art in Japan took place through the first contacts with

Portuguese ships in 1542, but the real influence of Western art in Japan commenced via contact with objects and art works brought by the early Christian missionaries. The impact of European art in Japan began with the arrival of the evangelists in 1550. The high cultural level of the Japanese was a turning point in the way evangelisation was carried out in the new colonies. From that point onwards, European paintings and engravings of religious themes were used to teach the Christian doctrine.

The first art schools for Japanese students date back to 1579 and they taught comparative cultures.

The term Namban (南蛮), which refers to art influenced and connected with Christianity and produced between the 16<sup>th</sup> and 17<sup>th</sup> centuries by the Japanese, arose from these first cultural contacts between Japan and Europe. It also depicts the commercial contacts at one of the first known moments of Westernisation in Asia. Screens are particularly noteworthy here, in addition to Christian icons and other objects produced. They represent the different social classes of the time. However, the canons of Western art from this period, such as linear perspective and the use of other materials and techniques, seem to have had a short-lived influence. The persecution and prohibition of Christianity largely closed contact with foreigners in the decade of 1630 and meant the decline of Namban art.



Fig. 1. Paravent Namban Byobu dit des Portugais.

Source: [https://art.rmngp.fr/en/library/artworks/paravent-namban-byobu-dit-des-portugais\\_papier\\_peinture-technique](https://art.rmngp.fr/en/library/artworks/paravent-namban-byobu-dit-des-portugais_papier_peinture-technique)

Japanism began to spread between 1850 and 1860, with the reopening of Japan to the West. This influence of Japanese arts on Western ones gave rise to the proliferation of works created through direct transfer of Japanese art principles over Western ones.



Fig. 2. Japonaise. 1876. Claude Monet.

Source: Public domain

The opening up of Japan during the Meiji period (1868-1912) was a decisive event for its modernisation. This important transformation, stemming from the political change in regard to the international introduced during the Tokugawa era, led to the rediscovery of Japan, which was hitherto mysterious and almost unknown to Europeans. Travel chronicles, literature, illustrated magazines and international exhibitions were the main means of disseminating both their traditional customs and swift modernisation. Japanese art soon attracted the attention of collectors and artists, which led to the formation of excellent Japanese art collections in the West, and in artistic practice, led to the use of resources, motives and themes from Japan.

After the 1862 International Exhibition in London, Japanese xylographies became a reference for many European artists, and affected the 19<sup>th</sup> and 20<sup>th</sup> century avant-garde movements such as Impressionism or Cubism. This new approach brought by Japanese art offered a break from the academic conventions of the time. The interest in asymmetric and irregular representation systems offered a new source of inspiration. The off-centre placement of subjects or objects, the freedom of composition, the lack of shadows and lack of perspective, together with the use of colour in a flat, nuanced and vibrant manner seduced many French, British, Italian, Austrian artists, among others. Artists influenced by Japanese art include Édouard Manet, Pierre Bonnard, Henri de Toulouse-Lautrec, Mary Cassatt, Degas, Renoir, James McNeill Whistler, Claude Monet, Van Gogh, Camille Pissarro, Paul Gauguin, Klimt, Pierre-Auguste Renoir, William Merrit Chase, Guy Rose and James Whistler.





Fig. 3 & 4. (Left) The lady of the fans (Portrait of Nina de Callias). 1873. Musée d'Orsay, Paris, France. Edouard Manet.

Source: Public domain. (Right) Young Woman with a Japanese Umbrella. 1876. Pierre-Auguste Renoir.

Source: Public domain.



Fig. 5 & 6. (Left) Madame Camus. 1869-1870. Degas.

Source: Public domain. (Right) The Green Parasol. 1911. Guy Rose. Source: Public domain.



Fig. 7 & 8. (Left) Madame Lili Grenier. 1888. Henri de Toulouse-Lautrec.

Source: Public domain. (Right) Girl in a Japanese Costume. 1890. William Merritt Chase. Source: Public domain.

For instance, Paul Gauguin is greatly influenced by Japanism, both as a collector of Japanese works and user of techniques such as wood engraving and xylographies. His work “Laveuses à Arles” (1888) portrays his interest at the time for predominance of expression over formal representation, which meant his definitive rupture from Impressionism. This vision, for which Gauguin coined the term “synthetism”, was characterised by the non-mimetic representation of nature, and rejection of perspective by abandoning the third dimension as in the Japanese print and by separating colour into broad and contrasted planes by using a dark line.



Fig. 9. Laveuses à Arles. 1888. Paul Gauguin

Source: Public domain.

Claude Monet's painting “The Water Lily Pond” (1899, The Metropolitan Museum of Art) shows influences from Utagawa Hiroshige's (1797–1858) work “In the Kameido Tenjin Shrine Compound”.

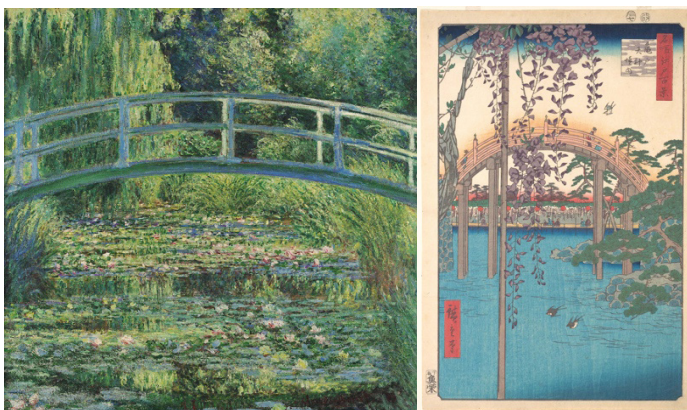


Fig. 10 & 11. **(Left)** The Water Lily Pond. 1899. The Metropolitan Museum of Art. Claude Monet.

Source: Public domain. **(Right)** In the Kameido Tenjin Shrine Compound, (1797–1858). Utagawa Hiroshige.

Source: Public domain.



In the case of the American artist Mary Cassatt, her engravings portray women indoors with a very subtle elegance, as well as a set of other elements that serve to adapt to the phenomenon proposed by Japonism. This taste for Japonism and representation of women are perhaps different from that seen earlier. Cassatt does not portray Japanese women but Western ones using techniques that are quite similar to the Japanese ones. An example can be found in the engraving “The Child’s Bath”, where the direct influence of Utamaro is evident.



Fig. 12. The Child's Bath. 1893. Mary Cassatt.

Source: Public domain.

In the case of Spain, we can see these influences in artists like José Villegas Cordero, Pedro Saenz y Saenz, Pablo Picasso and Joan Miró. Other examples can be found in magazine illustrations such as the Black and White cover by Pedro Sáenz.

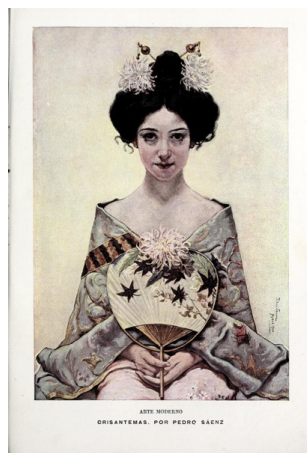


Fig. 13. Arte moderno. Blanco y Negro . Crisantemas. 1901. Pedro Sáenz.

Source: Public domain.



Fig. 14. Portrait of a Woman with Fan. José Villegas Cordero.

Source: Public domain.

The fascination for Japanese art led to the migration of some artists to Japan and dealers like Tadamas Hayashi and Jijima Hanjuro likewise moved to Paris and other European cities. Tadamas Hayashi (1853-1906) was one of the first ambassadors of Japanese culture in France. He arrived in Paris in 1878 to work as an interpreter for the art dealer and curator Kenzaburô Wakaï at the International Exhibition. In 1883 he opened a shop to sell “Japanese Objects” that attracted numerous fans and introduced him to artistic and literary environments. For example, the musée d’Orsay, Paris, France, displays the “Masque de Tadamas Hayashi”, made in 1892 by the French artist Albert Bartholomé and fruit of the contact of both in the art circle of Degas.



Fig. 15. Masque de Tadamas Hayashi (1853-1906). 1892. Albert Bartholomé.

Source: [https://art.rmngp.fr/en/library/artworks/albert-bartholome\\_masque-de-tadamas-hayashi-1853-1906\\_patine-bronze\\_sculpture-technique\\_1892?force-download=307008](https://art.rmngp.fr/en/library/artworks/albert-bartholome_masque-de-tadamas-hayashi-1853-1906_patine-bronze_sculpture-technique_1892?force-download=307008)

Art-loving writers and lovers of Japanese arts such as Baudelaire or the Goncourt brothers contributed to spreading and admiring this art. Artists such as Harunobu, Utamaro, Hokusai and Hiroshige revealed a world of unusual images that impressed European artists seeking new expressive media.

Not only prints, but also Japanese ceramics, of a much higher quality than other European ceramics, became objects sought after and imitated. Globular forms of some pieces and decorative motifs, modelled on a repertoire of flowers and plants such as bamboo, were inspiring. However, what really contributed to the success of this cultural exchange was the need of many artists for new languages and aesthetics that would provide them with new repertoires of shapes and decorations.

As mentioned earlier, in addition to painting, we find other areas where Japanese influence on the West, especially in Europe, can be seen. Japanese fabrics inspired countless floral prints. This great impact on women's fashion led to kimono-inspired garments and the use of Japanese fans and umbrellas in western society. The geisha (芸者) figure gained prominence in different fields, the canons and the most important elements of a type of woman that was unknown in our art were portrayed displaying sensuality not based on nudity.



Fig. 16. The Kimono. 1895. William Merritt Chase.

Source: Public domain.

On the subject of furniture design, some characteristics such as compositional simplicity, geometry based on the square, the rectangle and the right angle are worth highlighting. Also noteworthy is furniture constructed from wooden slats instead of carved wood, colour sobriety and use of black lacquer. On the subject of interior design, mention

must be made of the use of screens, as depicted in some paintings such as James Tissot's work "Young women looking at Japanese objects" 1869-1870.



Fig. 17. Young Women Looking at Japanese Objects. 1869-1870. James Tissot.

Source: Public domain.



Fig. 18 & 19. **(Left)** European furniture in the Art Institute of Chicago. Sailko.

Source: Public domain. **(Right)** Sideboard by Edward William Godwin. 1867. Gryffindor.

Source: Public domain.

The vast majority of Westerners discovered Japan mainly in visual form due to the reproduction of a multitude of images in the various printed media. The xylographies appeared first and were followed by the design of posters, which illustrate the first formal features inspired along traditional Japanese engravings and photoengravings.

The massive propagation of images in the 19<sup>th</sup> century was made possible thanks to technical developments in graphic arts and the editorial consolidation of illustrated publications. "*Le Japon Artistique*" subtitled *documents d'art et d'industrie*, was a Japanese art magazine published by Samuel Bing, a Japanese specialist of his time. The first issue of the monthly magazine was published on 1 May 1888, in three languages (English, French and German). The magazine was discontinued in 1891.



Fig. 20. Cover of *Le Japon artistique*. 1889. Anonymous.

Source: [https://art.rmngp.fr/en/library/artworks/le-japon-artistique\\_1889?force-download=715162](https://art.rmngp.fr/en/library/artworks/le-japon-artistique_1889?force-download=715162) (accessed 27 October 2019).

Paris was not the only location influenced by Japonism; other countries such as England should also be mentioned, where the so-called “Liberty” movement was of particular interest in London. This artistic style is framed within the movement known in Spain as Modernism (*Art Nouveau*). It stands out for its nature based designs, mix of animals and plants, very much related to the Japanese art prevalent at the time.

The West also includes the American territory, whose influences would appear later. Samuel Bing, a German art dealer, wanted to expand his taste for Japanese art to the American continent, where already present were known writers such as Okakura Kazuko and Ernest Fenollosa, an American poet born in Malaga, Spain, an art historian, translator and expert on Eastern culture and a lover of Japan. In 1881 Fenollosa financed an exhibition of Japanese representative art in Tokyo, and in 1882, delivered a lecture entitled *Bijutsu shinsetsu* (“The real theory of art”), in which he regretted the loss of the traditional Japanese painting style due to the vogue of Western styles and models. This speech had a great impact, and promoted the appraisal of *own culture*. The Imperial Museum of Fine Arts, also known as the National Museum of Tokyo, was created under his supervision. His views attracted artists like Kanō Hōgai and Hashimoto Gahō, who pioneered a movement that wanted to revive the traditional Japanese school of painting. Their ideals and interests, as well as the organisation of large Japanese art exhibitions, were essential for dissemination throughout America and in the important US museums.

In Spain, one can highlight the magazine “*La Ilustración Española y Americana*” that published several articles on Japan, which helped spread the Japanese culture and its influence in our country.



Fig. 21. Almanaque La Ilustración Española y Americana, cover by Mariano Pedrero. 1905.

Source: Public domain.

Images reproduced in the press were initially of a journalistic, artistic or encyclopaedic nature, but a new category -graphic advertising- appeared with the development of a market economy. The huge success of billboards from the 1880s to the First World War is noteworthy. Advertisements and billboards have played a fundamental role in visual literacy of society ever since their appearance. Their communicating capacity, great power of dissemination, daily presence and the need to connect the viewer/reader with the reality and social practices of the time, make them an essential element in the Art-Society relationship.

Advertising design, which was initially linked to the Fine Arts, must be considered as a transmitter of the art of the time and therefore the influence of Japonism is manifested as one of the most prominent advertising trends. Advertising at the time adopted this social phenomenon that was manifested in different sectors such as cosmetics, performing arts, spirits, or the automobile sector.



**KANANGA del JAPON**  
*RIGAUD & C<sup>a</sup>, Perfumistas*  
 PARIS, 8, Rue Vivienne y 47, Avenue de l'Opéra, PARIS

MARCA DE FABRICA



**El Agua de Kananga**

es la locion mas refrescante que pueda imaginarse para los cuidados del cutis y del rostro; vertida en el agua destinada a lavarse, da vigor al cutis, lo blanquea y suaviza dejandole un perfume delicado que aprecian las damas mas elegantes.

MARCA DE FABRICA



**Extracto de Kananga**

Nuevo y delicioso perfume para el pañuelo, adoptado por la sociedad elegante.

**Aceite de Kananga,** llamado el *Tesoro de la cabellera*; hermosa y hace crecer los cabellos, previene su caida y les comunica un olor delicioso.

**Jabon de Kananga,** el mas suavizador, el mas perfecto de los jabones de tocador; conserva al cutis su belleza, su aterciopelado, su frescura y su transparencia.

**Polvos de Kananga,** blanquean la tez, la preservan del asoleo causado por el sol ó el viento, dan al cutis el blanco mate tan buscado por las parisenses.

**Leche de Kananga,** contra las pecas, la coloracion de la piel y el paño del embarazo.

Los Sres. RIGAUD y C<sup>a</sup> son igualmente los fabricantes de los nuevos perfumes, *Champakca de Lahore y Mélati de China,* que tan gran éxito han alcanzado en la Exposicion Universal de Paris de 1878.

Fig. 22. Advertisement of the brand "Kananga del Japon" of the perfumery Rigaud & C. Paris, 8, rue Vivienne and 47, Avenue de l'Opera, Paris. 1882. Albertomos.

Source: Public domain.

There is an overview of Japanism based mainly on Japanese-themed works by impressionist, post-impressionist, symbolist and modernist painters or from Dadaism, but these influences are also bi-directional, as is the case with the Japanese poet Shinkichi Takahashi (高橋 新吉 1901 - 28 January 1987), who pioneered Dadaism in Japan. According to the critic Makoto Ueda, his presence is of special interest in modern Japanese literature and his collection of poems won the Japanese Ministry of Education's National Arts Award.

When studying these bilateral relations between the West and Japan we realise that even though some social circles may have been alien to artistic avant-garde, their allusion in street billboards and press announcements showed this insistent Japanese presence, sometimes also extended to labels and product containers. Japanism in advertising became a part of the daily lives of citizens in the late nineteenth and early twentieth centuries. This widespread advertising resource was the disseminating agent of Japan's image and exoticism at the time.

The portrait of a Japanese woman dressed in traditional kimono holding a unique print umbrella was characteristic in such advertisements. Moreover, most were typographical advertisements, highlighted by a clever use of contrast laws between a white background

and black text.

The most important Japanese advertising brand from 1907 to the 1920s was Grossmith's Hasu no hana that regularly advertised perfume, eau de toilette, scented sachets, soap, toothpaste and face powders. Its campaigns were characterised by their detailed setting in traditional Japan. In the beginning, the announcements spotlighted the perfume packaging design. Later, in the 1920s, advertising used larger, highly elaborate and beautiful illustrations which are the clearest example of Japanism advertising.

Other brands that used Japanese formal elements are Japanese Violet, Lundborgg's famous perfume, Pears Soap, Srubb's Ammonial, Corylopsis du Ja-pon and Amaryllis du Japon, all from the cosmetics sector.

To conclude, I would like to state that this paper is but a small reflection of some of the influences produced by Japan's connection with the West that I consider interesting. There have been a number of reflections of Japanese culture in the Western world since the 16<sup>th</sup> century and some are still present today. Perhaps the time has come in the history of mankind when the differences between the East and West are becoming smaller and smaller. There is no longer a differential gap between Western and Eastern-style works. The present connections at a global level, fruit of a globalised society, facilitate a lattice network that provides an ideal environment for interculturality and this situation opens the door to the past, present and future for an enlarged and interconnected vision.

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