

Asian Art John Laplante

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Department of the Interior and Related Agencies Los Angeles County Museum of Art Virginia Halpin Kean Clarence F. Shangraw Xiaojin Wu Kokusai Kōryū Kikin Stanford University

both the edo period 1603 1868 in japan and the late nineteenth century in france witnessed a multitude of challenges to the status quo from the rising middle class in edo present day tokyo townspeople pursued hedonistic lifestyles as a way of defying the state sanctioned social hierarchy that positioned them at the bottom their new pastimes supplied subject matter for ukiyo e pictures of the floating world many such pictures arrived in france in the 1860s a time when french art and society were undergoing substantial changes fin de siècle paris like edo before it saw the rise of antiestablishment attitudes and a bohemian subculture as artists searched for fresh and more expressive forms henri de toulouse lautrec 1864 1901 and his contemporaries were drawn to novel japanese prints while ukiyo e s formal influences on toulouse lautrec and his peers have been well studied the shared subversive hedonism that underlies these artworks has been less examined through a wide selection of japanese prints and toulouse lautrec works this book offers a critical look at the renegade spirit inhabiting the graphic arts in both edo and paris highlighting the social impulses behind a burgeoning art production

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