

Asian Art John Laplante

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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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