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ЕВОЛЮЦІЯ ОБРАЗІВ У ЯПОНСЬКІЙ ЕКОЛОГІЧНІЙ ГРАФІЦІ XIX — ПОЧАТКУ XX СТОЛІТТЯ

Shaulis K. Environment images in the Japanese ecological graphic art at the 19th – beginning 20th century

Background. The tradition of environmental graphics of Japan goes deeply rooted in the historical, socio-cultural and religious-poetic customs of this country. Love for the environment, a careful attitude to nature, deeply rooted in the mentality of this eastern people.

Issue of the development of the Japanese engraving of the 19th century. 20th is widely investigated in art studies circles, but it touches on the whole array of works and only tangents to the problems of environmental content graphics.

The artistic life of the nineteenth century is beginning to spill over from the exaltation of the landscape genre and gaining the status of leading among the traditional *ukio-e* engraving. One of the unsurpassed artists who worked in this genre was undoubtedly Katsushiko Hokusai. The author was a recognized virtuoso of the line, successfully revealed various stories, and amazingly owns all the techniques of constructing a graphic work. The emotional range of his work has never been predictable, he could be quite serious at one point and unexpectedly stormy and even aggressive in the other. The influence of his work on the development of the Japanese engraving in the 19th and 20th and 21st centuries can not be overestimated.

The **objective** of the work is to study the artistic processes taking place in the Japanese ecological graphic arts from the 19th and to the beginning of the 20th century.

Results. Hokusai was a virtuoso in several genres of engraving, but he achieved the greatest skill and recognition in the landscape. The peak of development of this direction falls on the 70s of the nineteenth century. For the entire period of creativity, Hokusai produces such series of works as “Thirty Six Kinds of Fuji”; “One Hundred Fudge Species”; “Tour by Japanese waterfalls”; “Thousand species of the sea” and others. In each work, the author carries out several parallels and compares different beginnings. Here is the interaction of man and sea, as well as the comparison of sea and land.

No less outstanding wizard who worked alongside Hokusai is Ando Hiroshige. The first independent landscape series of Hiroshige dates back to 1825 and is called “Eight Omi”. In another, innovative series “Fifty-three Tokaido Stations”, created by the craftsman in the period from 1832 to 1833, the artist depicted moments of travel by Tokaido, connecting Edo with Kyoto. For the entire period of its existence, Japan has not once suffered natural disasters. Volcanic eruptions, earthquakes and their devastating tsunami and fires have become part of the lives of the Japanese, and have become, in fact, one of the main factors that influenced the formation of the mentality of the nation and the further development of artistic language and art subjects. As a result of such events, there is a collection of topics that are inherent in the art of Japanese engraving. Among such engravings depicting Onamadzu began to appear quite actively in Japan’s artistic space in the middle of the 19th century. Significant activity is ob-

served after a powerful earthquake in Edo in 1854. The thematic repertoire of works of this period is quite diverse. More works are filled with satirical or humorous content. In some of them, catfish *jsin-namadzu* was responsible for the earthquake and confessed to his crime. The works are made in traditional wood engraving technique, with a clearly selected main character.

At the end of the 19th century, Japan experienced a process of modernization and industrialization that threatened its more traditional forms of art, one of which was *ukio-e*. The universe of “pictures of the fleeting world” was threatened by the growing Western influence.

For a long time, Japan remained a “closed country”, it kept its cultural traditions that developed within the confines of the closed space. The “opening” of Japan to the world has had an extremely strong influence on the development of the arts and culture of this country. After the Meiji bourgeois revolution of 1868, Japan embarked on an intensive capitalist development and, in less than half a century, became one in line with the leading powers of Europe. During this period there was a stormy reorganization of the outdated feudal system of economy and the feudal system of culture. The West in this period became a symbol of progress in all spheres of life, including in art. Japan got acquainted with the European artistic system, sought to learn its methods and its language for expressing a new attitude. The result of such changes was the formation of two artistic movements, *Sosaku hanga* (creative prints, 創作) and *Shin-hanga* (New Prints). The main feature of the first movement was the complete autonomy of the master's actions. If the traditional engraving of the *ukio-e* worked “in four”, four artists participated in the creation of the engraving: a painter, an engraver, a printer, and a publisher, while the artist made all four roles during the making of *Sosaku hanga*.

The most significant artistic figures of the movement of the early *Sosaku hanga* were *Koshiro Onchi* (1891–1955), *Khiratsuku Unichi* (1895–1997) and *Shiko Munakata* (1903–1975), but there was a large number of innovative artists, which came into motion as the students of these masters.

Shin-hanga's movement, insisted on adhering to the classic dogma during the production of engraving and retained the tradition of “quartet” during the creation of prints. It was an artistic movement that followed in the footsteps of *ukio-e* and at the same time, the masters managed to preserve the space for traditions, the growth of the number of high-rise buildings, the density of urban development have become one of the leitmotifs of “new graphics” 20 century.

A new wave of earthquakes and disasters related to them dates back to 1923 and the magnitude of the Kanto, which rocked the whole of Japan. A large number of engravings devoted to this earthquake was released in the 20's of the twentieth century. Most of them illustrate the fires that unfolded after the earthquake.

Conclusions. Japanese engraving of the 19 – beg. 20 century Represents a gradual change in the images of nature and human-nature relationships. If the engravings of *ukio-e* are dominated by majestic or idyllic paintings of nature, and only occasionally – manifestations of its elements, to which the person adapts, then with the growth of urbanization processes the treatment of ecological problems is changing. The emergence of the *nomadz-e* genre has become a kind of

response to a series of earthquakes and demonstrates their devastating effects, inevitable in populated areas. Industrialization of the country, the growth of the number of high-rise buildings, and the density of urban development have become one of the leit-motifs of the “new schedule” of the twentieth century. and the main cause of the catastrophe of 1923 At the end of the nineteenth century. Japan embraces new artistic movements. At this time in the art there are new subjects and themes, artists begin to depict Western landscapes and use the means of artistic expressiveness inherent in European art (linear perspective, light-colored modeling, realism of the image).

Keywords: environmental graphics, *shin-hanga*, *ukio-e*, *sosaku hanga*, *namadzu-e*, Japanese art.

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