

٤-٥- ملخص البحث باللغة الإنكليزية

The Summary

With the Twentieth Century brilliant dawn the developing symptoms began in the world rushing towards modernism, and Industrialism in all domains of life, whereof, Political, Economical, Sociological, and mental life toward the Artistic life which is our research concern and shedding the light upon. So, if the Twentieth Century was the Transformal, and the quick developer century in Japan and the world, then the Nineteenth Century conclusions had formed a fertile relationship in which these alternations had born. Where the Japan isolation from the outside countries had been ended and came on age of great changes within the country and sending the students sending abroad had been completed and in exchanging groups to foreign countries together with the denotations of the Western countries in order to learn and make experiments on Modern techniques as well as, in calling the Western Experts to Japan.

But the Japanese success factors depend on their belief in the realistic principles, that us, you can't change the world by refusing it, but in accepting it. And their faith in experimenting and in elevating the level of understanding the importance of the Hand Made works and comprehend them; and trying to domesticate nature and control it. Their faith in the national identification through stabilizing it in their children's minds, and their strong comprehensive to the importance of learning abroad .

So, the first chapter of this Research, comes with a title of :
The Prevailing of the Artistical, Cultural and Sociological Aspects in Japan and in the Twentieth Century; which is divided into two sections: The first section generally speaks about deifying that natural phases relation to the Shinto Religion and affirms on the Buddhist Religion for the multi spirits problems, clarity and accetism in the mental discipline of the Confucian philosophy and signifies the discipline of the flexible impulsive cosmology in the experimental mystic belief of the Taoism philosophy and the role of the Christian Religion in modernizing Japan, and the confidential relation between the Japanese human being with nature, houses, and the Traditional Japanese dress, simultaneously, the different kind of Japanese Calligraphy, Then the impact of the Ancient Traditional Japanese Painting schools especially (Ukiyo-E), and its range of influences of this school on that Western Modern Art .

While the Second section tells that the contemporary philosophical modern trends become apparent in Japan as the Existentialism and the Pragmatism, and about the alternation that have happened to the Japanese woman and society lives after the (Meiji Reformation). The casts light on how the Cinema and Television development and drawings of (Manga), (Anime) and (Video Games), as well as, the photographic Art .

Whereas, the modernizing attempts have been emerged in all life – sides, and the followers have completed the Western experiments, particularly in fine Arts: painting and printmaking. Being a Technical Art school which has been established in 1876, as a first specialized school for teaching painting according the Western method inside Japan; which leads violent relation against it; particularly in the 80.5 of the Nineteenth Century, for this reason this section surveys the different painting trends in Japan which are influenced by the Modern European Movement like the Japanese painters trend who imitates the Western Method that has been called (Yoga), and the painting trend which paints the Japanese elements in Western Techniques and Vision and is called (Nihonga), and the role of these two movements in the Modern Japanese Painting emergence later on .

And if the (Ukiyo-E) school deteriorated and weakend in the Twentieth Century beginning facing the Western style expansions which will form later competence and a long argument among a variety of Artistic movements opposing each other's. Therefore, the second chapter from this research is under the title of: The Controversy between the coming and the inheriting in the Japanese printed Artistic works in the first half of the Twentieth Century and is divided to two sections: The First Section tells us about a group of Artists establishing the New Modern Painting Movement, the (Modern Ukiyo-E) the opposer against the Western styles and Techniques which invaded the Japanese artistic circle after Meiji reformation wherein this Artistic Movement emanated between (1915-1940), through revering the deep rooted (Ukiyo-E) traditions benefiting from the Western Realistic Art. But during the year 1931, Japan was in its way toward tyrannical regulation hostile to West, because of the declination of the financial situation, economical inactivity and the enlarging the role of the Western colonialist forces inside the homelands. Wherein the Japanese feeling in settlement, in political and economical security had disappeared; then the suspicious Japanese grew up towards the rest of the worldwide that in turn led to the popularity of the creative printing movement who followed the Western Method. While the new (Ukiyo-E) movement profited from the National Japanese feeling which distinkted this period in producing printed matters representing the general gloomy scenes of villages and towns, in a melancholic gloomy scene by painted snow, rain, fog and darkness, wherein fear and confusion circumstances in which the fatherland lived before the second World war and through it. (Hashiguchi Goyo) was one of the most famous of the movement who had been influenced in the composed subjects of the old Artist (Kitugawa Utamaro)

Whereas, he owned a wild inclination in developing the styles because he had a reputation in reviring the traditional drawings of beautiful women. Yet in queer pauses and simple style. Also, the Artist (Ito Shinsui) works

came in this section emphasizing on the French painters i.e. (Edgar Degas) in inserting the realistic styles to the Japanese Faces and features, in addition to the Artist (Shunsen Natori) realist vision in evolving the ancient theatrical drawings, and about the Artist (Kawase Hasui) ability in construing the deep rooted natural landscapes compositions together with his unconfession of the Western mentality and Modern light culture beside his high skill in applying the coloured brush strokes during the designing time. But during the period between the two world wars: the first and the second, other single movements mirrored the fluctuated conditions in which the Japanese Artists frame lived therefore the appearance of the Artists who combined between old compositions and the Modern Western styles. And what had been done formed the beginning of riot and disobedience against the methods of the new printing through dull colours of the Artist (Takehisa Yumeji) who incarnate also the Western Faces, features, dresses and hairstyles. As well as, through the Artist (Hiroshi Yoshida) general scenes which imitate the painting styles of the Western oil pictures .

While the second section from the second chapter informs us about the creative imprint movement in Tokyo city in 1918 by Japanese Artists group, who were studying in Europe especially in France, who were hostile to local traditional styles who made experiments on Western Modern styles and subjects; eliminating the original (Ukiyo-E) school principles. And their printing works influenced by Modern European styles and Techniques. And the Artists of the movement ought to share themselves in accomplishing all the stages if the work Graving and printing. They thought that printing is artistic, creative and independent and resemble nothing and it is not an aim for reproduction. The aim from the emergence of this movement is to regain the great men spirit, but in contemporary vision. Because this section talks about the experimented mind for the establisher of the creative printing movement the Artist (Kanae Yamamoto) the follower of the European Avant – grade Artist styles. And it surveys the Artist (Unchi Koshiro) thought as a spiritual leader to this movement and his signiphicance in inserting the symbolized representation to hos Abstract designs. It also appears the Artist (Un' ichi Hiratsuka) skill in producing Buddhist Religious subjects using European expressionism techniques and style, and explains the Artist (Fumio kitaoka) impressive vision which assure that the use of the Japanese hand – made paper together with the pressing (Baren) with any work make it original Japanese work. Then shows the Artist (Shiko Munakata) skill, and reputation inside and abroad through his primitive style which had influenced in Buddhism of (Zen) and took advantage of the Japanese public art. As well as, his human and which criticize the Japanese customs who followed the western habits all these critics were by (Sumio Kawakami). Then this section dealt with the

negative poetic signs in the Artist (Maekawa Senpan) publication. Then the poster role in impaling the Artist (Hide Kawanishi) toward colour simplification, and the easy and pure thinking and the Artist (Kiyosh Saito) experiment by unspirating the simplifying way of European style especially the grainy wood implant of the Artist (Edvard Munch).

Finally, this section conveys the experiments of (Yoshida Masaji) in artistic abstract, and the experiments of (Oda Kazuma) in lithograph techniques and inspiring its texture to be use in woodcut printing.

Then the third chapter from this research comes which carries the following title :

The Formation of Western European – American tendency toward individuality by the Japanese Artist of the printmaking during the second half of the Twentieth Century .

To affirm that after the Japan defeat in the second world war and its surrender in 1945. And the colonial American forces dominated diplometical, economical and militant on the land, and the artists of the movant of the (New Printing) were excluded from the Japanese artistic quarter, and a wave second of Japanese artists who were known with their independence and with their diplomatic liberty and who were influenced by the principles of the creative printing movement yet in an individual from where their attempts continued for approaching toward universality. The period between the two years (1950-1970), it was the period in which was able according to the Japanese pattern to follow the evolution procession in Europe and the United States of America, and began to appear for the first time, new Western Artistic styles it was not existed before in the Japanese Art .

And the Western world its doors, and for the first time, to receive the young Japanese Gravors since (1950), where they beside their works printed with coloured Japanese wood block Technique, and the stencil technique borrowed from the Japanese popular Art, and in exploring new European techniques according to them: as the ways of graving on the strong water (Etching), and the graving with water paint (Aquatint), Graving on copper or steel in the black way (Mezzotint), Graving on wood according to the European way (Wood-engraving), besides their learning the silkscreen and lithography. But the ten years between (1960-1970) witnessed the perception, and the old tasting alternation and the old artistic inclinations to Europe inside the Japanese artistic domain by a new percept and taste represented by the United State culture an example, as a natural result to the immigration of great number of Japanese artists to it and settled there. So since 1970, Japan became an essential part of the universal scene; in which many of the Japanese artist began exhibiting his pictures at the world exhibitions, their participations were significant and successful;

their styles fluctuating among experimentalism, abstraction, expressionism, surrealism, pop art, till reaching to primitivism of (Zen) the Buddhism . Naturally, the Japanese Artist persists on new graphic forms and his imaginations is provided its supply through the Modern Art Windows from Abstractionism to surrealism, and to the common people pop art, to the optical Art O.P. Art to the conceptual Art arriving to Dadaism. And if the modern western arts had been formed one of Japanese printing art reference in the twentieth century. Yet the sediments of Ancient Eastern thought proceeded out of the Buddhist concepts which were still present in each Japanese artist's conscience. So the whole laws of Japanese contemporary Art were dependent on consecrating simplicity and spontaneity and on endeavoring always to a simple and abstract nature. As the Japanese majority of the contemporary artists promoting their expressionist ability through their contribution in treating and making the print picture and their beginning their devoted experiments to materials and the technique language diligently and fancily. But if many of the Japanese contemporary artists had been influenced especially in Western Abstract Arts, but that didn't ever cancel the roots of the Japanese writing symbols (Kanji) that contain inside important abstract aspects which let the artist own a new additional distinctive mark. It was the expression of the natural elements by using metaphysical abstract which was seen in symbols forms (Kanji) .

Third Chapter has been divided into Two Sections :

The first section displays the woman – artist genuine (Reika Iwami) in transforming natural wood trunks to mental pictures resemble water or sea in her publications and the section identifies the artist (Hideo Hagiwara) in building his works which emphasize that the spiritual original work it is always new. It manifests too the creative styles of the artist (Mori Yoshitoshi) in producing resemble the traditional Japanese theatrical dancing. Then spoke this section too about the inspiration the artist (Ikko Tanaka) from the ways the brush – movement create which were referring to the symbols of the Japanese calligraphy (Kanji), and the artist (Ouchi Makoto) incarnating to the prints of (Ukiyo-E) at three dimensional vision. And shows the woman – artist (Toko Shinoda) high skill in doubling between the Japanese Traditional calligraphy of non connected symbol (Hiragana) and the Modern Expressionist Abstract. Beside conveying the artist (Chimei Hamada) capacity in mincing between surrealistic style and the critical humor style to the drawings of (Manga). While the second section from the Third Chapter talks about adopting the artist (Masanari Murai) the abstract style of Eastern signing and about the role of the Eastern thought referring to Buddhist philosophy in guiding the artistic expression for the artist (Rokushu Mizufune). In addition to the expression of (Yoshisuke Funasaka) in the Western Constructive Abstract style, and mention (Sadao Watanabe) for his usage the Japanese popular art style in

the Christian Icons composition. And the artist (Tetsuya Noda) adopted the vague, and sardonic where they refer to the Western conception. Then throw light the influenced artist (Ay-O) in the thought of the Modern Dadaism. And affirmed (Tadayoshi Nakabayashi) on the hidden force in the elements of nature. And the artist (Shigeru Taniguchi) skill in imagination through the Modern Art Windows .

And the Modern expressions of the artist (Hodaka Yoshida). And about the primitive impact the artist (Ryoji Ikeda) incarnating between bod and soul which refer the concept of reflection of Buddhist .

Finally, comes the fourth chapter which is titled :

The Experiments of the Artistic Research In which the research conveys what he had achieved of artistic experiments through a group of printed works that are influenced by the surrealist spirit mixed with the scene of Japanese humor refer to Japanese Artist (Chimei Hamada), and the thought of the concept art belonged to the Japanese artist (Tetsuya Noda). But according to a local vision emphasize the identity of time and place. The research was persisting in offering different ideas and visions during the rendering each printed work especially when combining between the gravure and printing effects and the interest in the paper and material texture and colours and coupling it with the printed artistic work and he always endeavors to emerge the nature importing role and its feelings as the Japanese Artist do. The number of the finished works by the researcher fourteen printed works. It is achieved by the research benefiting from the techniques and the Japanese styles in the printed field. He applied in the beginning the artistic work in lithograph, then he applied later since artistic works in metallic deep printing. Where he did through them many color experiments like the styles of some Japanese artists in traditional woodblock printing using water color pigments with the paste of rise and the Japanese paper high absorbing with the (Baren) the pressing cylinder. Later after that he printed three works with silkscreen and inserted gold and silver to his designs mummifying the brilliant color of (Mica) which refer a number of printed works old and new. Finally, he rendered two works in the linoleum printing technique and used it for color printing with woodblock in order to detain a background carries the view of wood grain as an imitation for the wood important and texture. And he reproduces three two works again for the appearance the color force and texture. And sugar and water an alternative to the way of some japanese artist in spraying glue on paper before printing .
