



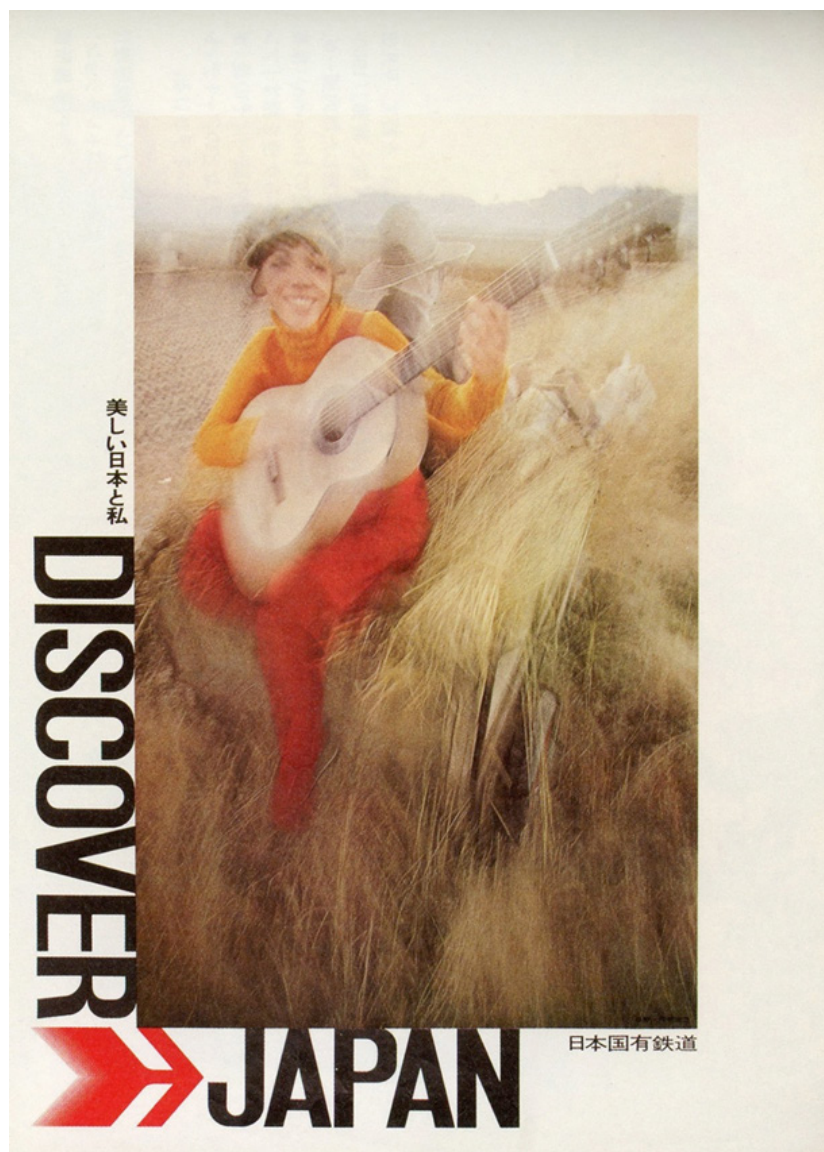
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"Discover Japan: Beautiful Japan and I", 1970, offset print, B1, Japanese National Railways, Dentsu Inc.

# WHAT HAPPENED AROUND 1970 THE END (REBIRTH) OF LANDSCAPE

LECTURE REGULARLY CO-ORGANIZED BY THE INSTITUTE OF EAST ASIAN ART HISTORY  
AND THE INSTITUTE OF EUROPEAN ART HISTORY

**THURSDAY, JUNE 1, 6 PM C.T., GRAIMBERG ROOM 001  
INSTITUTE OF EUROPEAN ART HISTORY, SEMINARSTR. 4, HEIDELBERG**

Karatani Kojin (literary critic) argued that “landscape (*fukei*),” as different from traditional concept of *sansui* (山水) or *meisho* (名所), was invented in Meiji period with an advent of modernity. If so, I would like to argue that the life of that landscape completed its full cycle around 1970 with the waning of the ideology of modernism (in various cultural realms). In its stead, a new type of “landscape” (as simulacrum) emerged and permeated the daily life in Japan and irrevocably transformed our relationship to the world at large. I would like to discuss how this paradigmatic change occurred around 1970 by referring to interconnected events and works of art

and culture of the time such as the PROVOKE movement, Discover Japan campaign, the death of Mishima Yukio, the emergence of Mono-ha movement, and the documentary film *A.K.A. Serial Killer*. By situating these examples in a larger structural shift in Japanese society, I would like to elucidate some important aspects of the paradigmatic change that occurred in the collective cultural imagination around 1970 in Japan (which ultimately can be related to, compared with, what happened contemporaneously in other parts of the world).