

A Comparative Study of Japonisme and Korean Popular Culture

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Abstract: Japonisme, also known as the upsurge of Japanese culture, is an upsurge of painting style set off by European cultural leaders in the middle of the 19th century, which lasted for about 30 years, and the most striking is the aesthetic worship of Japanese art. This phenomenon is known as the spring of Japanese culture. Korean current covers all kinds of Korean culture and customs, such as clothing and food; Korean wave is not only a cultural phenomenon, but also closely related to economic, political and other factors. It can change Korean entertainment products, such as TV dramas, movies and music, through regional influence. The emergence of Korean wave has greatly expanded the cultural scope of South Korea, and has also brought huge economic benefits to South Korea, becoming a significant cultural industry. The sales of Korean film and television works and brand clothing in the international market are very considerable, which has brought huge economic income to South Korea. In addition, the Korean wave has also brought great opportunities for the development of tourism in South Korea. This article will make a comparative study by combing the origin characteristics between the Japanese culture boom and the Korean culture.

Keywords: Japonisme; Korean pop culture; Korean culture

1. Introduction to the Japanese cultural upsurge

1.1. Origin of European interest in Japanese art

Between 1860 and 1910, Japanese arts and crafts left a profound impression on European culture because of their exquisite skills and gorgeous colors. In 1867, Japan's "Japanese interest" (French Japonaiserie) triggered an unprecedented Japanese cultural carnival at the Paris World Exposition. Subsequently, the carnival spread rapidly to Europe and affected North America and Australia. After the end of the Second World War, European scholars began to deeply explore the influence of Japanese art on the West, and summarized these influences as "Japonism" (in French). "Japanese interest" focuses on art forms in Japanese culture, such as shapes, colors, decorations, etc. And deeply loved by readers, "Japonism is based on its unique aesthetic spirit and worldview. Through in-depth exploration of the manifestations of exotic customs, new modeling principles and material techniques are found." Japonisme "is widely used in French, which emphasizes the importance of Japanese culture in Europe, and especially refers to the influence of impressionism"^[1].

Japanese Ukiyoe art has brought great influence on Japanese culture. Ukiyoe painting has spread the popularity of Japanese art known as "Japanesism" across Europe and the world. France has played a great role in its development. After Henri Cernuchi and Th é odore Duret. During the period from 1871 to 1880, Emile ó tienne Guimet, Samuel Bing and others also went to Japan and bought a large number of Japanese art. On the other hand, Japan is also talking nonsense, and began to actively export art works during the Meiji period. At the Paris World Expo in 1867, the Japanese shogunate displayed a large number of works of art, including prints, scrolls, kimonos, Yangtian lacquerware (made of mud, mother-of-pearl and other processes) and porcelain. After the Expo, all exhibits were snapped up, marking an important turning point in Japanese culture. In 1878, a building imitating the Japanese countryside was built in Trocadero Square to introduce the Japanese daily life to tourists. It is said that at this time, the pursuit of Japanese doctrine in society reached its peak^[2].

1.2. The emergence of "Japonaiserie"

The successful holding of the London World Expo in 1862 brought an unprecedented opportunity to

Paris. In that year, the citizens of Paris had the first opportunity to visit the Japanese government's art and craft exhibition. Vincent Willem van Gogh moved to Paris in 1886. Theo, the brother of Vincent Willem van Gogh, met Impressionism and Japonism in a gallery in Montmartre. He was impressed by the bold design of Japanese Ukiyos. Their fashionable and elegant lines, exquisite matching of colors, and free from the limitations of spatial perspective and three-dimensional, perfectly integrated the techniques and concepts of blank, contrast, flat painting and other oriental paintings. This unique artistic style was just in line with the desire of Impressionist painters who were seeking a new way of painting at that time. Vincent Willem van Gogh met an artist in a gallery called Bing. He wanted to show his work to everyone. Therefore, Vincent Willem van Gogh began to study and learn the characteristics of Ukiyoe, and finally became an outstanding Ukiyoe collector^[3].

In 1887, Vincent Willem van Gogh imitated two Ukiyos. One is the broad weight of "bridge in the rain". In another woodcut, he wrote Japanese characters on the edge, and the other was Casey Eisen's "Olan". The difference between the original work and Vincent Willem van Gogh's imitation is that it uses color. The color is stronger and brighter than Vincent Willem van Gogh.

In Vincent Willem van Gogh's later works, the influence of Japanese culture and tradition is obvious and deeply affects his creation. One of the characteristics of Japanese prints is the emphasis on contour lines, which is fully reflected in the "magic spell". These works show the influence of Japanese culture through bright color contrast and simple composition. Although it is impossible to list them all, many painters take traditional Japanese tools, such as fans, screens, ceramic kimonos, and landscapes, as their painting themes, showing the unique cultural charm of Japan^[4].

At that time, there was a huge demand for Japanese art, and the Japanese art merchant Lin Tianchang played an important role in the Meiji period. He settled in Paris for a long time, and with his outstanding performance, his sales of Ukiyos soared to 150000 in the eleven years from 1890 to 1901. In 1903, when the Japanese businessman returned home, he not only brought back more than 500 Impressionist paintings, but also became an outstanding collector.

The Japanese doctrine has developed rapidly with a sweeping momentum, and Samuel Bing, a Chinese businessman, critic and magazine reporter, has played an important role in it. From 1888 to 1891, he created a luxury edition named *Le Japon artistique*, which was published in French, English and German. The magazine has issued 36 issues, introducing a variety of Japanese art types from Ukiyoe, metalwork, pottery, architecture to kabuki.

Samuel Bing said in the May 1888 issue that Japanese artists are well aware that nature contains the most important elements of everything. Therefore, they highly praised the Japanese sense of art, and believed that in the process of creation, even the inconspicuous leaves of grass could find their place in the noble concept of art^[5].

1.3. The impact of Japanese cultural upsurge on western artists

The Japanese art style has unique charm. It has colorful colors, elegant lines and exquisite shapes. It is different from traditional western art because it pays more attention to the expression of personal feelings. Japanese art style is not only limited to traditional rationalism, but also has rich imagination. Its uniqueness enables it to attract more audiences and promote the development of Japanese culture. In his Ten o'clock Speech in 1885, the British painter Whistler compared Japanese art and ancient Greek art to two different times. He pointed out that the art of ancient Greece has been completed, while Japanese art is a new art form. It is decorated with birds, represented by the Greek marble sculpture of the Parthenon Temple, and represented by the Kakusai at the foot of Mount Fuji, showing the unique charm of Japanese art. Although personal emotional factors may affect the rational spirit of western art, their interaction and integration have provided a powerful impetus for the development of world art. Monet's theme of the Japanese Bridge can be directly compared with the Ukiyoe landscape paintings. In particular, under the Shenchuan Wannian Bridge by Ishigaki Kitasai has introduced an obvious Japanese style to the traditional French impressionist movement. At the same time, many painters also have a more subtle reference to Ukiyoe prints, such as Mary Kasatt, who reshaped her iconic theme - Japanese print style of women and children^[6]. She uses lines rather than tonal dimensions to express the sense of plane. This can be seen in her impressionistic work "combing the hair".

Gustav Klimt's artistic creation is deeply influenced by Ukiyote prints. His works are full of rich imagination, showing diverse ideas, complex patterns and bright colors. In addition, it is said that he was once a follower of the Kyoto Painting School, because he was good at using gold foil to create a gorgeous background and had a unique artistic style. In the book *The Golden Age*, Klimt applied this

technique to a new level. Franz Klein was particularly interested in the pioneer calligraphy organization in Kyoto. The team met him and other artists at that time, and noticed that their works were similar to his "black and white" series. Klein had many correspondence with them, and even publicized Japanese calligraphy to American audiences, and hoped that their work style could be in that kind.

Jackson Pollock is famous for his abstract works, but he was also attracted by the concept of the alphabet. He reshaped the characters of various cultures, including Japanese calligraphy, into abstract style in his paintings. More importantly, Pollock used Japanese paper in his works, especially the black part. His visual style is particularly reminiscent of the free and easy strokes of calligraphy.

1.4. Follow-up development and ending of Japanese doctrine

It is generally believed that Japanesism later had an impact on Nabi, color printed interior decoration prints, posters, pottery of the Art Nouveau movement and architecture in terms of painting. In the art nouveau movement, Emile Gallé, born in Nanxi, used insects, flowers and plants in the selection of glass crafts; The glass containers produced by François Eugène Rousseau in Paris are more gorgeous and decorative. The themes he uses are the carp and large flower patterns loved by Beizhai.

Interestingly, Louis Comfort Tiffany's father founded Tiffany Company in the United States and opened a Paris branch in 1850, but from 1860, this branch began to exclusively sell Japanese products. In the appearance design of coffee machine, teapot, milk and sugar container, Japanese style flowers, loofah, dragonfly and other patterns are used.

"Japanesism" had a profound European influence from 1910 to 1920. The work of "Japanesism", which lasted for half a century, finally came to an end. One of the important reasons is that since the 20th century, with the continuous development of industrialization, industrial products have penetrated into all aspects of our daily life, and the progress of science and technology has also promoted rationalism and positivism to become the mainstream of social culture. With the development of the times, the unique aesthetic and charm of traditional handicrafts and decorative handicrafts are gradually being forgotten because of the limitations of consumers. However, due to the rise of Japanese militarism, European countries were constantly threatened, which eventually triggered protests against Japan in European countries. "Japanesism" has completed its mission in Europe, because with the change of art theories and values based on perspective in the Renaissance, modern art concepts and values have also been established. Although the upsurge of "Japanesism" has weakened to a certain extent, the influence of Japanese art still exists. The later modern art movement highlights the important role of Japanese art in the future, which will bring new perspectives and thinking to the world. Japanesism in the field of fine arts and crafts also extended to Eastern Europe, Russia, and across the Atlantic Ocean, affecting the United States and Oceania. The upsurge in Japan triggered by "Japanesism" continued until the end of the First World War, and will eventually end before the outbreak of the Second World War. With the approaching of the war, the impression of Japan has become more and more offensive, and the enthusiasm of the world for Japanese aesthetics has cooled down. East Asian orientalism has faded out of people's sight like a withered flower^[7].

2. What is Korean wave

2.1. Introduction to Korean wave

Since the middle and late 1990s, the concept of Korean wave has rapidly become popular in the Asian cultural circle, including Korean pop music, movies, TV dramas, entertainment programs, etc., which have spread rapidly in Southeast Asia and become a local trend. On the origin of the Korean wave, there is a contradictory proposition. According to many studies and media reports published at the beginning of the Korean wave, "Korean wave" was created by changing the pronunciation of Chinese. Therefore, the word "Korean wave" began to be used in a Chinese radio program in 1997. The term "Korean wave" has been widely recognized. It not only represents the cultural characteristics of China, Japan and other countries, but also is accepted by South Korea. "Korean wave" is an important cultural industry policy launched by the South Korean government. It not only provides a good development space for South Korea's cultural industry, but also promotes South Korea's economic growth. The "Korean wave" can be seen as an important measure taken by the Korean government to achieve international cultural exchange, which provides a powerful propaganda channel for South Korea. The Korean government has taken a series of positive measures to support the development of

the cultural industry, including the implementation of the policy of "building a country through culture" to promote economic growth and social progress. The emergence of "Korean wave" has not only brought huge economic benefits to the Korean pop music and film industry, but also provided a strong cultural exchange platform for the emergence of "Korean wave", making the Korean cultural industry develop rapidly. Korean pop music, movies, clothing and online games have penetrated into people's lives and even become an important source of people's pursuit of dreams. The cultural and artistic works of Korean wave have a wide influence in the world; The success of "Korean wave" is not only because of its performance in music and film, but also because it reflects the Confucian cultural spirit that the Korean people adhere to. The global spread and development of "Korean wave" is not only due to its great achievements in the Korean cultural industry, but also due to the active promotion of the government, the successful experience of "Korean wave" and the development model of the cultural industry, all of which show the support of the Korean government, and also prove that this approach can be coordinated with the cultural development strategy and national conditions of South Korea.

2.2. Reasons for the formation of Korean wave

The strength of Korean popular culture itself can be the reason. This means that South Korea is producing a lot of high-quality content. Compared with China and Southeast Asian countries that set off the Korean wave craze, South Korea's TV dramas, films and mass music are relatively high, which is the reason for the Korean wave craze. The second reason for the formation of Korean wave is cultural proximity. In Asia, Korean popular culture has gathered popularity, while similar races, common Chinese character culture and Confucian tradition have played a certain role. The common cultural experience has become the driving force of the Korean wave in Asia.

Some people also argue that the familiar appearance and behavior of Korean popular culture stars are also important factors that make Korean TV dramas and movies like them. There are also refutations. Korean dance music and trendy dramas have gained high popularity among the young generation in Asia, but it is not very convincing to transform this tradition into a cultural tradition or nostalgia similar to the local culture. The third reason for the formation of Korean wave is the trend of globalization. Centered on East Asia, exchanges and trade in the field of cultural industries are active, resulting in the phenomenon of Korean wave. Take China as an example. Since the reform and opening-up policy was implemented in the late 1980s and 1990s, the market of cultural products has also expanded rapidly, and the demand for overseas popular culture has also increased significantly. With the increasing demand for overseas popular culture, since the end of the 20th century, Korean TV dramas, popular songs and films have entered the Chinese market in succession.

2.3. New Korean wave

TV dramas such as the Korean wave craze *Stars in My Heart* and *Winter Love Song*, which began to appear in the mid-1990s of the 1990s, are dominated. In the middle of 2010, the Korean wave was threatening and stagnating. Because of the same form and content, Korean TV dramas are tired. In this case, the new biography of the Korean wave is the K-POP craze centered on idol groups. After entering the 1920s, the central axis of Korean wave will shift to K-POP, which is dominated by idol combination. Idol groups such as Girls' Generation, BIGBANG, Beast, EXO, KARA, 2PM, TVXQ and singers such as PSY are very popular overseas. The K-POP craze that started the "second round of Korean wave" like this is called the "new Korean wave". The characteristics of the new Korean wave are that the formula of Korean wave=TV series and movie, Korean wave fans=the elderly, has been broken. From 40-50 year old fans who are keen on Korean TV series and movies to 10-30 year old fans who are keen on K-POP, the address non-layer has been transferred, the type of Korean wave has become diversified, and the character of Korean wave is also different from the past, which is the characteristics of the new Korean wave.

One of the main characteristics of the new Korean wave is its diversity of content. The proportion of all kinds of content other than radio, including music, is increasing. It can be said that the proportion of Korean cultural content exports is very large, that is, games and music. On the other hand, the diversification of export regions of Korean content is another feature of the new Korean flow. Not only the Pan-Asian Circle, but also the cultural content of South Korea has spread to Central and South America, North America, the Middle East, Europe, Africa and other places. The new Korean wave is closely related to the digital media environment such as social network (SNS). The content created by the new Korean wave is based on the rapidly changing digital media environment such as the popularity of the Internet and smart phones, the growth of SNS, and has spread to the world. Through

public videos such as YouTube, dance practice videos, and various program performance videos, a fan group of K-POP singers was formed before going overseas.

2.4. The impact of Korean wave on the world

In 1998, South Korea officially put forward the policy of "building a country with culture", which radiates this unique Korean culture to the world, and the most noticeable one is the development of entertainment industry. Korean culture has gone through more than 20 years. From K-Stream 1.0 to K-Pop 2.0, it has evolved into K-Culture 3.0, and has a large number of fans in the Asian market. With the emergence of K-Pop, the upsurge of Korean culture continues to heat up. The video of "Gangnam Style" has been released on YouTube for more than four months, quickly becoming the most watched video on YouTube. Within a few weeks, the songs and mv's of "Gangnam Style" are more and more popular with overseas audiences, all of which make Korean culture, Korean cuisine, traditional culture, folk customs and Korean history deeply rooted in the hearts of the people, Thus arousing more enthusiasm and vitality. YouTube has received more than one billion hits for the first time. The latest Korean wave is CBS News, Evening Show, and has left its mark in many mainstream programs such as SNL. The influence of Korean culture has exceeded many countries, including many Korean pop stars. Through some programs and interviews, we can find that this culture is very popular in many European and American countries. The Korean government has also vigorously promoted the development of the Korean cultural industry, and announced to increase its share in the global market to 5%, becoming one of the world's top five cultural industry powers. The goal of the Korean government is to make South Korea a leader in the cultural and economic fields in the 21st century. The Korean government stressed that the Korean wave should be built into a representative culture of Asia, not just a simple cultural transmission, which shows that they have taken the promotion of cultural soft power as a national development strategy, and fully demonstrated their determination and courage to develop the cultural industry and enhance cultural influence.

3. Comparison between the Japanese cultural upsurge and Korean current

South Korea and Japan have a long historical and cultural tradition, and are similar to each other in many aspects. The Japanese have always been proud of "bringing", which is also an important basis for the development of Japanese culture. In the middle and late 1990s, Korean pop music and TV dramas began to spread around the world and were known as "Korean wave". The sales of Korean film and television works, brand clothing and cosmetics have increased significantly, bringing huge economic benefits to South Korea. The emergence of Korean wave has had a profound impact on the development of Korean tourism. With the arrival of the spring of Japanese culture, its influence has spread to the world. It is not only the baptism of western art, but also the Korean culture directly involved in political diplomacy. These two cultural upsurges have also stimulated the economic development of the two countries. At that time, the demand for Japanese art was very large. During the Meiji period, the Japanese art merchant Lin Tianchang lived in Paris all the year round. It is said that during the eleven years from 1890 to 1901, his works of art received the attention of the whole world. When he visited and attended the memorial meeting at the White House in the United States, his works of art also received widespread praise and became an important part of the world's art world today. The sales of Ukiyos have exceeded 150000. In 1903, when the Japanese businessman returned home, he not only brought more than 500 Impressionist paintings, but also became an outstanding collector. This further stimulated Japan's economy. Korean wave has become the mainstream culture in South Korea for more than 20 years. The average cost of passengers related to the Korean wave is \$1007. Most of them are used for daily shopping (\$302) and accommodation (\$184); Food and beverage (US \$155); Including shopping related to Korean wave (\$138). According to the survey, 7.4% of the total inbound (i.e. foreign tourists) in 2019, i.e. 1116422 million person-times, is related to the Korean wave. If the definition of "Korean wave" is not limited to K-pop or Korean wave artists, but also includes Korean food and Buddhist temples, the tourism related to Korean wave will account for 55.3% (8553234 people). From this point of view, the Korean wave, like the Japanese cultural spring, has had a huge impact on the country's economy.

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