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# The Aesthetics of Landscape in Contemporary and Traditional Vision

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## abstract

Katashika Hokusai (1760-1849), a Japanese woodblock (*ukiyo-e*) artist in the Edo period (1603-1868), published his *Tour of Waterfalls of Various Provinces* consisting of eight prints in 1833. We notice that in his *Waterfalls*, people are not only amazed by its power and dynamism, but they are surrounded by splashing water conveying physical reality to ukiyo-e viewers. Vapors are precisely drawn with similar to pointillistic technique, emphasizing the water dispersing around the fall. In *Yōrō Waterfall in Mino Province* travelers are awed in silence for powerful nature just before their eyes. The strong contrast of dynamic feature of waterfall roaring down and the silence of people is effectively expressed and the viewers share this extraordinary experience through the integration to figures in the pictorial space.

This traditional concept reflects also digital art today. teamLab, a Japanese artist group, that expands their activities in global scale, explores to attain the sense of spatial awareness of premodern Japan. The essential factor for teamLab is “we are a part of nature,” “the world I am seeing is, the same world the figure in the picture is seeing”.<sup>1)</sup> Compared to the *Waterfalls* by Hokusai, the digital work of teamLab seems very modern, but both are based on the similar aesthetic concepts. The characteristics of Japanese pictorial space that viewers to “come into being” will be reconsidered.

## Notes

- 1) Miyazu Daisuke, *The Age of Art x Technology* (Tokyo: Kobunsha, 2017), p. 30 and 50