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### Major Point: Kinsella and Ivy

In Sharon Kinsella's article "Cuties in Japan," Kinsella goes more in depth as to how cute style was the main attraction in Japanese pop culture during the 1980s. In example "*Kawaii* style dominated the Japanese popular culture in the 1980s" (220).

One major point that stood out was how the cute style was used to escape adulthood and its responsibilities. In other words, individuals were into fancy goods, fashion, and cute writing because they felt that they had a sense of freedom. When one was made to think of adulthood all that came that came to mind was *sekinin*. In example, "The most common impression of adulthood was that it involved responsibility (*sekinin*), typically a huge responsibility, which was not an abstract individual, but specific, responsibility to society, to one's family, and to large organisations, in which one had to work and conform to expectations" (242). It was almost as if cute fashion was a kind of rebellion. Individuals were reliving their childhood by partaking in cuteness. "Cute culture has provided an escape exit into childhood memories; nostalgia has been the door to people's collective past; foreign travel and fixation with foreign culture have provided another escape hatch; whilst syrupy monogamous romance has beckoned people into their narrow inner lives" (252). But by doing this cuties are attempting to ignore the rest of society. There is no such thing as working hard and playing hard, it's only playing hard. In example,

“Rather than working hard, cuties seem to just want to play and ignore the rest of society completely” (251).

Marilyn Ivy’s chapter “The Art of Cute Little Things: Nara Yoshitomo’s Parapolitics,” describes the obsession fans have with small objects, and how cuteness and weirdness along with children and adults all work together in contemporary Japanese art. In example, “How do these large obsessions of fans and the smallness of ludic objects, cuteness and weirdness, the child and the adult work together in contemporary Japanese art” (5).

A major point that stood out was how Nara’s and his fans’ productions, whether that be a painting or a doll, have served as something much more than just dolls and paintings. In fact the dolls fans have created, which were inspired by Nara, have been used as “transitional objects”. In example, “They are objects that help the child move away from the Mother by operating as substitutes for the maternal presence. They are loved fiercely, and, in the strongest instances, they never leave the child, even to the point of the disintegration of the soft object itself” (19). Nara’s art is so simple but yet so rich. “Nara’s art of transitional objects has brought together not only lost children in Japan but elsewhere, forming unexpected solidarities based on grappling with the *Kawaii*, the aesthetic marker for the most reified of objects and the most vulnerable of subjects” (26).

When it comes to his paintings, which consist of solitary children, in a blank background, alone, fans view the children in the paintings as their siblings or children. In example, “His child paintings operate as generative nodes of filiative identification with his fans: they literally operate as children and siblings for fans, and arguably for Nara” (23). Who knew paintings and material objects could have such power!