

PRESS RELEASE

For immediate release

New perspectives on Japanese art traditions: "Japanese Calligraphy and Poetry in Transition - The Wonderful World of Brush and Poetry" is forthcoming.

A fascinating look at the development of Japanese calligraphy and lyrical tradition in the cultural transformation of modernity.

The connection between the written word and its aesthetic representation has shaped Japanese cultural history for centuries. In his new work, "Japanese Calligraphy and Poetry in Transition - The Wonderful World of Brush and Poetry," the author undertakes an in-depth exploration of this special relationship and its transformation in the context of changing Japanese society.

The work, which resulted from intensive research and personal experience with traditional Japanese calligraphy, examines not only the historical dimensions but also current developments and innovations within these art forms. It is aimed at art lovers, cultural scholars, practicing calligraphers, and anyone enthusiastic about the rich world of Japanese aesthetics.

The art of calligraphy, known in Japan as shodo, and poetic traditions such as haiku, tanka, and renga are not examined in isolation in the book, but rather in their cultural and social context. Author Hermann Candahashi illuminates how these art forms have responded to the profound changes Japan has undergone over the centuries and how they navigate today between tradition and innovation, between cultural preservation and artistic renewal.

"Calligraphy in Japan has never been merely the art of writing, but has always been an expression of a way of life and an aesthetic, which in turn is deeply rooted in the Zen tradition, extending far beyond the visual." A similar situation applies to Japanese poetry, which, in its conciseness and depth, reveals a special perception of the world. "In my book, I wanted to explore how these two art forms interact and how they assert themselves and transform in our fast-paced, digitalized world," explains the author.

The work is divided into several thematic sections that illuminate different aspects of this cultural phenomenon. It begins with a historical introduction to the development of Japanese writing and calligraphy, from Chinese influences to the emergence of distinct Japanese styles. The author then turns to the various poetic forms and their close connection to calligraphic representation.

A particular focus is placed on the analysis of traditional materials and techniques. The author explains the special significance of brushes, ink, paper, and other materials, which go far beyond their purely functional role and become part of aesthetic expression themselves. The meditative dimension of the writing process is addressed, as are the philosophical concepts behind visual design.

Another central theme is cultural change and its impact on these traditional art forms. The author examines how modernization, Westernization, and ultimately globalization have changed the practice and perception of calligraphy and poetry. He demonstrates how Japanese artists have dealt with these challenges and what new forms of expression have emerged.

The book does not conclude with a judgment, but rather with open questions about the future of these art forms in an increasingly digitalized and globalized world. "Will traditional calligraphy

survive? How will poetic forms evolve? What role do these traditions play in Japan's cultural identity in the 21st century?" These are some of the questions the author raises, which are intended to stimulate reflection.

The author, who has experience in traditional Japanese calligraphy and spent several years in Japan, combines academic rigor with personal experience in his work. His intimate knowledge of the subject is evident in the detailed descriptions of technical aspects as well as in his deep understanding of the cultural and spiritual dimensions of these art forms.

"I hope that my book not only informs but also inspires," says Hermann Candahashi. "My aim is to convey the beauty and depth of these traditions, but also to show how they can evolve and take on new forms. Japanese calligraphy and poetry are not relics of the past, but living art forms that are still relevant today and can teach us much about aesthetics, expression, and the relationship between people and art."

The book is aimed at a broad audience, from connoisseurs of Japanese art to interested laypeople. It assumes no prior knowledge, yet offers new perspectives and insights even for experts. The clear language and structured presentation make complex connections understandable without oversimplifying them. Particularly valuable for practitioners are the detailed descriptions of techniques and materials, which can also serve as practical guidance.

Critics who have already had a glimpse of the work particularly praise the balanced approach between tradition and innovation. "The author neither falls into an uncritical glorification of tradition nor into an excessive enthusiasm for everything new," writes one

reviewer. "Instead, he shows how tradition and innovation can enter into a fruitful dialogue and how new forms of artistic expression emerge from this dialogue."

Another point of criticism that has been positively highlighted is the author's cultural sensitivity. "He approaches his subject with great respect for Japanese culture, but does not resort to exoticization or stereotyping," one reader judges. "His presentation is well-founded, nuanced, and contextualizes the artistic practices in their cultural, historical, and social context."

The book is published at a time when interest in traditional crafts and art forms is increasing worldwide. In a world characterized by digital communication and virtual experiences, more and more people are returning to haptic, material, and time-consuming practices. Japanese calligraphy, with its emphasis on presence, concentration, and material expression, offers an interesting counterpoint to the trends of acceleration and dematerialization.

At the same time, the book shows how these traditional practices can find new forms of expression in the digital world. The author describes examples of contemporary artists who combine traditional calligraphy with digital media or reinterpret poetic forms in social media. These hybrid forms demonstrate the adaptability and vitality of these traditions.

About the Author

The author is a renowned expert on Japanese culture and religion, having published numerous articles on these topics. He spent several years, with interruptions, in Japan, where he intensified his knowledge in various places and cities. His field research took him to numerous regions of Japan, from Hokkaido to Okinawa, and

provided him with deep insights into local traditions and customs. In addition to his travels, he also sees himself as a cultural mediator and has authored numerous books on Japanese spirituality and folklore. He is particularly interested in the connection between traditional ideas and modern society, as well as the intercultural dialogue between Japan and Western culture.

Availability

"Japanese Calligraphy and Poetry in Transition - The Wonderful World of Brush and Poetry" will be self-published soon and will be available as hardcover and paperback, as an e-book, and as an audiobook in the languages german, english and french.

Contact for media inquiries

For review copies, interview requests, and further information, please contact:

Press Office

tradition GmbH

Heinz-Beusen-Stieg 5

22926 Ahrensburg

END OF PRESS RELEASE