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## Photography in Graphic Design

### The acceptance of European Modernism in American fashion magazines

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Spending the decade of the 1920's immersed in the avant-garde atmosphere of Paris, Alexey Brodovitch was exposed to European Modernism, including Surrealism, Constructivism and other art movements. Martin Munkacsi in Berlin was also exposed to 'The New Vision' which the famous constructivist and Bauhaus teacher L. Moholy-Nagy called camera seeing as a special form of vision.

Under Carmel Snow, editor of Harper's Bazaar, Brodovitch and Munkacsi met and created together the new look for American fashion magazines, bringing the new forms of expression to deal in direct and meaningful way with the condition of contemporary life brought on by the Machine Age. At Harper's Bazaar Brodovitch's modern designs and Munkacsi's photographs of "The New Vision" were ideally suited for each other. They expanded photography's role in design. This acceptance of European Modernism in American fashion magazines made young photographer such as Richard Avedon and Irving Penn open their eyes. Especially Avedon studied senses of movement, surrealist juxtaposition and dynamic composition through Brodovitch and Munkacsi.

But by the 1950's, editors and art directors came to think in terms of the principle of collage; the content and style of magazines that depended on photography were decided by these editors and art directors. They thought it was possible to make a first-rate magazine with terrible pictures. Fashion photographers like Richard Avedon and Irving Penn who were tormented by the mystery of creativity, came to practice 'Photography as art'. But in the 1960's, contemporary artists began to understand the significance of 'Art as photography' as written in "Kleine Geschichte der Photographie" by Walter Benjamin .

## The movie posters in 1920s Japan — the case of Shinkichi Yamada —

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2 posters of movie 'Crime and Punishment', data, signature, Fukunaga Collection, 'KINEMA' typeface

Shinkichi Yamada is known as a designer of the movie posters in Shochiku-za. But there are several questionable points which I doubt whether he really designed them or not. So I took up, for example, 2 posters of the movie 'Crime and Punishment'. I hear these posters were designed by only one person, Yamada himself. But they are very different from each other for same program. This time I have studied about the design movement of 1920s, concretely about the publicity department of Shochiku and new typeface 'KINEMA'.

As a result it became clear that there had been more than 10 designers except Yamada who were concerned in publicities in Shochiku-za, and the posters of these designers had been very similar with each other in all ways; in the style, colors and typeface. So we cannot tell Yamada's works from another designer's ones without a signature. But I have seldom found out a signature among more than 200 posters of Shochiku-za, and I could find only one signature of Yamada. About 2 posters of 'Crime and Punishment', at least, one of the two has possibility of having been designed by another designer, Syuichi Yajima.

Therefore I think it is a fair argument that the posters whose creator were announced Shinkichi Yamada were designed by the publicity department of Shochiku in fact. It is too hasty to become definite that every posters of Shochiku-za is the works by Yamada. We need to make investigation harder.

## The Hungarian Activism and the periodical “MA” — Their Contributions to Two Constructivisms —

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The purpose of this paper is to throw light upon the way that the Hungarian Activists established their theory of visual arts and developed it, and further, the characteristics of their theory. In order to answer these issues I would like to focus attention on the following four points. First of all I will examine the history of Hungarian Activism, particularly the development of the creative activities after the counterrevolution. It is very important to examine the fruitful, but complicated association with Russian Productivism and Western avant-garde, and to understand its influence upon Hungarian Activism. Secondly I will investigate the relationship between Dadaism and Hungarian Activism closely, above all that between the “Dada, laying stress on machine” and Moholy-Nagy. Thirdly I will inquire into character and meaning of the periodical “MA”, the bulletin for Hungarian Activism, mainly from the view point of the reception of Russian Constructivism. It was adopted by the “MA” group supported International Constructivism and aimed at the synthesis of art and life. But there were in fact different opinions on visual arts, because of their political ideology. It is also worthy of notice to demonstrate that the texture of Moholy-Nagy’s works became remarkable by means of the reception of Russian Productivism. Lastly I will consider the question, what kinds of function and aim the imagery of visual arts of International Constructivism had, by comparison with Moholy-Nagy and Lissitzky. Experimenting with photograms, they investigated the specific relationship between works of art and their space, and understood this relationship clearly by keyword *factura* from Russian Productivisms. During his associations with “MA” and “*Buch neuer Künstler*”, Moholy-Nagy could come to a conclusion that *factura* served to stimulate all our senses and expand our perception of the world. Therefore one can say that Moholy-Nagy and Hungarian Activists tried to synthesize two different tendencies in Constructivism, that is, abstract rationality and irrationality derived from *factura*.

# The Lacquerware with Decoration of Makie and Mother-of-Pearl Inlay in the Momoyama Period

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The decoration of lacquer with makie and mother-of-pearl inlay is a Japanese tradition dating back to the Heian Period. By the Muromachi Period, however, this craft was in decline.

A revival of makie and mother-of-pearl inlay decorations came about in the Momoyama Period with new interest by European traders and missionaries in Japan, who commissioned lacquer pieces for their own use. Such works were called “export lacquer wares,” and were based on the popular Kōdai-ji makie in their overall decorative schemes. Kōdai-ji makie designs were executed in hiramakie. Export lacquer wares differed from Kōdai-ji makie in that they employed the additional technique of mother-of-pearl inlay, using shells that differed from previous varieties in their high luster. The combination of this new mother-of-pearl with makie caused a sensation. In the succeeding Edo Period, this new decoration permeated the Japanese lacquer ware market.

This paper introduces two works of lacquer with makie and mother-of-pearl inlaid decoration, which, because they were made for Japanese in the Momoyama Period, lead the way for the adaptation of new decorations in export lacquer wares. It also considers the reasons for the revival of makie and mother-of-pearl inlay decorations in the Momoyama Period and investigates later developments, attesting to the influence of export lacquer wares on the Japanese lacquer crafts market.

## FAKTURA and its expression in Russian Avant-Garde

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FAKTURA, one of the most important three concepts of Russian Avant-Garde has not been described in the studies on Russian Avant-Garde Architecture, nor has been defined its meaning in architecture, it is however usually translated as 'texture' in English or 'surface handling' in art in Japan.

FAKTURA originally meant the action of making and creating in Latin. It had developed in French as the artistic term meaning 'the manner of execution' in the late 19th century. In the beginning of 1910's when the Russian Futurists began using the term FAKTURA, this word possibly meant the manner of execution in Russia as well as in France, rather than the meanings of 'surface handling' or texture.

With analyzing the descriptions written by the Russian Futurists, FAKTURA was developed its meaning from the manner of execution in the tableau to the manner of using materials in collage and papier-colle. After 1914, counter-reliefs made by Tatlin and his followers appeared, FAKTURA was further developed to mean the inter-relationships of materiality of 'things brought from reality' according to the descriptions of Malevich, Kandinskii, and Shklovskii. That fact meant that FAKTURA was not only the concept in tableau or collage, but also in the third dimensional works.

Tatlin went to make the third dimensional counter-reliefs and to be interested in the inter-relationships of materiality; the third dimensional FAKTURA. The 'things brought from reality' which Tatlin used in his works, were so called industrial products starting to appear at the beginning of this century. The subject on the manner of handling of industrial products, was also one of the most important problems in architecture. The third dimensional FAKTURA was much concerned with the materiality of the industrial products, and meant the inter-relationships of them. It was not only a concept of art, but also one of the most important concepts in architecture in Russian Avant-Garde and Russian Constructivism.

# The present state and possibility of Design Museum

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The 20th century is the age of consumer culture. There must be Design Museums that exhibit such culture. But in Japan there has been only some museums that exhibited limited products —automobiles, cameras, bicycles or others. This report's aim is consideration of the state and possibility of those design museums.

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