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The exported decorative arts and nationalism in the early Meiji era

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Nationalism, Policy of Promoting Industry, Exhibition, Framing

Japan's program of modernization provides one of the most startling examples of structural reform in history. Meiji reform was speedily executed. But the government leaders couldn't make a success for modernization without embracing westernization. They were promoting industry to put up with western countries and tried to establish Japan's identity in the world at the same time.

Since the mid-19th century world exhibitions have been held, that were good chance for each country to show off its industrial power. Japanese government formally took part in the Exhibition in Vienna for the first time, when Japan got a great reputation for decorative arts, such as potteries, metalworks, enamels, textile works etc. Then Government decided to have domestic exhibitions for promoting industry and on the other hand they took an importance on the production of decorative arts for exports as 'traditional Japan'.

In the Western countries the fascination with Japan began from 1860's, almost same time as Meiji Restoration. By means created by modernization Japan was able to sell the idea of its traditional culture to the West and in so doing gained status and power among Western nations. It is ironic that Japan emerged as a symbol of Western anti-modernization at the same time Japan was exchanging her traditions for modernization.

The style of the decorative arts that government demanded was western form and Japanese 'traditional' motifs in it. The typical style I discuss in this paper is framing works. For example the board depicted with lacquer and *makie*, with framing by Shibata Zeshin (1807-1891). Originally lacquer works had more or less functional element, but the framed lacquer boards had no function in our life but the mere objects for exhibition.

The process of the creation of this style has strongly connected with political nationalism in Meiji era. This is also the process of recreation of tradition and making image of Japan in the Western countries.

Transition of the Styles and the Characters of Koryo Kundika

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Kundika (*Jōhei*), Kundika (*Shokuhei*), Water vase, Amṛta vase

In Koryo Dynasty, Buddhism flourished, and highly excellent Buddhist craftworks were made in diverse and various forms. Especially, among metal crafts and ceramics, it is known that many different kinds of containers were produced.

Those vase forms are representative shapes in Koryo Dynasty, and comparing with other vessels, there are a great number of existing remains with various kinds of shapes.

Among those vases, a water vase called Koryo Kundika is sophisticated in structure, yet still admitted as a dignified artifact because of its proper function in use, its perfect formation in structural balance as a whole and an exquisite and delicate technique shown on the surface decorated with abundance of Buddhist images.

But the title and usage of Koryo Kundika have been applied and understood differently from its original meanings by the different concepts of life environments, customs, and weather conditions, etc.

Therefore, I would like to correct this wrong recognition about Koryo Kundika accomplished with the mature Buddhist culture in Koryo Dynasty, and to compare with Buddhist crafts, Buddhist scriptures, artifacts from excavations, and many sorts of paper documents.

Also, I examined the origins of Kundika and analyzed the types and titles of religious backgrounds of Kundika having studied the Kundika's meaning and, use of vase and the relation with Buddhist statures.

In order to study of the transition of styles and its characters of Koryo Kundika, I examined the characters of structure by shapes, and surface decoration from the Koryo Kundika. And at the same time, I compared and analyzed Kundika with Chinese and Japanese one's.

How We See Clothes, How We See People: Perspectives from Fieldwork on Life-Sized Doll Exhibits

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Exhibition, Life-sized dolls, Materials, Perspectives

A life-sized doll is clad entirely in chrysanthemums. Another wears plates. An old doll couple wears vegetables.... Traditional life-sized dolls exist all over Japan, all wearing unique, often incongruous materials that normally are not used for clothing. Yet, even people witnessing them for the first time realize that these dolls are fully clothed.

Studying these dolls can teach us much not only about how people perceive clothing and fashion, but also about how human beings are recognized. The life-sized scale of these dolls is important because the materials they wear, no matter how unusual, are comparable in size to normal clothing and could conceivably be worn by real persons. How can we know that someone has not tried such fashions somewhere before?

Researching these dolls suggests three ways of conceptualizing the way we see people and clothing. First, the doll exhibits can be likened to fashion shows in that both are transitory, special events where people focus on fashion in a highly conscious way. Second, the dolls point up how one's position and proximity in relation the object or person being seen will change the nature of such perception. For example, while from a distance many of the dolls look exceedingly life-like, upon closer inspection we are often surprised by the unusual details that combine to make up each doll. Third, the huge variety of the dolls helps expand our ideas about the possible range of materials for human clothing. Studying how we look at life-sized dolls can tell us much about how we look at each other and at that most elusive of subjects: ourselves.

Mantegna's pictorial expression of the space
—— An analysis on "illusive projecting motifs" ——

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Mantegna, "illusive projecting motifs", perspective, Donatello, schiacciato

Standing in front of a picture of Andrea Mantegna, sometimes the viewers feel themselves wandering into the pictorial world. This kind of illusion can be considered as an effect of a visual fusion of the picture and the real world. This paper aims to analyze the visual fusion organized by Mantegna, and to examine the historical background of it.

As the primary factor in causing this illusion, we can point out Mantegna's several motifs which appear as if they were projecting out of the picture to the real world. These "illusive projecting motifs" are based on Mantegna's skillful technique of the perspective —— the most important theory of picture of the Tuscan Renaissance. Mantegna gave reality to his work composing it under the theory of perspective and expressed some motifs just as if they were on the picture plane. That is to say, Mantegna created a quasi-real space in the extreme foreground of the picture and situated his "illusive projecting motifs" there.

In a research on the artistic formation of Mantegna, it is very important to examine the influence of the Tuscan Renaissance. Because, in the 15th century, many artists of the Tuscan school were active in Padua where Mantegna was studying and practicing as a young painter. As regards "illusive projecting motifs" of Mantegna, it seems that we have to pay the most attention to the influence of Tuscan sculptor Donatello. Though he wasn't a painter, he was deeply impressed by the epochmaking theory of perspective and tried to apply it to the expression of sculpture. Therefore, he invented "schiacciato": a type of low relief in which the theory of perspective was applied. This paper analyzes also the remarkable similarity between some motifs in the "schiacciato" produced by Donatello and Mantegna's "illusive projecting motifs", and examines the historical background of Mantegna's art.

Carl Larsson's House in Sundborn: Its Social Meaning as an Ideal Swedish Home

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Carl Larsson, Karin Larsson, Modernity, National Romanticism, National Movement

Lilla Hyttnäs, or the house of Carl Larsson (1853-1919) in Sundborn, has been a symbol of the ideal Swedish home since the end of 19th century. Despite its obvious significance, however, the social meaning of the house in the process of Sweden's searching for the modern way of life and house design has not been well examined; this is the subject to be considered in this paper with special reference to Larsson's political background.

Larsson came from a poor family, first studied art in Stockholm and then in 1877 moved to Paris. There young ambitious Swedish artists had formed a colony, and later in the 80's yet another was formed, outside Paris in Grez-sur-Loing. Larsson joined the colonies and was inspired by the comrades both in his art and politics; plein-air painting which made him ready for the success at *Le Salon*, and socialism which drove the artists to founding of the socialist-style *Artists' Union* in synchronization with the national movement in Sweden. The conception of *realism* that they had experienced through plein-air painting gave the artists a view of re-evaluation and nostalgia to their homeland's nature and tradition, and this was to be crystallized as *National Romanticism*. These circumstances prepared Larsson for the decision to live in Sundborn, in the province of Dalana, a center of Swedish traditional culture. In 1889, he and his wife Karin, also a talented artist, started to remodel an old log house into a modern home with "Swedish character". Larsson introduced the house and his family's life there through his watercolours, published in series of picture books together with the artist's essays, the best example being *Ett hem* (1899).

The meaning of this house should be concluded: First, it presented the image of an ideal modern-Swedish way of life and house design to the common people who were in their developmental process toward the modern state as the *Folk's Home*. Secondly, it offered the Swedes the possibility to appreciate their tradition like craft. Thirdly, it definitely answered the question of house design both in national and modern character, the answer might have inspired also architects such as Ragnar Östberg's booklet *Ett hem*. Fourthly, it acted as a practical model for interior design following such encouragement by Ellen Key and Larsson himself. William Morris's ideal was considerably turned into reality in Sweden.

The first ten years of the Kyoto Koto Kogei Gakko (Dept. of Design)

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The Kyoto Koto Kogei Gakko (Dept. of Design of the Kyoto Higher Technical School) was founded in 1902 aiming to bring up the higher artisan or workman who could apply theories of fine art and science. But Professor Iwata Nakazawa, the chairman, and painter Chu Asai, who stayed both at Paris at the climax of *Art Nouveau* in 1900, took the course to train a new type of artist designer. An excellent painter Asai taught only the basic drawing and painting class, but his influence was so intensive, though worked not only paintings but also many designs of craftworks, like pottery, lacquer wares, dyeing and weavings and printed matters in the circle of arts and crafts in Kyoto.

In 1903, one year later after founding of the School, an architect Professor Goichi Takeda came back after having been studied the art and architecture of all kinds in Europe and also affected impressively by Art Nouveau Style. At the school he was the official teacher of design and in fact taught its method earnestly and systematically. Painter Asai and architect Takeda breathed both the air of Art Nouveau in Europe, but their final purpose and approaches, I guess, might have been different subtly in detail. For example they might have not been of an opinion about the importance of learning of drawing and painting in a design education.

The paper aims at describing the history of the Dept. of Design by some documents and memoirs, and at making clear the ideas of design at the beginning period of this century in Kyoto.

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