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Roger Fry's idea of "design" — through the Omega Workshops' experiments —

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The art critic Roger Eliot Fry (1866–1934) is eminent as an advocate of the Post-Impressionists and formalist aesthetic theory. In 1910, He organized the Post-Impressionist exhibition, which is for the first time that modern French art — *like a Van Gogh, Cezanne, Matisse* — were introduced to England. Generally, Fry's formalistic statements, as "An Essay in Aesthetics", have been watched with interest, but others were overlooked. In fact, Fry has never separated art from life, or rather he supported not only "art for art sake" but also "applied arts". Exactly to say, Fry established the Omega Workshops for the "applied arts" in 1913. Most of the Omega's products had Post-Impressionistic and amateurish surfaces. They showed the warmth of hand-made products, but unrefined as same as Post-Impressionist works. Roger Fry, however, found and emphasized a "design" common to these forms. According to Fry, this "design" meant "pure design" which was almost disregarded by the Naturalists and Impressionists in 19th-century. The nature of "design" on that Fry insisted overlapped with William Morris's decorative tendency, but not completely equivalent to each other. What does precisely mean Fry's idea of "design"? There seems to be made of plural factors in it. In this paper, I will consider some problems of "design" which Fry proposed, referring to the Omega's works and texts.

Photography in Installation Art

A Thought on the work by Fred Wilson

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This essay deals with the relationship between photography and installation art. In the work of installation art, the boundary between the work of art and exhibition space vanishes and the entire space becomes a work of art. In a work of installation art, the existing notions of the work of art and the exhibition space are called into question. In regard to photography, it was necessary to be exhibited in the museums to gain the recognition as an art form. At the same time, photography has also called the existing notion of the work of art as a unique object into question.

This essay consists of three parts. (1) I analyze the activity of the Department of Photography in the Museum of Modern Art, New York. I examine when photography was introduced to the museum and how the institutional framework and the historical discourse have been established. (2) I examine how the postmodernist theories and activities of photography have questioned and criticized the established institutions of photography from the late 1970's. (3) Based on the arguments above, I consider the significance of the work of installation art created by Fred Wilson, focusing on the work created for the exhibition "To the Rescue" held at ICP (International Center of Photography) in 1999. His works poses some important questions about the photography in museums and the roles of artists and curators and spectators.

Studio Pottery: The British Crafts Movement and both Japan and America

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It is difficult to define a craft so fragile, with such a complex identity. In this paper, I focus on the Studio Pottery Movement of Britain in the 20th century.

In 1920, Bernard Leach built the kiln in St Ives with Shoji Hamada. I show that the crafts were bearers of utopian dreams and ideals, standing against the industrial world, in Japan and in Britain, in the interwar period.

In the past, and the present, the word “craft” has both positive and negative connotations. “Honest to Material” is an essential idea of craft. Bernard Leach — leader of the Studio Pottery Movement — thought that craftsmen must control their material.

Even long after his death, the influence of William Morris had not decreased in the 1920's. Bernard Leach had succeeded with Morris's idea of the ethics of crafts. Leach's works were called “ethical pots”. At that time, almost all studio potters identified themselves as “potters”.

In the 1950's Japanese contemporary ceramics were influenced by Contemporary arts and American Abstract Expressionism in clay. I examine the relationship between Studio Pottery and Abstract Expressionism. There is a joy of making, through their body and deep consciousness. Studio Pottery had not been just a follower of Fine Art but has its own history in the modern age.

Modern dying and waving and Nihonga in Kyoto, of Meiji period

— About original pictures of the yuzen in Takashimaya —

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The subject of this papers is to investigate the influence of Takeuchi Seiho, Japanese painter, upon the dying and waving industry. From the documents written by Kono Bairei, painters of Meiji period worked making original pictures of the yuzen as a side-business. Takeuchi Seiho also worked making original pictures of the yuzen at Takashimaya. At August Meiji.33, Seiho went to Europe to look World Exposition of Paris and looked around museums in the Europe. It was the travel ordered by Kyoto-city and Noshomu-sho.

Usually his travel to Europe was understood as a study of European arts. But concerning with Takashimaya, meaning of his travel is appearing new aspect. It looks like the marketing research of yuzen in Europe. There are the original pictures of the yuzen in Takashimaya. And I checked them whether they are old type picture or new type, which Seiho changed. The result is new type of shasei, which Seiho taught in the Kyoto arts and crafts school. The graduates made them, new type of shasei at the original pictures of the yuzen.

Under the relation of Seiho and Takashimaya, Seiho changed the new type of shasei at the original pictures of the yuzen. And this type of shasei were spread out the dying and waving industry at Kyoto.

Park and Sculpture

The background of outdoor sculpture in Japan

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Keywords: the exhibition of outdoor sculpture, cement sculpture, park planning,
landscape gardening

The term Public Art has been used in Japan since 1990's to describe sculpture sited in public places. But in its practical process, many questions have always arisen: 'Why is this work installed at this place?' or 'What does this work mean?' Those questions come from an essential matter of the autonomy of fine art. At this point, the discussion about public art is related to all modern art. So, it is important to consider the above matter through researching into the historical process that forms public art.

In Japan, the first exhibition of outdoor sculpture was held at the Hibiya Park in 1951, which was sponsored by Tokyo metropolitan government and supported by Onoda cement corporation. It was the exhibition of cement sculptures that had a great moment to the development of public art.

A material of cement had been used for sculptures in the field of landscape gardening before the World War II. Those sculptures were made as ornaments, not as artworks. But it is possible to think that artists who made them had an idea of outdoor sculpture as artwork.

This study inquires into the relation between the development of outdoor sculpture after the World War II and the practical use of sculpture in the field of landscape gardening before the war in Japan.

JAPAN: the European Imitation of the Oriental Lacquer 1672-1804

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Applied artist

This article provides an overview of the European lacquer termed 'japan'. It first makes clear the meaning of the word 'japan', which is completely misunderstood in Japan. Secondly, it deals why japanning arose, how the early techniques evolved, and what japanning attained in comparison with the oriental lacquer in Europe.

In Japan, the English word 'japan' is generally understood to mean *Urushi* (the Japanese term for *Rhus verniciflua*). However, 'japan' is actually the term given to the European lacquer which tried to imitate the oriental lacquer during the 17th and 18th centuries.

In the mid-17th century, japanning arose under the impact of Chinese and Japanese lacquer-works imported in Europe. Early techniques like Stalker's and Salmon's used resins such as lac and spirits of wine or oil. These were the application of the traditional European techniques of varnishing, and more directly of the Islamic lacquering which had been known to Europe *via* Venice.

During the 18th century, new developments were observed in Europe. One was the appearance of various coloured japan including white and blue japan, which the oriental lacquer was unable to produce in those days. The other was extremely durable japan using asphalt, which was applied on the surfaces of tin-ware and papier-mache.

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