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Osaka University

## Human-ness of *Bauhaus Dances*: In comparison to *The Triadic Ballet*

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*Bauhaus Dances* are a group of experimental dance pieces directed by Oskar Schlemmer between 1926 and 1929. These repertoires were performed bearing the name of Bauhaus Stage, not only in Bauhaus, also around Germany and Switzerland. Therefore it is not too much to say that they are the representative works of Bauhaus Stage. And yet, *The Triadic Ballet*, his earlier work, seems to grab more attention as the very stage work of Bauhaus for its geometrical costumes, even though its process of creation shows that it is not exactly of Bauhaus. One of the reasons is that Schlemmer's stage theory "Man and Art Figure", which he accomplished after *the Triadic Ballet*, has been published in a Bauhaus Book. Besides, the costumes of *Bauhaus Dances* do not have similarity to those illustrated in the book. They are not geometrical at all, but aimed typical human bodies. As a result, these dances have difficulty to be discussed in relation to the Triadic Ballet.

To this disconnection, the author reconsiders the dance pieces and classifies them with their theoretical elements. Thereby the points of their difference become visible and Schlemmer's surprising discovery can be derived: geometrical costumes in practice cannot veil the differences of human body.

## From Confiscation and to Shipping: The Case of Japanese War Record Paintings During the Allied Occupation of Japan

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During the Allied Occupation of Japan, 153 Japanese war record paintings were confiscated by the Allied Forces. These paintings were commissioned by the Japanese military to commemorate different war events. In 1946, General Douglas MacArthur ordered that confiscated paintings must first be evaluated of their artistic, cultural and historical merits before being shipped to the US. However when the paintings were transferred to US in July 1951, no such evaluation was conducted. Demilitarization was cited as the primary reason for bringing them out of Japan.

This paper discusses the circumstances that surrounded the confusion among Allied personnel regarding the disposition of the confiscated paintings. Factors like the cost of maintaining the paintings, the clamor of Japanese artists' groups for the release of exhibition space requisitioned for the storage of the paintings, as well as the threat of the end of the Occupation, forced Allied officers to evaluate the paintings in a simplistic matter. In the end, they relied on rehashed informal evaluations to justify getting the paintings out of Japan. This can be seen as a convenient way of solving a problem that nobody among the Occupation officials concerned knew what to do about.

## *Guernica* in Tokyo.

KOSHIISHI, Maori

Undergoing World War I (1914–1918), World War II (1939–1945) and so on, the 20<sup>th</sup> century is so called the century of War. The calamity of war gave guidance to the world groping for an avenue of permanent peace in unison. And *Guernica* (1937) by Pablo Picasso (1881–1973): the masterpiece of the 20<sup>th</sup> century has declared the symbol of pacifism.

The problem is that our endeavours seem to be in vain. Therefore, this study considers if we have held pacifism in common to examine the reproduction of *Guernica* manufactured by *Otsuka Ohmi Ceramics Co., LTD* which installed as a public art in Tokyo in 2004 to announce lasting peace.

Although a large number of studies have been made on *Guernica*, the study of its reproduction has been neglected by critics. The purpose of this study is that to examine the reproduction of *Guernica* in Tokyo to reveal its function and possibilities as to the symbol of pacifism.

The present study clarified that *Guernica* has victorious nations of World War II as back-up in being the symbol of pacifism which is caused by declaring limited pacifism which has tacit approval of a military action such as an indiscriminate bombing on a city to support for democracy. This focusing on one-side of pacifism not only malfunctions and causes to bring acts of terrorism but also binds *Guernica* to the 20<sup>th</sup> century. To prove the symbol of pacifism and the great masterpiece of the world, *Guernica* needs to restore the state of Art: its polysemy. However, the circumstances of *Guernica* have prohibited it.

The overall findings suggest that the public art, the reproduction of *Guernica* in Tokyo has possibilities to liberate *Guernica* as Art and announcing pacifism in various angles if Tokyo, the capital of Japan that is a defeated nation of World War II would take publicity work of the indiscriminating bombing on Tokyo during World War II.

Women and Ornamentation in 19<sup>th</sup>-century America:  
A consideration of the discourse in *Godey's Lady's Book*

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*Godey's Lady's Book*, first published in Philadelphia in 1830 by Louis A. Godey under the title *Lady's Book*, was the most popular women's magazine in 19<sup>th</sup>-century America. By examining the magazine's discourse and imagery between the 1830s and the early 1850s, in this paper, I demonstrate how the act of adorning oneself and one's surroundings came to be regarded as women's work in tandem with the legitimization of fashion and the promotion of domestic ornamentation.

In contrast to the latest European trends, *Godey's Lady's Book* evolved a "modest" form of fashion to express a woman's emotions which it dubbed "Philadelphia fashion." The magazine also encouraged women to create handmade objects to ornament their houses in the same way that they might adorn their bodies. Moreover, in an article titled "The Cottage Model," the magazine laid out a model for the ideal dwelling as a representation of the ideal woman and family.

"Ornamentation" was viewed as a means through which women could create a private place and expand their sphere. In other words, the home was meant to be a place of comfort and respite from the brutal world outside. As seen in this and other articles, the discourse in *Godey's Lady's Book* exerted a strong influence on women's behavior in 19<sup>th</sup>-century America and provides valuable insights into how the modern image of women took shape.

## The Machines of Jarry, Picabia, and Duchamp

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As suggested by the leader of Italian Futurism, Filippo Tommaso Marinetti's declaration that a growling automobile was more beautiful than the *Winged Victory of Samothrace*, many avant-garde artists of the modern era were captivated by the mechanical items that surged through the city with the rise of mass production in the early 20th century.

In this paper, I investigate the relationship between modern art and the machine through an analysis of work by three artists, Alfred Jarry, Francis Picabia, and Marcel Duchamp. Among the works I deal with in detail are Jarry's *Le Surmâle*, Picabia's paintings, and Duchamp's *The Large Glass* and readymades.

The machines depicted in these works share several common characteristics. To a greater or lesser degree, they all have an erotic appearance and suggest sexual intercourse, and suggest that by the integration of human beings as a part ultimately deprives people of their free will. At the same time, the machines are lacking in purpose and can only repeat simple, useless movements that are unrelated to the production of value. These characteristics indicate the unique conditions of the modern era, in which all mediums, including objects, human beings, and words, were equally subject to dismantling and rearrangement, and also serve to deride modern art itself as a product of mechanical repetition.

L'« affreux nudisme » :

Une campagne traditionaliste contre l'Union des artistes modernes en France au cours des années 1930

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En 1929, un groupe d'architectes et de décorateurs se sépare de la Société des artistes décorateurs et fonde à Paris, à l'initiative de Robert Mallet-Stevens, une nouvelle association : l'Union des artistes modernes. Ils sont convaincus de la nécessité de créer des formes adaptées à leur fonction, au procédé de fabrication industrielle et à la vie contemporaine du grand public. Belle et pure simplicité, composition logique sont au cœur de ces recherches stylistiques, dont Le Corbusier compte parmi les premiers membres actifs.

Dans la fluctuation économique et politique du début des années 1930, certains critiques d'art conservateurs, comme Camille Mauclair, Paul Iribe ou Waldemar George, condamnent l'« affreux nudisme » de l'UAM tout en considérant ce style comme un agent du bolchévisme artistique et un destructeur des arts décoratifs français. Malgré le *Manifeste* publié en 1934, l'engagement de l'UAM se résigne en une active campagne traditionaliste qui n'est pas sans lien avec la montée du nationalisme culturel de l'époque. L'ambition de l'UAM qui envisage l'industrialisation et la démocratisation des arts décoratifs en France, grand thème du XX<sup>e</sup> siècle, aboutit à une impasse inéluctable.

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