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TSUCHIDA Bakusen's Portraiture: Personality and Symbol

UEDA, Aya

TSUCHIDA Bakusen (1887-1936) was a *Nihonga* (the Japanese painting) painter, who painted many Maiko paintings in modern Kyoto. Nevertheless, his works have not been classified into so-called *Bijin-ga* (the genre painting of beautiful women), unlike the paintings of UEMURA Shoen, KABURAKI Kiyokata and ITO Shinsui. This fact likely suggests that his works were distinctive in terms of painting styles, such as fine lines and bright flat color, as well as painting aims.

This article attempts to elucidate his distinctive portraiture from the viewpoints of both personality and symbol, which are seemingly inconsistent. Personality of the painted models is examined by comparing with the Maiko photo books published in Kyoto in the same historical period. Symbol of his paintings is explored by investigating the works that Bakusen focused in his painting process. When he pictured Maiko paintings, he was interested in the works of *Jūni-ten* (Twelve Devas) and *Fugen Bosatsu* (Samantabhadra), which showed graceful Buddhism essence of Heian period.

By using two analytical viewpoints, personality and symbol, this article reveals that his painting presents high personality of individual model while at the same time symbolizing yearning for graceful Buddhist world. His works combine the personality of Maiko face with religious yearning for the Buddhist painting of Heian period. The image of the two, Maiko and Buddha, are far apart from each other, and therefore, Bakusen's portraiture that combined both of them creates a new fascination.

The Development of Korean Modern Art and its relation to Japanese Modern Art

Painter Lee In-sung's Art Activities in the 1930s

KANG, Hyeran

The Korean painter Lee In-Sung (1912-1950) is remembered as one of the most important contributors to Korean art. Educated at "Tokyo's Taiheiyo Bijutsu Gakko", "Pacific Academy of Art", Lee's paintings were chosen six times at the "Chosen Bijutsu Tenrankai". He was considered "an artist of outstanding talent," and his reputation continues today. Surprisingly there has been little academic attention concerning his contributions to modern Japanese and Korean art.

The intention of this article is to cast light on the development of Korean painters and art movements in occupied Korea, and relate them to the personal role Lee In-Sung played in the development of modern Japanese art. The question of his influence on modern Japanese art and changes to Lee's personality and artistic view are the foreground of my research.

To understand modern Korean art, we must examine the influence of western paintings on young Korean artists. Lee In-Sung played an important role in the 1930s art scene. During this period an increasing number of foreign students flocked to Tokyo's Famous art academies such as the "Tokyo Bijutsu Gakko", "Teikoku Bijutsu Gakko", and the "Taiheiyo Bijutsu Gakko".

Lee In-Sung's contributions led to the creation of the "Chosen Bijutsu Tenrankai" in 1922. In the four years between 1932 and 1936 Lee was active in the "Nihon Suisaiga Kyokai", he travelled frequently between Japan and Korea and chose a variety of subjects for his works including cities, indoor settings, and landscapes reflecting his homeland. These compose the substantial part of his work and are considered exemplary models for Korean painters today.

Furniture Pattern Books in England, c.1750–1850: Sharing Design among Craftspeople

SHIMBO, Akiko

Furniture pattern books have often been used in the history of decorative arts and architecture, mainly to provide illustrations. However, they deserve further attention, because they contain important information for the historian about the contemporary notion of design among craft producers.

This article examines the meaning of design as knowledge shared by craftspeople, focusing on the role of furniture pattern books as the means of communication during the period 1750–1850. The first section outlines the history of furniture pattern books, starting from the pioneering work by Thomas Chippendale, *The Gentleman and Cabinet-Makers' Director* (first published in 1754). The second section explores authors of pattern books and their purpose, paying attention to the rise of occupational identity, and the relationship between the authors and craftsmen-readers represented in pattern books. The final section discusses what design and knowledge meant for craftspeople. Although previous studies have discussed 'originality' and 'interpretation' in late eighteenth-century designs, the authors of pattern books and craftspeople in this period saw 'design' as shared knowledge rather than as stemming purely from individual ideas.

Okiishi

Living scenery at the Private and Public Interface

SUGIMOTO, Kiyoshi

A town landscape is a visualized space of personal life and livelihood in each area.

Focusing to a close-up view from a landscape, we can see any products, such as signboards, commodities, planters and unnecessary articles and living scenery including their products.

When we observe closely to daily living scenery, we can discover “Okiishi”, bollard stone on roadside, at the Private and Public Interface. I tried to read significance and value on reconfiguring real living scenery as a part of urban landscape.

In this paper, Okiishi means stone or stone tool placed on the boundary between building estate and the road.

Okiishi appeared in the Edo period in order to protect the building from huge carts. Through my field work on Okiishi, I found the following results by my research.

- * Placement: 1. Independence 2. Group layout 3. Column layout
- * History: 1. Wall stone 2. Garden rock 3. Stone-product 4. Foundation stone
- * Role: 1. Bollard 2. Transformation of the role and strengthening 3. Genius 4. Hibernation situation 5. Left situation

Life tools made from stones, such as Okiishi, will continue existing in living scenery in the future.

In this paper, I evaluate positively Okiishi at the Private and Public Interface, and propose the process to reconfigure living scenery.

Examining the film posters of Czechoslovakia in the 1960s

NAKAGAWA, Kanako

Film posters that have been produced in Czechoslovakia in the 1960s expressed the intention of artist too aggressively. The film posters in Czechoslovakia are characterized as having diversity of expression of artistic attractiveness. However, simultaneously it is also considered that the contents of movies are difficult to recognized because the design of posters is too abstract. On the other hand, the film poster in capitalistic countries is a comprehensive medium, which is designed in order to fulfill the function of advertising since 1960, and includes relevant and easy to understand information. In 1990, Czechoslovakia became a capitalistic country after dictatorship of the Communist Party was collapsed. The old Czechoslovakia style posters have disappeared because the film posters in similar styles to other countries, which show much difficult information, have been produced.

The purposes of this paper is to capture the features of movie poster designs in Czechoslovakia by choosing four Czechoslovakia movie posters from Museum and Archives of Kyoto Institute of Technology, investigate relationship between Czechoslovakia movie poster designs and their movie contents, and compare with the original movie posters produced by movie-producing countries; and further to analyze the proportion of technique by classifying 533 film posters which were produced in years of 1958–1970 by major notables 12 artists in 1960s as to how 1960s Czechoslovakia film posters have been designed.

Japanese Export Ceramics for the Chinese Market in the Meiji Era (1868–1912) – II –

MAEZAKI, Shinya

In the latter half of the Meiji era, Qing China was one of the most prominent markets for Japanese decorative art, ceramic wares in particular. While my previous paper (*Design riron*, vol. 60, pp. 75–87) discussed what types of ceramic wares were exported to China, this paper explores two other aspects of the same subject: designs used for Japanese ceramic wares for the Chinese market, and trading ports used to export these wares.

Chinese and Japanese cultures share a great deal of visual language and symbolism. For example, the bat symbolises “happiness”, and the deer symbolises “successful career” in both countries. This paper will list both popular and unpopular design motifs in late Qing China. It also compares similarities and differences in the meanings of these design motifs between the two countries. In terms of Japanese export ceramics to China, the main base was not Yokohama but Kobe and Osaka, both opened in 1868. By exploring actual Sino-Japanese cultural interactions during the Meiji period, the paper examines the production of Japanese ceramic wares for the Chinese market and roles that Kobe and Osaka played in this historical context.

“To see” and “to be seen” in the video work of Takahiko Iimura

MOCHIZUKI, Yui

Takahiko Iimura (1937-) is one of the first media artists to individually produce films in Japan. This paper examines how Iimura expressed “to see” and “to be seen” in his video art.

The themes of his film can be categorized into four: the sex and body, structural film, languages, and “to see” and “to be seen”.

The first chapter of this paper considers the issue of “to see” and “to be seen” in various video arts by his contemporary artists in order to clarify what is unique in Iimura’s films. The following section examines the main topic of this paper, namely Iimura’s three films, 《Camera, Monitor, Frame》 (1976), 《observer/observed》 (1975), and 《Observer/Observed/Observer》 (1976), through which the issue of “to see” and “to be seen “ is discussed. In these works, Iimura reviews the relationship between an observer and observed by simultaneously playing the video while it is filmed. He also questions the relationship between an image appearing in the video and a language to describe it.

In conclusion, I would like to explain how Iimura’s video work is distinctive regarding the issue of “to see” and “to be seen”.

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