

Conference Conveyors

Dr Yuko Kikuchi; University of the Arts London

Dr Wessie Ling; Northumbria University

Speakers

Dr Boyoon Her; Seoul National University (Korea)

Prof Toshino Iguchi; Saitama University (Japan)

Mr Takuya Kida; National Museum of Modern Art Tokyo (Japan)

Dr Yuko Kikuchi; University of the Arts London (UK)

Dr Yunah Lee; University of Brighton (UK)

Prof Reina Lewis; University of the Arts London (UK)

Dr Wessie Ling; Northumbria University (UK)

Dr Rie Mori; Japan Women's University (Japan)

Prof Penny Sparke; Kingston University (UK)

Dr Yasuko Suga; Tsuda College (Japan)

Prof Jonathan Woodham; University of Brighton (UK)

Dr Jae-Yoon Yi; Sungkyungwan University (Korea)

1920–45 Inter-Asia Design Assimilation: Translations, Differentiations and Transmission



9.30am – 5.30pm
Friday 30 May 2014

1.5 Gallery
Design Museum
Shad Thames
London SE1 2YD

DESIGN
MUSEUM



northumbria
UNIVERSITY NEWCASTLE

ual: university
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london
camberwell
chelsea
wimbledon

Yoshida Shōya Chair, Manufactured by Tatsumi Mokkō, Collection of Tottori Mingei Kyōkai, c1950s.

1920–45 Inter-Asia Design Assimilation: Translations, Differentiations and Transmission

9h30–10h: Registration

10h–10h15: Welcome and introduction
Dr Yuko Kikuchi, University of the Arts London;
Dr Wessie Ling, Northumbria University

Craft/product: Session chair Dr Wessie Ling

10h15–10h35: Modernity and Everydayness: Design under Japan's Empire
Dr Yuko Kikuchi, University of the Arts London (UK)

10h35–10h55: Craft Activism in an Asian Colonial Modernity?
Jiyu Gakuen Beijing School, 1938–1945
Dr Yasuko Suga, Tsuda College (Japan)

10h55–11h15: Transplanting the concept of Art-Crafts (bijutsu-kogei / mi-sul-gong-ye)
from Japan to Korea in the 1930s
Mr Takuya Kida, National Museum of Modern Art Tokyo (Japan)

11h15–11h35: Goryeo Celadon as Antique-ness: The Identity of Korean Celadon
during Japanese Imperialism
Dr Boyoon Her, Seoul National University (Korea)

11h35–11h50: Discussant, Prof Penny Sparke, Kingston University (UK)
11h50–12h10: Q&A

12h10–14h00: Lunch

Fashion: Session chair: Dr Yunah Lee, University of Brighton (UK)

14h00–14h20: Fashion in Modern East Asia in a Transnational Context: Female Education
and Fashion History in Korea, Japan, and Taiwan (1920s – 1950s)
Dr Jae-Yoon Yi, Sungkyungwan University (Korea)

14h20–14h40: Kimono and Colonialism
Dr Rie Mori, Japan Women's University (Japan)

14h40–15h00: Discussant, Prof Reina Lewis, University of the Arts London (UK)
15h00–15h20: Q&A

15h20–15h50: Tea

Graphics: Session chair: Dr Yuko Kikuchi

15h50–16h10: Advertising and display design in colonial expositions in Korea and Taiwan
during the Japanese rule
Prof Toshino Iguchi, Saitama University (Japan)

16h10–16h30: Dr Yunah Lee, University of Brighton (UK)

16h30–16h45: Discussant, Prof Jonathan Woodham, University of Brighton (UK)
16h45–17h05: Q&A



Yoshida Shōya Chair, Manufactured by Tatsumi Mōkō, Collection of Tottori Mingei Kyōkai, c1950s.

Conference Proceedings

Modernity and Everydayness: Design under Japan's Empire

Dr Yuko Kikuchi

**Reader, TrAIN Research Centre and CCW Graduate School, University of the Arts
London**

This paper examines a small window of design activity carried in the ambiguously defined Manchukuo region during the late 1930s through to 1945, for which few materials exist. Moreover research is fraught with difficulty given China's political relationship with Japan stemming from Japan's invasion of the 1930s, the repercussions of which are arguably visible in the recent escalating territorial disputes. Within those limits of research feasibility, this paper presents two case studies: the first will focus on new pottery production in relation with the South Manchurian Railway Company, and the second looks at the Mingei (folk crafts) movement led by Yoshida Shōya that branched out into Beijing and the surrounding North East. These two initiatives have overlapping activities, as well as the activities parallel to the Beijing Jiyū Gakuen's activities to be presented by Yasuko Suga in this symposium. The main aim of this paper is to uncover the facts about who was involved in these activities and what kind of projects and products they created. The critical focus is on how in design terms the discourse of the geo-cultural 'tōyō' was employed on ideological grounds to legitimise Japanese imperialist expansion into Asia within the design industry. It also examines how some Japanese designers and design activists created a new ideas through negotiations with 'Occidentalness'-'Japaneseness'-'Orientalness', and extended their explorations even further into different shades of 'Orient': 'Chineseness' and 'Japaneseness'. The paper will investigate the aspect of 'modernity' as expressed through newly created products such as ceramic tableware, clothes and embroidered crafts and interior products. It will also attempt to decipher its soft-sounding but significant ideology of 'everydayness' that repetitively expressed, in Japanese terms: *nichiyōhin/seikatsu yōhin* (daily utilitarian household craft products).

Craft Activism in an Asian Colonial Modernity? Jiyu Gakuen Beijing School, 1938- 1945

Dr Yasuko Suga

Associate Professor, Tsuda College, Japan

The Jiyu Gakuen School was an innovative female school established in 1921 in Tokyo by the active Christian feminist couple, Hani Motoko and her husband Yoshikazu. It opened a branch school in Beijing, China, in 1938, to help both Japanese and Chinese people for mutual understanding with Christian benevolence instead of dominant military oppression. In its everyday teaching, 'craft' could be viewed to have played perhaps the most fundamental role. They encouraged them to live systematically and efficiently according to the teaching of the founder, 'Mrs. Hani', by offering free weekdays accommodation to twenty young Chinese females. Interestingly, handicraft was placed as the central activity in the teaching. 'Collaboration' and 'diligence' were the keywords at the School, and they were put into practice through handicraft activities.

This draw attention of physician Shoya Yoshida, a member of the Mingei movement who worked at the Japanese army as a doctor in China. He had opened a shop in Tottori to display traditional craft products, such as pottery, woodwork etc. and helped revive many folk crafts by renewing traditional designs. Yoshida visited the above school and made a critical record of the place. He considered that the school should take the local Chinese culture more into consideration in their guidance, and he himself strongly felt the need to establish a Chinese Life and Culture Research Institute to further the real mutual cultural understanding.

This paper explores the activities of Jiyu Gakuen Beijing School and some responses and reactions to it from the side of the Mingei Movement by comparing the Jiyu Gakuen and Yoshida's viewpoints and attitudes on 'understanding Chinese craft' during the Second World War. It will draw attention to some of the issues on transnational cultural policy in the wartime Asia.

Transplanting the Concept of Modern Art-Crafts (*bijutsu-kogei* / *mi-sul-gong-ye*) from Japan to Korea in the 1930s

Kida Takuya
Curator, The National Museum of Modern Art, Tokyo

I would like to trace the route of transplanting the concept of modern crafts (*kogei-bijutsu*) from Japan to Korea through the Joseon Art Exhibition (*Senten*) in the 1930s. In Japan the concept of modern crafts was established through the *Teiten* exhibition in the 1920s to mean modern craft works made as fine art objects. I assume the concept of modern crafts developed in Korea through the *Senten* exhibition, an officially sponsored annual fine art exhibition organised by the Governor-General of Korea between 1922 and 1944. It was modeled after the *Teiten* exhibition in Japan. Early studies indicate the concept of fine art was developed in Korea through the *Senten* exhibition. During the period of colonisation, there were no fine art schools in Korea, so the exhibition was the only organisation of fine art authority. Judges for the *Senten* exhibition went to Korea from Japan, most of them professors of the Tokyo Fine Art School. This implies that there was some influence of Japanese cultural imperialism on Korea, and the concept of fine art developed in Korea through the filter of the Japan. Concerning the craft division of the *Senten* exhibition, which opened in 1936, we can see there were two trends. One was to promote modern craft (*kogei bijutsu*) in Korea; the other was to promote the Korean traditional handicraft industry. While in Japan the crafts division of the *Teiten* exhibition served to draw the outline of the field of modern crafts (*kogei bijutsu*), and to provide a filter with which to exclude native local handicrafts objects. However in Korea such handicraft objects were accepted. In a sense, Japanese officials regarded the roll of the crafts division of the *Senten* exhibition as a way to activate the crafts industry in Korea at the time.

Goryeo Celadon as Antique-ness: The Identity of Korean Celadon during Japanese Imperialism

Dr Boyoon Her
Assistant Professor, Seoul National University, South Korea

Celadon from the Goryeo Dynasty (918-1392) is one of the most representatives of Korean cultural heritage and tradition. However, during the Joseon Dynasty (1392-1910) following the Goryeo, it was not famous. Neither had its existence been recognised. Goryeo celadon was rediscovered in the outset of the 20th century by modernised Japanese people. They robbed the Goryeo tombs and took celadon pots from the tombs to Japan. Soon after, celadon fever spread throughout Japan, which was comparable with Japonism in Europe and America. As the demand of celadon increased, Japanese began to produce imitations of Goryeo celadon. They established factories in Korea in order to use Korean materials for celadon production, and developed the skill for making celadon pots in the colonial era. Though the skill was top-secret at that time, it passed down to Korean assistants who later became the masters for celadon in the 1970s in Korea. Celadon pots made by those masters were exported to Japan where celadon fever was still remembered. In this process, Goryeo celadon settled as an authentic and representative cultural tradition in Korea. This celadon story allows intellectual inquiry into authenticity and tradition. Why were Japanese people so fond of Korean celadon? How did they know about the value of celadon? What is its relation to the Empire and the colony? Did and to what extent did Korean authenticity establish by Japanese? Inter-culturally and/or national authenticity will be examined in the paper alongside the arising questions.

Fashion in Modern East Asia in a Transnational Context: Female Education and Fashion History in Korea, Japan, and Taiwan (1920s - 1950s)

Dr Jaeyoon Yi

Adjunct Professor, Sungkyunkwan University, South Korea

In East Asia, the period between the 1920s and the 1950s was the time when new western fashion styles were introduced. With the growing number of educated women, the emerging group of new women who were educated in modern schools also functioned as a trend-leading group during this period.

In schools, education in dress making, sewing, and home economics were important parts of female education in the modern period. Through this, new styles and dress making technologies were introduced as well as new perceptions towards clothing.

Adopting a new fashion style is, by necessity, accompanied by the new technology of dressmaking. Considering the fact that ready-made clothing was still very rare and not generally available during this period, dressmaking education taught at schools is considered to be related to the introduction of new material culture.

Especially in Korea and Taiwan, under Japanese colonisation, the greater part of the curricula and the textbooks were common with those in Japan, which enabled them to develop transnational styles as they were educated the modern way of living. However, this period also saw the development of local styles.

This paper will explore the transition of women's fashion in East Asia in modern and colonial conditions between the 1920s and the 1950s by the analysis of the curricula and textbooks on dressmaking in comparison with the prevailing styles of the period in each region. This is expected to suggest the impact of modernity in East Asia and the transnational styles of fashion in colonial Korea and Taiwan, and Japan developed within the negotiation with the local culture. Colonial conditions will also be discussed in terms of their impact and limitations in the transition of styles.

Kimono and Colonialism

Dr Rie Mori

Associate Professor, Japan Women's University

The purpose of my study was to investigate how kimono were perceived in Japan's colonies, and elucidate the multiple meanings of kimono under Japan's colonial rule. I considered the motivations of Taiwanese and Koreans who wore kimono during the colonial period and how others residing in the colonial territories interpreted their actions.

I examined depictions of kimono in commentaries, literature, and films produced by and for the colonial population of the time in order to understand how Japanese who wore kimono within the colonies were perceived by the coloniser. Moreover, I also considered the motivations of Koreans and Taiwanese who wore kimono during the colonial period and how others residing in the colonial territories interpreted their actions.

I defined the use of the term *kimono* and its consequent symbolic meaning according to its historical context. In my study, the word *kimono* indicates clothes that originated in modern Japan, such as *nagagi* ("long garment"), *obisashes*, *haori* jackets, and *monpe* (a type of loose fitting trouser). These variously shaped garments were all referred to as *kimono*, or *wafuku* (Japanese-style clothing) within Japan proper and in its colonised territories. As my research reveals, the use of the term kimono as well as the meaning of the garment itself as a signifier of national loyalties, as represented in literature and film, underwent significant changes around 1940.

After Japan's defeat in 1945, more people wore and sewed Western clothing under the occupation by the Allied Forces. On the other hand, the kimono was worn less frequently. A feminisation of the kimono became more apparent. To the Allied occupation army, kimono was used, for example, as souvenirs, and became a stereotyped symbol of Japanese culture. Kimono as a symbol of nationalism and oppressive Japan was an image that was introduced

into Japan's colonies prior to post-war Japan, at a time when the image was inseparably linked with nationalism in the minds of Taiwanese and Koreans.

In today's Japanese society, 'yukata' or kimono tend to be considered, in general, as something nostalgic and charming that plays a part in contemporary women's fashion. However, the Japanese kimono is deeply involved in Japan's colonial control and war responsibilities.

'Advertising and Display Design in Colonial Exhibitions in Taiwan and Korea during the Period of Japanese Rule'

Prof. Toshino Iguchi
Professor, Saitama University, Japan

The Japanese government organised colonial expositions in its East Asian colonies: Chosen (Korea), Taiwan, and Manchukou. These expositions present the nexus between modern design history in Japan and its colonies.

This paper focuses on the Korea Exposition of 20th anniversary (1929); and the Taiwan Exposition Commemorating the 40th Anniversary of Japan's Rule (1935). Supporting Japanese colonial policy which promoted modernisation and Japanisation, these expositions built modern pavilions and adopted the Western Style. However, the propaganda used by these two exhibitions generated very different responses within the two countries. In the case of Korea, the 1929 Exposition ignited Korean nationalism and anti-Japanese sentiment. The 1929 Korean Exposition was held at the former palace court, Konjongjon. Through the choice of this site, visitors to the exposition inevitably felt the power of Japanese colonial rule that had taken over the Korean dynasty, a feeling reinforced by the images of old Korea symbolised by Korean historical architecture, that were printed on exhibition-related posters and postcards.

On the other hand, the 1935 Taiwan Exposition promoted the importance of design in industry and economy in Taiwan. This was a grand occasion celebrating the 40th anniversary of Japan's colonial rule, and it became the largest exhibition of its type among the Japanese colonies. It demonstrated to the world the success of Japanese colonial policy in the development of industry and economy in Taiwan. The Art Deco style pavilions, the visually impressive displays, the electric decoration on the constructions of the street and the advertisement graphics played a role in the formation of Taiwanese visual culture. The European and American styles were copied and appropriated during Japanese modernisation, while Japanese modern design was transplanted into colonial Taiwan imprinting Japanese identity on the colony even more strongly than in mainland Japan itself.

This paper discusses how and what kind of Japanese visual design was brought to Korea and Taiwan, by making comparison between these two cases.

Dr Yunah Lee
Lecturer, University of Brighton

Abstract/paper TBC