

JAPANESE MODERNISM

ARTWORK LABELS

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Japanese Modernism

During a brief window between the destruction caused by the Great Kantō earthquake of 1923 and the calamities of the Pacific War (1942–45), the Japanese cities of Tokyo and Osaka developed into some of the world's most vibrant and modern metropolises. Bustling streets filled with glamorous department stores, fashionable cafes, popular movie theatres, swinging dance halls and high-tech transportation catered to a new generation of confident and financially liberated youth, who challenged conservative views and delighted in disrupting the establishment by making their own lifestyle choices.

Playfully known as *moga* and *mobo* – modern girls and modern boys – this new generation represented the arrival of modernity in Asia and in turn spurred the inspiration, iconography and dynamism behind a creative movement that energised Japanese creativity and innovation during the early twentieth century.

This exhibition investigates the increasingly socially liberated status of women in Japan at the time. *Japanese Modernism* also features fashion of the 1920s and 1930s, including women's and men's kimonos, and related accessories. Decorative arts objects include beautifully crafted glassware, lacquerware and bronzeware, and popular culture is represented by street posters, magazines and graphic design.

Japanese Modernism is drawn from recently acquired works in the NGV Collection that share the history of the visually inspiring art and design from this little recognised period of Asian art.

Japanese Modernism has received grant funding from the Australia-Japan Foundation of the Department of Foreign Affairs and Trade, for which the NGV is deeply grateful.

The Great Kantō earthquake of 1923 is remembered as one of the most terrifying calamities in Japan's history. Registering at a magnitude of 7.9 on the Richter Scale, the quake struck on 1 September at 11:58am as households were lighting their charcoal stoves to prepare lunch. Fires broke out across the densely populated cities of Tokyo and Yokohama, and were spread by high winds. Causing more than 140,000 deaths and leaving nearly 700,000 people homeless, the quake's destruction triggered a reconstruction boom that transformed the cities into modern metropolises. One year later, Japanese publishing house Shōnen Gahōsha commissioned this series of prints based on eyewitness sketches and accounts of the disaster.

Left to right, top to bottom

TAMURA Saiten

Japanese 1889–1933

The charred ruins of the Hongōza Theatre

Hongōza no yakeato

from the *Taishō great earthquake folio (Taishō shinkasai mokuhangashū)*

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

...continued overleaf

NISHIZAWA Tekiho

Japanese 1889–1965

Nihonbashi at twilight

Tasogare no Nihonbashi

from the *Taishō great earthquake folio* (*Taishō shinkasai mokuhangashū*)

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

KIRIGAYA Senrin

Japanese 1876–1932

Temporary refuge near camp at Honjo

Rinji barakku

from the *Taishō great earthquake folio* (*Taishō shinkasai mokuhangashū*)

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

NISHIZAWA Tekiho

Japanese 1889–1965

The unscathed Kannon Hall at Asakusa Temple

Yakenokoritaru Asakusa Kannondō

from the *Taishō great earthquake folio (Taishō shinkasai mokuhangashū)*

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

ISODA Chōshū

Japanese 1880–1947

Ruins on the road

Rojō no zangai

from the *Taishō great earthquake folio (Taishō shinkasai mokuhangashū)*

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

NISHIZAWA Tekiho

Japanese 1889–1965

The National Sumō Arena in flames

Kokugikan enjō

from the *Taishō great earthquake folio (Taishō shinkasai mokuhangashū)*

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

KIRIGAYA Senrin

Japanese 1876–1932

Confusion among the refugees

Hinanmin no konzatsu

from the *Taishō great earthquake folio (Taishō shinkasai mokuhangashū)*

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

ISODA Chōshū

Japanese 1880–1947

Atago Hill, on September 20, 1923

Taishō jūninen kugatsu hatsuka,

Atagoyama ni te

from the *Taishō great earthquake folio (Taishō shinkasai mokuhangashū)*

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

ISODA Chōshū

Japanese 1880–1947

Horse-drawn transport wagon

Unsō basha

from the *Taishō great earthquake folio (Taishō shinkasai mokuhangashū)*

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

KAWASAKI Shōko

Japanese 1886–1977

Matsuchiyama

Matsuchiyama

from the *Taishō great earthquake folio (Taishō shinkasai mokuhangashū)*

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

NISHIZAWA Tekiho

Japanese 1889–1965

Mitsukoshi Department Store after the earthquake and fire disaster

Shinkasai go no Mitsukoshi

from the *Taishō great earthquake folio (Taishō shinkasai mokuhangashū)*

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

ODA Kanchō

Japanese 1889–1961

Landslide in front of the Hodogaya

Tunnel on the Tōkaidō

Tōkaidō Hodogaya suidō mae yama kuzure

from the *Taishō great earthquake folio (Taishō shinkasai mokuhangashū)*

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

KAWASAKI Shōko

Japanese 1886–1977

The Ruins of the Military Clothing Depot and the Yasuda Mansion after the Great Earthquake disaster

Daishinsai go no hifukushō ato to Yasuda yashiki

from the *Taishō great earthquake folio (Taishō shinkasai mokuhangashū)*

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

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ODA Kanchō

Japanese 1889–1961

**Terrible spectacle in Fujisawa on the
Tōkaidō, night of September 1, 1923**
***Tōkaidō Fujisawachō sanjō, Taishō
jūninen kugatsu tsuitachi yoru***

from the *Taishō great earthquake folio* (*Taishō shinkasai
mokuhangashū*)

1924 Japan

colour woodblock

Purchased, NGV Supporters of Asian Art 2019

For kids

Almost 100 years ago there was a very big earthquake in Japan that destroyed many people's homes and lots of important public buildings like schools, hospitals and shops. The earthquake was so strong that people felt it rumbling across the country, and some big statues in faraway places moved! After the disaster, life was very difficult for lots of people and it took many years to rebuild new, modern cities in the areas that had been damaged.

TANIGUCHI Fumie

Japanese 1910–2001

Preparing to go out

Yosoou hitobito

1935 Tokyo, Japan

six panel folding screen: ink and watercolour on silk,
lacquer on wood

Kevin McDonald and Eunice McDonald Bequest and NGV Foundation, 2019

2019.21

After graduating from Bunka Gakuen University's Fine Arts faculty in 1934, Taniguchi Fumie was one of few women to study under the famous painter Kawabata Ryūshi and exhibit with the highly regarded Blue Dragon Art Society (Seiryūsha). Despite many challenges faced as a female artist in a male-dominated field, her work received critical acclaim and she held solo exhibitions in 1941 and 1942 at leading art galleries in the fashionable Ginza district. After evacuating Tokyo during the Second World War her career faltered and she never received deserved recognition. She divorced twice and moved to the United States in 1955, spending the remainder of her life in Los Angeles supporting herself as a waitress, seamstress and housekeeper.

Preparing to go out

This folding screen is Taniguchi's masterpiece from the formative years of her career and was awarded the prestigious Y-shi Prize at the 1935 Seiryūsha autumn exhibition. Painted at the age of twenty-five, *Preparing to go out* celebrates the self-assured, chic *moga* (modern girl) of 1930s Japan. In the same manner as historical *fūzoku byōbu* screens that depict up-to-date scenes of daily life, Taniguchi presents the modern woman of her time.

These *moga* are shown changing from traditional to contemporary fashions and are accompanied by symbols of independence and modernity: elegant high-heeled shoes, a Marcel hair-curling iron, bobbed hairstyles, powder compact, jewelled watch, ring, lace fabric and European-style lingerie, representing burgeoning consumerism and the new-found social and financial independence available to women in twentieth-century Japan.

Ishikawa Toraji's *Ten Types of Female Nudes* series depicts Japanese women in fashionable 1930s interiors. Figures are accompanied by favoured pets and items of leisure, here in the form of stretching cats, a fluffy Japanese Chin dog, the quintessential 1930s blue parrot and a scattering of mahjong tiles. *Leisure time*, showing a woman looking at a book of historical woodblock prints, illustrates the artist linking himself with the Japanese tradition of *ukiyo-e bijin-ga* (pictures of beautiful people), where women, often nude, were portrayed in interior spaces or bathing. The figurative style is influenced by Toraji's studies in Europe, and the prints display nudes sporting soft-permed waves, plaits, ponytails or chic bob hairstyles that were favoured by modern Japanese women of the time.

Left to right

ISHIKAWA Toraji

Japanese 1875–1964

Dance

Odori

from the *Ten Types of Female Nudes (Rajo Jusshu)* series

1934 Tokyo, Japan

colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.24.10

The tenth print in this series, *Dance*, is thought to have used the American actress Louise Brooks as a model. Recognised in Japan as the quintessential carefree 'flapper' of the Jazz Age, Brooks's famous bobbed hair is thought to have influenced this fashion among the new generation of modern Japanese women.

Black cat

Kuroi neko

from the *Ten Types of Female Nudes (Rajo Jusshu)* series

1934 Tokyo, Japan

colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.24.7

...continued overleaf

In the bathroom

Yokushitsu nite

from the *Ten Types of Female Nudes (Rajo Jusshu)* series
1934 Tokyo, Japan
colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.24.5

Blue parrot

Buryu-inko

from the *Ten Types of Female Nudes (Rajo Jusshu)* series
1934 Tokyo, Japan
colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.24.1

Morning

Asa

from the *Ten Types of Female Nudes (Rajo Jusshu)* series
1934 Tokyo, Japan
colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.24.2

Leisure time

Tsurezure

from the *Ten Types of Female Nudes (Rajo Jusshu)* series

1934 Tokyo, Japan

colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.24.9

ISHIKAWA Toraji

Japanese 1875–1964

Sound of the bell

Suzu no ne

from the *Ten Types of Female Nudes (Rajo Jusshu)* series

1934 Tokyo, Japan

colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.24.8

Youth

Seishun

from the *Ten Types of Female Nudes (Rajo Jusshu)* series

1934 Tokyo, Japan

colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.24.3

Reading

Dokusho

from the *Ten Types of Female Nudes (Rajo Jusshu)* series
1934 Tokyo, Japan
colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.24.6

***Moga*: the modern girl**

The ambitious dreams, optimism and energy of *moga* (modern girls) were the epitome of Japan's modern era. Regarded as the first generation of liberated women in Asia, the opportunities of employment and a career that modern city life offered enticed many young women to leave the family home and escape parental authority. Finding work and earning personal income – as low as it may have been – provided many women with the means to rent a small apartment, live by themselves and make independent decisions.

Seen by the establishment as endangering conservative and traditional values, *moga* became an important part of the new Japanese economy, not only as workers but also as active consumers of products, services and entertainment. A favourite activity and symbol of independence was to choose, buy and wear their own clothing and accessories. The easiest departure from tradition was to wear Western-style clothing; however, with a strong sentiment for Japanese culture many *moga* actively acquired new styles of vibrantly patterned kimono and *obi* waist sashes, matching them with Western- and Eastern-inspired accessories to create new fashion styles. These bold and colourful ensembles were guaranteed to turn heads and announce, in no uncertain terms, many young women's newly attained social status with confidence.

ISHIKAWA Toraji

Japanese 1875–1964

Resting

Ikoi

from the *Ten Types of Female Nudes (Rajo Jusshu)* series

1934 Tokyo, Japan

colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.24.4

JAPANESE

Women's kimono with geometric design and accessories

c. 1930 Japan

silk, cotton, wool, straw, wood, vinyl, plastic and metal
(meisen textile)

Purchased with funds donated by Allan Myers AC and Maria Myers AC, 2016

2016.108

The financial independence of young working women led to a demand for affordable and visually dynamic kimono. Meisen was a new mechanically produced silk textile where the warp, and sometimes weft, threads were layered out and patterned with a stencil printing process, then mechanically woven. Meisen fabrics resembled traditional expensive hand-produced *kasuri* (Japanese ikat) and were greatly favoured by *moga* for their brightly decorated designs.

A feature of this outfit is the red lacquer platformed *geta* (wood sandals) for wet weather. Displaying an inlay of mother of pearl cherry blossom motifs, they are fitted with vinyl toe covers to keep socks dry on a rainy day.

JAPANESE

Women's kimono with stylised chrysanthemum design and accessories

c. 1930 Japan

silk, cotton, rush grass, wood, bamboo, plastic, bakelite and metal (meisen textile)

Purchased, NGV Supporters of Asian Art, 2016

2016.109

This kimono was recently tailored in Japan from an unused bolt of 1930s meisen fabric, especially for the NGV Collection. Its vibrant stylised chrysanthemum motif resembles fireworks, or *hanabi*, a word in Japanese that means 'fire flowers'. This motif is complemented with beautifully crafted *kanzashi* hairpins, *obi* sash and an *obidome* brooch.

Traditional Japanese attire did not include chest brooches, necklaces, rings or bracelets. Accessories were *kanzashi* hairpins and an *obidome* brooch that secured the *obi* waist sash. Historically these items were produced from gold, jade, ivory and turtle shell. During the modernist era, new materials such as Bakelite plastic were used to make these beautiful accessories at affordable prices.

Shin-hanga

As photography in Japan became increasingly popular during the late nineteenth century, the traditional art of woodblock printing began to decline. During the 1920s and 1930s, artists Itō Shinsui and Kobakawa Kiyoshi worked with the publisher Watanabe Shōzaburō (1885–1962) to become leaders of the *shin-hanga* (new prints) movement, which revitalised the refined *ukiyo-e* print techniques of the Edo period (1600–1868). It furthered the genre of *bijin-ga* (pictures of beautiful people), established by the late-eighteenth century masters Kitagawa Utamaro and Torii Kiyonaga, by featuring women of the modern era.

Wall, left to right

KOBAYAKAWA Kiyoshi

Japanese 1897–1948

Rouge, no: 6

Kuchibeni

from the *Woman's manners of today* (*Kindaijikeshō no uchi roku*) series

1936 Tokyo, Japan

colour woodblock

Purchased with funds donated by Allan Myers AO
and Maria Myers AO, 2015

2015.409

ITŌ Shinsui

Japanese 1898–1972

Island woman

Shima no onna

From the *New twelve Images of Beauties (Shin bijin jūnisugata)* series

1922 Japan

colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.26

Steps, top to bottom

KOBAYAKAWA Kiyoshi

Japanese 1897–1948

Jazz dancer

1934 Tokyo, Japan
colour woodblock

Purchased NGV Foundation, 2019

2019.672

Proposed acquisition

ITŌ Shinsui

Japanese 1898–1972

Early spring

Senshun

1931 Tokyo, Japan
colour woodblock

Lillian Ernestine Lobb Bequest, 2008

2008.587

JAPANESE

Women's kimono with thistle and check design and accessories

c. 1930 Japan

silk, cotton, rush grass, straw, wood, vinyl, plastic, and metal (meisen textile)

Purchased with funds donated by Allan Myers AC and Maria Myers AC, 2016

2016.112

This outfit shows the influences of international trends that became popular fashion accessories among *moga* during the 1920s. The rush grass summer cloche hat follows the design often attributed to Parisian milliner Caroline Reboux. Beaded handbags, sometimes referred to as 'flapper bags' – were originally designed to complement the beaded, tasselled flapper dresses of the 1920s. This exquisite hand-woven example displays a waterlily, a recognised symbol of Asia. The fine craftsmanship and presentation in relief would have made it a treasured item in any *moga*'s wardrobe.

For kids

A long time ago, young women in Japan had to wear the clothes their parents chose for them. As new, modern jobs like working in the cinema and in cafes started to become more common, many young people could earn money, allowing them to buy their own clothes and accessories, and decide how to cut and style their own hair. Fashion became an important new way to show their individuality.

What are your favourite colours or patterns to wear, and what do they say about you?

Wall, left to right

ITŌ Shinsui

Japanese 1898–1972

Shinbashi Station seventy years ago

Nanajūnen mae no Shinbashi eki

1942 Japan

colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.25.1

YAMAKAWA Shūhō

Japanese 1898–1944

Tokyo station at present

Genzai no Tōkyō eki

1942 Japan

colour woodblock

Purchased, NGV Asian Art Acquisition Fund, 2014

2014.25.2

This pair of prints, was a collaborative project between artists Itō Shinsui and Yamakawa Shūhō, commissioned by the Japanese Tourist Association in 1942 to celebrate seventy years of rail travel in Japan. *Shinbashi Station seventy years ago* features an 1872 scene in front of Tokyo's Shinbashi Station as it would have appeared at the opening of Japan's first railway line between Yokohama and Tokyo. *Tokyo Station at present* depicts Tokyo Station (still extant today) in a 1942 setting. The prints contrast the fashion, street life and architecture of a rapidly modernising Japan.

Steps, top to bottom

ITŌ Shinsui

Japanese 1898–1972

Freshly-washed hair

Araigami

from the *Second Series of Modern Beauties* (*Gendai bijin dai-nishū*)

1936 Japan

colour woodblock

Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2015

2015.191

ITŌ Shinsui

Japanese 1898–1972

Eyebrow pencil

Mayuzumi

1928

colour woodblock

ed. 63/200

Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2015

2015.412

JAPANESE

Women's kimono with spiral and stripe design and accessories

c. 1930 Japan

silk, cotton, rattan bamboo, enamel, plastic and metal
(meisen textile)

Purchased NGV Foundation, 2016

2016.110

This outfit for a spring or summer daytime outing features a large rattan and bamboo picnic basket, a fabric headband with delicate artificial flowers, imitation pearl and diamond hairpins, a refined enamel lotus flower *obi* brooch and a pair of metallic thread cloth *zōri* sandals.

The *obi* sash displays the popular amusement of *moga* and *mobo* ballroom dancing and eludes to the international atmosphere of the dance class scene, as described in Junichirō Tanizaki's popular novel *Naomi* – a story of the quintessential *moga* published in 1923–24.

JAPANESE

Women's kimono with marbling and chrysanthemum design and accessories

c. 1930 Japan

silk, cotton, wood, glass, vinyl, bakelite and metal
(marbling and yuzen textile)

Purchased, NGV Supporters of Asian Art, 2016

2016.111

This kimono design is produced using a marbling technique to create the background and a stencil to leave the chrysanthemum shapes blank; these are hand-painted in at the final stage of production. Complicated and time-consuming to produce, this type of kimono would have been worn by a wealthy modern woman, as it was more expensive to purchase than the other affordable meisen pieces on display.

The *obi* features Egyptian-inspired designs that, with the discovery of Tutankhamen's tomb in 1922, became a popular motif of the modernist era. The *obidome* is a magnificent three-dimensional Bakelite work that references the chrysanthemums on the kimono.

Cosmetics through the ages

The practice of applying pigment to the face for cosmetic purposes was first recorded in Japan's eighth-century chronicles *Kojiki* and *Nihon Shoki*. Initially imported from China during the sixth century, lead-based face powder began to be produced domestically during the reign of Empress Jitō (686–697). From the Heian to Meiji periods (794–1912), make-up customs were restricted to three colours: white (face powder), red (lip and cheek rouge) and black (tooth blackener and eyebrow pigment). During the Taishō period (1912–26), Western make-up trends gathered momentum: powder became available in a variety of natural tones and, conveniently, portable cosmetics such as compacts and lipstick became popular as women increasingly participated in public life.

Itō SHINSUI

Japanese 1898–1972

Clock and the beauty (IV)

Tokei to bijin (IV)

1964

colour woodblock

Purchased with funds donated by Allan Myers AO
and Maria Myers AO, 2015

2015.414

ITŌ Shinsui

Japanese 1898–1972

Backstage

Gakuya

1955

colour woodblock

Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2015

2015.413

Cosmetics

These powder compacts and cosmetics illustrate Japan's newly developing ideals of beauty and femininity during the modernist period. During this time many Japanese women gained access to employment and education, and with it greater financial independence that allowed them to choose how they presented their physical appearance. Through shrewd marketing campaigns and new approaches to product branding and promotion, companies like Shiseidō and Club Cosmetics played a key role in the development of the *moga* archetype – its target consumer. The lively designs by leading artists and designers combine Art Deco geometry with the flowing curves of Art Nouveau, and the popular cropped, permed hair and rouged cheeks.

Shiroi Honpō producer

Mine no hana powder compact

c. 1930, Japan

offset lithograph, powder

Purchased with funds donated by Winsome Richards, 2019

JAPANESE

Tanchō promotion cards

c. 1930, Japan
offset lithograph

Purchased with funds donated by Winsome Richards, 2019

YAMANO Ayao designer
Shiseidō producer

Powder compact

c. 1930, Japan
offset lithograph, powder

Purchased with funds donated by Winsome Richards, 2019

TOGO Seiji designer
Club cosmetics producer

Powder compact

c. 1930, Japan
offset lithograph, powder

Purchased with funds donated by Winsome Richards, 2019

Bikōen producer

Egg soap powder wash

c. 1930, Japan

offset lithograph, powder

Purchased with funds donated by Winsome Richards, 2019

Tabata Hōkōen producer

Poudre Nouveu Cappi powder compact

c. 1930, Japan

offset lithograph, powder

Purchased with funds donated by Winsome Richards, 2019

Club cosmetics producer

Gift box set

c. 1930, Japan

offset lithograph, powder

Purchased with funds donated by Winsome Richards, 2019

Shōbidō producer

Shiroi powder compact

c. 1930, Japan

offset lithograph, powder

Purchased with funds donated by Winsome Richards, 2019

SANO Shigejirō designer

Papilio producer

Powder compact

c. 1930, Japan

offset lithograph, powder

Purchased with funds donated by Winsome Richards, 2019

Seto ware

Head

c. 1930, Japan
porcelain

Purchased with funds donated by Winsome Richards, 2019

Influenced by the quintessential female Art Deco bust, this piece of Seto porcelain displays a serene facial expression with long arched eyebrows extending to a thin nose, downcast eyes and small lips that clearly reference the image of a Bodhisattva, the androgynous deity of mercy in Buddhist art, which was ubiquitous and revered throughout East Asia during the pre-modern period. This re-envisioned symbol of compassion highlights the ingenious fusion of traditional and modern aesthetics and ideals of beauty that became central to the art and design of Japan's modernist period.

JAPANESE

Hand-printed gift envelopes

c. 1930 Japan

colour woodblock

Purchased NGV Foundation, 2017

2017.9

Pochibukuro are small, decorated envelopes used for presenting monetary gifts or tips. Originating during the late nineteenth century, they were used to give a congratulatory gift of money, or to express one's gratitude. This group of woodblock-printed *pochibukuro* represent the art form at its peak of sophistication, produced with traditional Japanese woodblock printing techniques employing multiple colours and metallic inks. The envelopes display a wide variety of cultural influences that include Greek, Roman, European, Islamic, Mayan, as well as traditional Japanese-inspired designs that were popular in Japan during the 1930s.

NEGISHI Ayako

Japanese 1913–48

Waiting for makeup

Keshō o matsu

1938 Tokyo, Japan

coloured inks on paper

Purchased with funds donated by Jennifer
and Brian Tymms, 2018

2018.302

From the age of twenty, Negishi Ayako established herself as an accomplished contemporary artist of *bijin-ga* (pictures of beautiful people). This work features two women dressed in Western-style clothing – increasingly popular with Japan’s middle-class during the 1920s. In Japan during the 1930s hairstyles with soft ‘Marcelled’ waves, made with a curling iron and introduced by the French hair stylist Marcel Grateau, were popular. Painted in the traditional Japanese Nihonga style, the background features a technique known as ‘puddling’, where a large amount of water is applied with ground pigments, leaving a water-stain effect after drying.

JAPANESE

Set of five lidded bowls with check design

c. 1930

lacquer on wood

Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2019

This set of five bowls were made using the *hira maki-e* (flat lacquering) technique and feature a design inspired by *kamifūsen* – traditional toy balloons made from panels of coloured *washi* paper, popularised in Japan during the late nineteenth century. Due to its modern, geometric appearance, the *kamifūsen* design became popular in the early twentieth century.

JAPANESE

Set of five lidded bowls with spinning top design

c. 1930

lacquer on wood

Purchased with funds donated by Allan Myers AC and Maria Myers AC, 2016

2016.66

This set of lacquered, lidded bowls uses the *hira maki-e* (flat lacquering) technique, which was developed in Japan during the Heian period (794–1185). The bowls feature horizontal stripes known as the *koma* or ‘spinning top’ design, historically used to decorate tea utensils during the Edo period (1600–1868). Due to its modern, geometric appearance, the *koma* design experienced a revival in Japan during the early twentieth century. While traditional Japanese lacquerware was usually rendered in the base colours of red or black, the use of natural and artificial pigments to create multi-coloured lacquer became popular during the modernist period.

KOIKE Iwao

Japanese 1902–79

Tokyo Mitsukoshi clothing store

Tōkyō Mitsukoshi gofuku-ten

1927

colour lithograph

Purchased NGV Foundation, 2018

2018.1507

During the early twentieth century Mitsukoshi department store was emblematic of modern lifestyle and the latest fashion. Founded as kimono seller Echigoya in 1673, Mitsukoshi became the first department store in Japan in 1904 and its new building in 1914 featured Japan's first elevator. Having been destroyed by the 1923 Great Kantō earthquake, this poster announces the building's 'Completion of recovery construction, opening 7 April'. The poster features the new Mitsukoshi building's modernist lines, iconic entrance lions and modern women wearing kimono. Koike Iwao was a member of the *Shichinin-sha* (Group of seven) graphic designers, formed by Sugiura Hisui and specialising in posters, creative art and design research.

IKOMA, Osaka

Japanese 1870

Sake set

c. 1930 Osaka, Japan
glass (wheel-cut)

Purchased with funds donated by Tina Aldridge, 2017

2016.1061.a-h

G. Ikoma and Company was established in 1870, during the first few years of Japan's transformation from a feudal to a modern industrial society. The company specialised in the production of high-quality products including jewellery, watches and interior homewares, and throughout the 1920s and 1930s became known for its range of homewares produced in the modernist style. This cut-glass sake set is an example of Ikoma's reinterpretation of traditional Japanese tablewares in a fashionable twentieth-century modern design. Ikoma's main office in Osaka still exists today and has become an icon of Japanese modernist architecture – a symbol of its forward-thinking approach to design.

JAPANESE

Cut glass tumblers

c. 1930 Japan

glass (wheel-cut)

Purchased with funds donated by Tina Aldridge, 2017
Gift of Mitsushige Horiuchi, 2018

2016.1062.a-sss
2018.1609.1-17

Cut glass was introduced to Japan during the early nineteenth century and refined with production techniques from France and Britain during the early twentieth century. During the next few decades, European designs merged with Japanese botanical inspired or geometric motifs resulting in a vibrant array of glassware in the modernist style. Individual facets have been cut on a revolving wheel, resulting in a prismatic effect that enhances the brilliance and reflectivity of the surface. Due to the destruction of production facilities during the Second World War and post-war austerity, the production and demand for creative Japanese cut glass ceased in 1945.

JAPANESE

active c. 1938

Views of Japan: Architectural beauty of the city

Nippon no sugata toshi no kenchikubi

c. 1938

35mm black and white film transferred to digital, 4 minutes
28 seconds

Courtesy of Kobe Planet Film Archive

Photo Chemical Laboratory

active c. 1936

Our Meiji

Warera no Meiji

1936

35mm black and white film transferred to digital, 9 minutes
21 seconds

Courtesy of Kobe Planet Film Archive

JAPANESE

The Grand Yokohama Exposition *Yokohama dai hyakurankai*

1935

colour lithograph

Purchased NGV Foundation, 2018

2018.1505

Celebrating Yokohama's recovery from the 1923 Great Kantō earthquake, the Grand Yokohama Exposition was held in Yamashita Park, a foreshore area reclaimed using city rubble from the earthquake. Held over a two-month period it attracted more than three million visitors, featuring pavilions representing Tokyo, Nara, Nagoya, Hokkaido, Taiwan, Korea, Manchuria, the USA and Brazil. It also profiled political institutions such as the army and navy, the industries of silk growing and whaling, and attractions such as an aquarium, a 'children's land', an American rodeo and a motorcycle circus. In this poster, a ship's funnel, represents Yokohama's status as an international port, with the Exposition's iconic tower flying Yokohama's flag.

KANAMORI Eiichi

Japanese 1908–2001

Vase with flying fish

Tobiwo mon kabin

c. 1940

bronze, silver

Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2019

With the exception of a small number of nineteenth-century woodblock prints by celebrated Japanese artist Utagawa Hiroshige, the flying fish (*tobiuo*) was a little-known motif in pre-modern Japanese art. During the 1920s and 1930s, however, the shimmering, streamlined bodies and effortless ability of the flying fish to glide both through the water and soar through the air became popular to symbolise power, progress and modernity. This beautifully crafted bronze vase with small half ring handles features two stylised flying fish, waves and clouds set in a round window.

NEYA Chūroku designer

Japanese 1897–1987

HATTORI Kintarō, Seiko maker

Japanese 1860–1934

Table clock with rooster

Ondori dokei

c. 1933

bronze, marble, glass

Purchased with funds donated by Alan Black Bequest in memory of Leonard Simpson, 2019

The rooster crowing at dawn and perched on a drum is an important motif in Japan. Their morning cries were believed to dispel evil spirits in the manner that morning light dispels darkness; roosters became a symbol of the samurai-warrior class. Neya Chūroku has reinterpreted this traditional motif to create a beautifully crafted bronze clock that incorporates stylistic aspects of Japanese modernism, from the expressionist rendering of the rooster to the Art Deco features of the clock face. The work was likely made in 1933 – the year of the rooster in the zodiac calendar. This zodiac also held special significance for the artist, who was born in a rooster year.

SAEKI Shunkō

Japanese 1909–42

Tea and coffee salon

Sabō

1939

ink, colour, paper, lacquer

Purchased with funds donated by Alan and Mavourneen Cowen, The Myer Foundation and the NGV Supporters of Asian Art, 2015

2015.496

Swept up in the energy of Tokyo's burgeoning metropolis, young artist Saeki Shunkō left behind his studies in traditional Japanese painting to become a graphic designer at the prestigious Shirokiya department store in the fashionable district of Nihonbashi. Cafes and their luxurious international ambience epitomised a modern lifestyle, and between 1930 and 1934 a government survey recorded a nationwide increase of cafes from 27,532 to 37,065 establishments. The interior of this cafe, featuring two almost-identical *moga* modern girls, represents 1930s modernity and comfort while also referencing traditional Japanese culture through the Imari porcelain plate displayed on the wall.

YAMAZAKI Kakutarō

Japanese 1899–1984

Stationery box with galloping horses *Sōshun makie bunko*

c. 1938 Tokyo, Japan

lacquer on wood

Purchased NGV Foundation, 2019 (141431)

Yamazaki Kakutarō was a celebrated lacquer artist and member of one of Japan's leading avant-garde artist groups, *Mukei*, who applied Constructivist and Art Deco ideas in the production of art and design for everyday use. This stationery box features Yamazaki's trademark use of black and red lacquer with free-flowing brushstroke-like gold lines. Since ancient times horses have been regarded as status symbols by the ruling and samurai class and admired for their graceful movement and speed. This modern representation of galloping horses alludes to the vitality experienced by Japan and its Arts and Crafts movement during the rapid changes brought about by modernity in the 1930s.

Proposed acquisition

JAPANESE

Hand-printed gift envelopes

c. 1930 Japan

colour woodblock

Purchased NGV Foundation, 2017

2017.9

JAPANESE

Set of five lidded bowls with willow tree design

c. 1930

lacquer on wood

Purchased with funds donated by Allan Myers AC and Maria Myers AC, 2016

2016.65

JAPANESE

Rabbit

Usagi

c. 1930 Japan

bronze

Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2015

2015.411

TAKAHASHI Ryōun

Japanese, active 1900–35

Puppies

Kushi

c. 1930 Japan

bronze

Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2015

2015.410.a-b

These bronze sculptures display the long and skilled tradition of Japanese bronzeware manufacture portraying playful ideas of 'cute'. Dogs and rabbits are animals of the Japanese and Chinese zodiac calendar, and thus became popular themes in Japanese art during the Edo period (1600–1868). The simplicity and sophistication of Japanese Art Deco design during the modernist era is illustrated here by the puppies' solid rounded forms, contrasted with their innocent, delicately rendered expressions. The rabbit's realistic appearance is imbued with a nervous tension, suggesting it is poised for sudden movement.

YAMAMOTO Junmin

Japanese 1888–1962

Polar bear

Shirokuma

c. 1930

bronze

Purchased with funds donated by Alan Black Bequest in memory of Leonard Simpson, 2019

Polar bears had never been seen in Japan until a pair were acquired by Tokyo's Ueno Zoo in 1902. As a result, they did not appear in Japanese art until the twentieth century. In Europe however, the polar bear was a widely recognised art subject, particularly in the work of noted sculptor Francois Pompon (1855–1933). This bronze example was one of several different polar bear sculptures produced by celebrated artist Yamamoto Junmin and represents the influence of French Art Deco sculpture on Japanese art through the streamlined form, angled geometric features and volume of the animal's legs.

For kids

This bronze polar bear was made in Japan, but real polar bears can only be found in a few very cold places that have lots of snow all year, like the North Pole. Except for people lucky enough to visit the zoo in Tokyo, very few people in Japan would ever have seen anything like it before.

Can you think of any animals that can only be found in Australia?

Top to bottom

JAPANESE

Men's undergarment (nagajuban) with steam train, clock and old Tōkaidō road

c. 1930

silk, wool, cotton

Maureen Morrissey Bequest, 2018

2017.1264

JAPANESE

Men's jacket (haori) with nudes

c. 1930 Japan

silk, cotton

Maureen Morrissey Bequest, 2018

2017.1267

Top to bottom

JAPANESE

Men's jacket (haori) with samurai on horseback and tanks

c. 1930 Japan
silk, cotton

Maureen Morrissey Bequest, 2018

2017.1270

JAPANESE

Men's undergarment (nagajuban) with ships, cars and planes

c. 1930 Japan
silk, cotton

Maureen Morrissey Bequest, 2018

2017.1260

Omoshirogara

Omoshirogara (interesting or amusing designs) portrayed fads, fashions, popular events and technological advances of the times. They were illustrated on the *haura* interlining of garments, *nagajuban* (long kimono undergarments) or children's kimonos. These *omoshirogara* portray children's games, toys and entertainment such as film and *kamishibai* storytelling, the Olympic Games where Japan's success captured the nation's attention, the university baseball league with 'W', 'K' and 'H' representing Waseda, Keio and Hosei universities, and zeppelins, which until the 1937 Hindenburg disaster, represented the luxury and excitement of world travel.

JAPANESE

**Fabric sample with film projector
and boys**

Fabric sample with scooters

Fabric sample with zeppelins

c. 1930

silk, cotton

Past and present

Dramatically dividing the composition diagonally to contrast scenes of traditional and modern Japan was a popular format for *haura* jacket interlinings and *nagajuban* undergarments. A nostalgic scene of olden-day travellers camping at the foot of Mount Fuji is here juxtaposed with a cityscape that celebrates Japan's modernity, featuring biplanes flying over an idealistic Tokyo skyline with New York-inspired skyscrapers. Samurai on horseback gallop across a battlefield alongside contemporary warriors in modern tanks, and a scene of travellers walking the Old Tōkaidō Road is juxtaposed with *Fuji* 富士 Japan's first long-distance deluxe train, which made a similar journey between Shimonoseki and Tokyo at rapid speed.

For kids

The outside of the special type of Japanese jacket called a *haori* looks quite plain, but on the inside are secret pictures only the person wearing them would know about – a bit like patterned socks hidden inside your shoes. These pictures show the person's favourite hobbies and interests, like baseball, airplanes and going to the cinema. See if you can spot any others.

What special pictures would you have inside your *haori*?

Top to bottom

JAPANESE

Men's jacket (haori) with world globe, ships and planes

c. 1930 Japan
silk, cotton

Maureen Morrissey Bequest, 2018

2017.1269

JAPANESE

Men's jacket (haori) with modern cityscape and Mt Fuji travel scene

c. 1930
silk, cotton

Gift of Ian and Barbara Carroll, 2016

2016.142

Tanabe CHIKUHŌSAI

Japanese 1868–1945

Drawstring bag

1912–45

bamboo, gourd, silk, cotton, glass

Gift of Colonel Aubrey H. L. Gibson (Rtd), 1971

AS16-1971

Top to bottom

JAPANESE

Men's jacket (haori) with Mt Fuji, map and pen

c. 1930 Japan
silk, cotton

Maureen Morrissey Bequest, 2018

2017.1271

JAPANESE

Men's jacket (haori) with cityscape and samurai film set

c. 1930 Japan
silk, cotton

Maureen Morrissey Bequest, 2018

2017.1261

Film

Japanese cinema was particularly productive during the 1920s and 1930s with 562 films produced in 1937 alone. Many of these films were lost during the Second World War. Of the 1249 films produced by the leading Japanese film studio Shochiku between 1920 and 1936, only fifty remain. Cinema motifs on textiles displayed both traditional and contemporary film scenes, with this dramatic example illustrating a samurai-period drama film set juxtaposed with a modern cityscape and its trams and cars.

Omoshirogara

Omoshirogara (interesting or amusing designs) portrayed fads, fashions, popular events and technological advances of the times. They were illustrated on the *haura* interlining of garments, *nagajuban* (long kimono undergarments) or children's kimonos. These *omoshirogara* portray children's games, toys and entertainment such as film and *kamishibai* storytelling, the Olympic Games where Japan's success captured the nation's attention, the university baseball league with 'W', 'K' and 'H' representing Waseda, Keio and Hosei universities, and zeppelins, which until the 1937 Hindenburg disaster, represented the luxury and excitement of world travel.

JAPANESE

Fabric sample with Winter Olympics motif

Fabric sample with university baseball motif

Fabric sample with horse riders, bicyclists, toy trains, cars and planes

c. 1930

silk, cotton

Sports

During the 1920s and 1930s sport represented a healthy and important activity of a modern and progressive nation. Sports that had been unknown in traditional Japan such as baseball, tennis, athletics, golf, rugby and skiing captured the public's imagination and became closely associated with a modern, fashionable lifestyle. Baseball became particularly popular with great rivalry between university teams, the establishment of a professional league in the 1920s and a tour of an American All-Star team in 1934 that included professional player Babe Ruth. This design illustrates the players of an entire baseball league and the characters '荣冠' (laurel) in the centre.

Top to bottom

JAPANESE

Men's undergarment (nagajuban) with baseball, golf and tennis players

c. 1930 Japan
silk, cotton

Maureen Morrissey Bequest, 2018

2017.1263

JAPANESE

Men's jacket (haori) with baseball team

c. 1930 Japan
silk, cotton

Maureen Morrissey Bequest, 2018

2017.1268

Top to bottom

JAPANESE

Men's jacket (haori) with romance novels and music scores

c. 1930 Japan
silk, cotton

Maureen Morrissey Bequest, 2018

2017.1265

JAPANESE

Men's undergarment (nagajuban) with dogs, vinyl records and boys

c. 1930
silk, wool, cotton

Maureen Morrissey Bequest, 2018

2017.1262

Music and literature

During the 1920s and 1930s motifs relating to popular music and literature were common theme on fabrics. This *nagajuban* (undergarment) features gramophone records of the popular children's songs *Kutsu ga naru* (*Sound of shoes*) by Kinugawa Myōko, *Suzume no gakkō* (*The sparrow school*), along with a playful cartoon character balancing on a ball with his pet dog. The *haura* interlining of the *haori* jacket (worn over a kimono) features a design of popular romance novels by young writers: *Moyuru hanabira* (*Burning Flower Petals*) by Miyake Yasuko, *Kodoku naru onna* (*Lonely Woman*) by Yoshida Kōjirō and *Suishō no za* (*Crystal Seat*) by Maki Itsuma.

Mobo: the modern boy

Sharply dressed and following the latest fads, the young, modern, male city-dweller was described as having an international outlook while also being a loyal Japanese citizen. During the working day *mobo* (modern boys) would usually wear a Western-style suit and hat; however, for social gatherings and formal occasions, many still favoured kimono and accompanying apparel. While the modern boy's traditional outer attire appeared sombre, adorned simply with small *mon* family emblems, gradual familiarisation would reveal the wearer's personality and interests through glimpses of their kimono undergarment and outer coat's inner lining. These may be shared during the appropriate moment at a party, or perhaps during relaxed personal encounters.

Nagajuban (long kimono undergarments) were often covered with lively repeating patterns known as *omoshirogara* (interesting or amusing designs) that featured cars, boats and planes or the latest sports craze such as tennis, golf and athletics. Similarly, *haori* coats were dark and plain on the outside, but concealed sophisticated illustrations on the *haura* interlining that gave an insight to the wearer's interests and the dramatic transformations that Japan had experienced over the previous fifty years. To present the *haura* designs in full, the *haori* in this exhibition are displayed inside-out.

SUGIURA Hisui

Japanese 1876–1965

The first subway in Asia, Ueno to Asakusa

Tōyō uiitsu chikatetsudō Ueno – Asakusa

1927

colour lithograph

Purchased NGV Foundation, 2018

2018.1504

Sugiura Hisui's iconic poster proudly states, 'The only subway in the East' and 'Service between Ueno and Asakusa has started'. Regarded as the leader of modern Japanese graphic design, Sugiura uses dramatic diminishing point perspective to create the feeling of arrival as the train approaches the station platform. In the foreground, a young girl holding a teddy bear points to the train's approach and an excited group of men and women are dressed in contemporary fashion, as they are about to be transported into the future by this new mode of transportation. In contrast, several women in the distance are wearing kimono with traditional hairstyles, alluding to the past.

For kids

Look at these excited families lining up to get onto the subway. There is even a teddy bear going along for the ride! Public transport makes it easy for us to get around. In big cities like Tokyo and Melbourne, public transport is often much faster and easier than driving a car and looking for parking.

How did you travel to the Gallery today?

SHIBANO Kiyosaku

Japanese active 1930s

To the sea

Umi-e

1931 Tokyo, Japan
colour woodblock

Purchased NGV Foundation, 2018

2018.1506

Swimming and seaside outings became a popular getaway from the bustle of city life. Designed for the Ministry of Railways using the swimming athlete and film actress Mikoshiha Hatsuko as the model, this work was deemed unsuitable for the Ministry's image. Subsequently the private Keisei Electric Railway Company purchased it to advertise their seaside swimming and recreation water park Yatsu Yūen. At the bottom of the work is a diagram of the Keisei Line with Oshiage, Tokyo (left); Narita and Chiba (right), and Yatsu Yūen water park (centre bottom). The poster is unusual in that it was produced using traditional woodblock printing, rather than lithography, evidenced by subtle woodgrain in the blue background.

First row, left to right

JAPANESE

Postcards of the famous spots around Mt. Fuji

Sekisetsu senko wo kataru kokuritsu kōen Fuji ni daisu

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1326.1-8

JAPANESE

Izu travel guide

Izu

1935 Japan

colour offset lithograph

published by Tōkai Automobile Company, Japan

Maureen Morrissey Bequest, 2018

2017.1303

JAPANESE

A guide to the three mountains of Dewa and Shōnai

Dewa Sanzan to Shōnai meisho

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1324

JAPANESE

Hanshin Express Railway guide

Ensen Goannai

1927–35 Japan

colour offset lithograph

published by Hanshin Kyūkō Dentetsu Co. Ltd., Japan

Maureen Morrissey Bequest, 2018

2017.1311

JAPANESE

Tokyo City Information Centre brochure *Tōkyō Shisetsu annaijō no shiori*

1927–35 Japan

colour offset lithograph

published by Tokyo City Guide Centre, Tokyo, Japan

Maureen Morrissey Bequest, 2018

2017.1308

JAPANESE

Tokyo sightseeing bus guide *Tōkyō shinai yūran senmon jidōsha goannai*

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1314

JAPANESE

An introduction to Miyajima ***Miyajima no shōkai***

1935 Japan

colour offset lithograph

edited by Miyajima Sightseeing Association, published by
Chūgoku Newspaper Company, Japan

Maureen Morrissey Bequest, 2018

2017.1316

JAPANESE

Shinkyō Inn, Okutone Suijō Hot Spring **accommodation brochure** ***Shinkyōrō, Okutone Suijō Onsen***

1927–35 Japan

colour offset lithograph

printed by Kanda Toyoshimamachi Sakurai Company,
Japan

Maureen Morrissey Bequest, 2018

2017.1305

Second row, left to right

JAPANESE

Hakone Sengokuhara Hot Spring ***Hakone Sengokuhara onsen***

1927–35 Japan

colour offset lithograph

published by Tokyo Train and Traffic Company, Tokyo,
Japan

Maureen Morrissey Bequest, 2018

2017.1317

YAMAMOTO Tōkō

Japan active c. 1928

Guide to Ikaho (Illustration of the famous spots in Ikaho) ***Ikaho meishō zue***

c. 1928 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1309.a

JAPANESE

Tazawa Hot Springs and Kutsukake Hot Springs

Tazawa Onsen Kutsukake Onsen

1927–35 Japan

colour offset lithograph

published by Shinshū Ueda Hot Spring Electric Co. Ltd.,
Japan

Maureen Morrissey Bequest, 2018

2017.1310

JAPANESE

Hakone Tozan Mountain Railway travel guide

Honpō yuiitsuno sangaku tetsudo

Hakone Tozan Densha

1927–35 Japan

colour offset lithograph

published by Tōkai Automobile Company, Japan

Maureen Morrissey Bequest, 2018

2017.1304

JAPANESE

From the Kanazawa exposition to prayers at Zenkō-ji temple *Kanazawa-haku kara Zenkōji mōde*

1927–35 Japan
colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1320

JAPANESE

Tokyo sightseeing bus *Tōkyō yūran noriai jidōsha*

1932 Japan
colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1315.a-b

M. ISHIKAWA

Japanese active 1930s

Tokyo sightseeing bus

Tōkyō yūran basu

c. 1930 Tokyo, Japan

colour offset lithograph

published by Tokyo Subway Company, Tokyo, Japan

Maureen Morrissey Bequest, 2018

2017.1323

JAPANESE

**Go skiing, Kiso Fukushima ski slope
guide**

Skī-e, Kiso Fukushima Skijō

1927–35 Japan

colour offset lithograph

published by Kiso Fukushima Ski Slopes, Japan

Maureen Morrissey Bequest, 2018

2017.1312

JAPANESE

Ski and Yamada Hot Spring guide

Skī to Yamada Onsen, Shinshū

Kamitakaigun Yamada Onsen

1927–35 Japan

colour offset lithograph

published by Nagano Train Company, Japan

Maureen Morrissey Bequest, 2018

2017.1306

JAPANESE

Go Skiing, Kiso Fukushima Ski Slopes

Skī-e, Kiso Fukushima Skijō

1930s Japan

colour offset lithograph

published by Nagano Kiso Fukushima Ski Slopes, Japan

Maureen Morrissey Bequest, 2018

2017.1307

Third row, left to right

JAPANESE

A tour of Hiraizumi historic sites

Hiraizumi kyūseki meguri

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1319

JAPANESE

Guide to Shiogama shrine

Shiogama jinjya sanpai no shiori

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1298

JAPANESE

Hōkoku Hot Spring Inn, Jōshū Manza Hot Spring guide

Yumoto ryokan nigayu no hōkokukan: Jōshū Manza onsen annai

1925–35 Japan

colour offset lithograph

published by Manza Hot Spring Company, Japan

Maureen Morrissey Bequest, 2018

2017.1300

JAPANESE

Around Kumamoto

Kumamoto fukin

1935 Japan

colour offset lithograph

published by Moji Train Agency, Japan

Maureen Morrissey Bequest, 2018

2017.1302

JAPANESE

Fine scenery of Kyoto

Kyoto no keikan, Kankō no toshi

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1329.1-7

JAPANESE

**One of the three famous scenic spots
in Japan: Matsushima**

***Nippon sankei no hitotsu: Matsushima
Kinkei***

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1299

JAPANESE

A photo guide to Rankyo

Fōto gaido Rankyō meguri

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1331.1-8

...continued overleaf

JAPANESE

Guide to Dalian

Dairen chihō annai

1927 Japan

colour offset lithograph

published by South Manchuria Railway Co. Ltd., Japan

Maureen Morrissey Bequest, 2018

2017.1313

JAPANESE

A guide to Atami

Atami annai

1927-35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1325

Fourth row, left to right

YAMAMOTO Tōkō

Japan active c. 1928

Guide to Ikaho (Illustration of the famous spots in Ikaho)

Ikaho meishō zue

c. 1928 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1309.b

JAPANESE

Nagahama sightseeing postcards

Kankō no Nagahama

1927–35 Japan

colour offset lithograph

published by Nagahama City Sightseeing Association,
Nagahama, Japan

Maureen Morrissey Bequest, 2018

2017.1327.1-5

JAPANESE

Manchuria advances

Yakushin Manchu

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1318

KŌNO Takashi

Japanese 1906–99

Lets visit the eight sites of Omi

Meishō no Ōmi-e

1935

colour offset lithograph

Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2019

JAPANESE

A tour of the sites of Shirahama and Yuzaki

Shirahama to yuzaki no meishō wo megurite

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1330.1-11

Daijirō

Japanese active 1935

Illustrations of famous spots in Kumamoto (travel guide circulated during The Great Shinkyō Kumamoto exposition)

Kumamoto meishō zue shinkyō

Kumamoto Daihakurankai

1935 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1301

JAPANESE

Sixteen famous sights of Lake Biwa

Biwako jyūrokkē

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1328.1-11

JAPANESE

Itsukushima

Itsukushima

1927–35 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1321

JAPANESE

Shōsenkyō guide

Shōsenkyō annai

1927–35 Japan

colour offset lithograph

published by Yamanashi Rōshi Newspaper, Japan

Maureen Morrissey Bequest, 2018

2017.1322

...continued overleaf

Bird's-eye-view maps

Following in the Edo-period tradition of Katsushika Hokusai, who created bird's-eye-view maps of the roadways between the eastern capital Edo (Tokyo) and the old capital Kyoto, cartographer Yoshida Hatsusaburō was the most skilful of the many artists who produced novel, yet practical tourist maps during the early twentieth century. Nostalgic in their traditional handscroll format, these maps not only noted roads, railway lines, shipping routes, mountains, rivers and towns, but also illustrated important historical sites, temples, shrines, cable cars and natural features like lakes, mountains and volcanoes.

For kids

These big 'birds-eye view' maps contain drawings and directions to some important sights in Japan. When they're not being used, the maps fold up very small. This makes them easy to carry around in your pocket or bag in case you get lost while adventuring in a new place.

Have you ever used a picture map like this, or do you use directions on a phone? Who is in charge of the directions in your family?

YOSHIDA Hatsusaburō

Japanese 1884–1955

Guide to Unzen

Nippon hakkē Unzengoku kōtsū zue

from the *Eight views of Japan* series

1930

colour offset lithograph

Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2019

YOSHIDA Hatsusaburō

Japanese 1884–1955

Bird's-eye view of Kinki Tokai

Nippon chōkan Kinki Tōkai daizue

1927

colour offset lithograph

Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2019

YOSHIDA Hatsusaburō

Japanese 1884–1955

**Bird's-eye view of Kyoto and its
environs, Miyako Hotel**

***Miyako hoteru wo chūshin to seru
rakunaigai meisho kōtsū chōkanzu***

1928

colour offset lithograph

Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2019

JAPANESE

Set of five lidded bowls with watermelon design

c. 1930 Japan

lacquer on wood

Purchased with funds donated by Allan Myers AC and Maria Myers AC, 2016

2016.64

Established in 1922 and continuing to this day, *Asahi Weekly* is Japan's oldest and longest running weekly magazine, pitched to family members of all ages. These editions, published between 1934 and 1939, sold for between 15 and 30 sen each (about 410 yen, or \$5.50 today). The covers feature young, confident, modern women with the setting and fashion matching the season of each edition's release: boating and swimming in summer, hiking and outdoor activities in spring and autumn, and skiing and New Year's celebrations in winter. Content included articles and pictorials on travel, film, celebrities, art, music, sport, short stories and cooking.

Top row, left to right

The Asahi Shinbun Company publisher
Japan 1879 –

Asahi Weekly
Shūkan Asahi

21 February 1935

colour offset lithograph

published since 1922

Maureen Morrissey Bequest, 2018

2017.1285

...continued overleaf

Asahi Weekly
Shūkan Asahi

1 July 1934

colour offset lithograph
published since 1922

Maureen Morrissey Bequest, 2018

2017.1289

Asahi Weekly
Shūkan Asahi

20 September 1936

colour offset lithograph
published since 1922

Maureen Morrissey Bequest, 2018

2017.1281

Asahi Weekly
Shūkan Asahi

20 December 1936

colour offset lithograph
published since 1922

Maureen Morrissey Bequest, 2018

2017.1280

Asahi Weekly
Shūkan Asahi

29 December 1935

colour offset lithograph

published since 1922

Maureen Morrissey Bequest, 2018

2017.1284

Asahi Weekly
Shūkan Asahi

26 January 1936

colour offset lithograph

published since 1922

Maureen Morrissey Bequest, 2018

2017.1282

Bottom row, left to right

The Asahi Shinbun Company publisher
Japan 1879 –

Asahi Weekly
Shūkan Asahi

28 March 1937

colour offset lithograph
published since 1922

Maureen Morrissey Bequest, 2018

2017.1283

Asahi Weekly
Shūkan Asahi

7 September 1936

colour offset lithograph
published since 1922

Maureen Morrissey Bequest, 2018

2017.1287

Asahi Weekly
Shūkan Asahi

9 July 1936

colour offset lithograph
published since 1922

Maureen Morrissey Bequest, 2018

2017.1288

...continued overleaf

Asahi Weekly
Shūkann Asahi

3 November 1935
colour offset lithograph
published since 1922

Maureen Morrissey Bequest, 2018

2017.1286

Asahi Weekly
Shūkan Asahi

10 November 1935
colour offset lithograph
published since 1922

Maureen Morrissey Bequest, 2018

2017.1279

Asahi Weekly
Shūkan Asahi

22 January 1939
colour offset lithograph
published since 1922

Maureen Morrissey Bequest, 2018

2017.1278

Takehisa Yumeji and Fujin Gurafu

Fujin Gurafu (*The Ladies' Graphic*) was published by Tokyo publishing firm Kokusai Jōhōsha from 1924 to 1928 and was modelled on the iconic French magazine *Art-Goût-Beauté*, published in Paris from 1920 to 1933. Produced for women, *Fujin Gurafu* presented international news as well as the latest ideas in fashion, beauty, housekeeping and lifestyle. It was primarily printed in black and white, but had tipped-in colour illustrations by leading artists that its readers eagerly anticipated each edition. One of the most popular romantic and lyrical artists of the time, Takehisa Yumeji (1884–1934) regularly contributed woodblock print illustrations that significantly enhanced sales.

Left to right

TAKEHISA Yumeji illustrator

Japanese 1884–1934

Kokusai Jōhōsha publisher

Japan 1922–2002

The Ladies' Graphic

Fujin Gurafu

August 1924

colour woodblock, offset lithograph

published 1924–28

Shaw Research Library

...continued overleaf

TAKEHISA Yumeji illustrator

Japanese 1884–1934

Kokusai Jōhōsha publisher

Japan 1922–2002

The Ladies' Graphic

Fujin Gurafu

October 1924

colour woodblock, offset lithograph

published 1924–28

Shaw Research Library

TAKEHISA Yumeji illustrator

Japanese 1884–1934

Kokusai Jōhōsha publisher

Japan 1922–2002

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November 1924

colour woodblock, offset lithograph

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Japan 1922–2002

The Ladies' Graphic

Fujin Gurafu

September 1926

colour woodblock, offset lithograph

published 1924–28

Shaw Research Library

MATSUDA Kimiko illustrator

Japanese active c. 1926

Kokusai Jōhōsha publisher

Japan 1922–2002

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Fujin Gurafu

October 1926

colour woodblock, offset lithograph

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Fujin Gurafu

February 1927

colour offset lithograph

published 1924–28

Shaw Research Library

Kodomo no kuni

Kodomo no kuni (*Children's Land*) was established during the free-spirited Taisho period (1912–26), when Japanese educators advocated a system of education that focused on a child's individuality. The magazine pioneered a new genre of artistic publishing for children that included pictures, stories, songs, dances, plays and articles that were devoted to the nourishment of young minds and hearts in the newly modernised Japan. As Japanese artists experimented in the modernist styles of Fauvism, Cubism, Suprematism and Futurism, *Kodomo no kuni* was a platform through which illustrators could present some of their most ambitious work, and it fast became known as one of the primary publications for creative and progressive illustration.

Left to right

OKAMOTO Kiichi illustrator

Japanese 1888–1930

Tōkyōsha, Tokyo publisher

Japan active 1922–44

Children's Land

Kodomo no kuni

January 1927

colour offset lithograph

TAKEI Takeo illustrator

Japanese 1894–1944

Tōkyōsha, Tokyo publisher

Japan active 1922–44

Children's Land

Kodomo no kuni

April 1927

colour offset lithograph

Purchased NGV Foundation, 2019

2019.670

TAKEI Takeo illustrator

Japanese 1894–1944

Tōkyōsha, Tokyo publisher

Japan active 1922–44

Children's Land

Kodomo no kuni

December 1928

colour offset lithograph

Purchased NGV Foundation, 2019

2019.666

TAKEI Takeo illustrator

Japanese 1894–1944

Tōkyōsha, Tokyo publisher

Japan active 1922–44

Children's Land

Kodomo no kuni

August 1929

colour offset lithograph

Purchased NGV Foundation, 2019

2019.668

TAKEI Takeo illustrator

Japanese 1894–1944

Tōkyōsha, Tokyo publisher

Japan active 1922–44

Children's Land

Kodomo no kuni

January 1930

colour offset lithograph

Purchased NGV Foundation, 2019

2019.667

TAKEI Takeo illustrator

Japanese 1894–1944

Tōkyōsha, Tokyo publisher

Japan active 1922–44

Children's Land

Kodomo no kuni

October 1930

colour offset lithograph

Purchased NGV Foundation, 2019

2019.665

HONDA Shotarō

Japanese 1893–1939

Tōkyōsha, Tokyo publisher

Japan active 1922–44

Children's Land

Kodomo no kuni

February 1931

colour offset lithograph

Purchased NGV Foundation, 2019

2019.671

TAKEI Takeo illustrator

Japanese 1894–1944

Tōkyōsha, Tokyo publisher

Japan active 1922–44

Children's Land

Kodomo no kuni

October 1930

colour offset lithograph

Purchased NGV Foundation, 2019

2019.664

For kids

These old magazines were made especially for children in Japan almost a century ago. They contain stories, pictures and fun activities for children to do in their free time, like on weekends and during school holidays. The paper is nice and thick so that friends could share the magazines and pages could be read again and again without getting torn.

Do you have a favourite magazine or book that you've read lots of times?

Music scores

Songs from popular movies and those played on cafe gramophones formed the soundtrack to Japanese modern life in the 1920s and 1930s. Companies like the Japanese subsidiary of the Victor Talking Machine Company and Japanese film studio Shochiku transformed popular tunes into music scores for the fashionable and bohemian instruments, the harmonica and ukulele.

Saitō Kazo and Imai Hisamaro pushed the boundaries of contemporary graphic design, as shown on the covers of these music scores. Their compositions feature moga (modern girls) with bob hairstyles, half-shaded faces and alluring eyes set against geometric shapes, spiralling lines and new type fonts. One of Hisamaro's works combines illustration and photography to depict a modern woman confidently gazing over Tokyo's fashionable Nihonbashi Bridge district and Mitsukoshi department store.

Left to right, top to bottom

SAITŌ Kazō

Japanese 1887–1955

The cabaret hostess's song

Jyokyū no uta

1930 Japan

colour offset lithograph

SAITŌ Kazō

Japanese 1887–1955

Skyscraper

Mantenrō

1929 Japan

colour offset lithograph

Purchased NGV Foundation, 2019

2019.20

JAPANESE

Song of melancholic flowers

Uyuuge no uta

c. 1930 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1293

JAPANESE

Atsuko's song

Atsuko no uta

c. 1930 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1292

...continued overleaf

IMAI Hisamaro

Japanese active 1930s

From Nihonbashi

Nihonbashi kara

1931 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1294

JAPANESE

Miss Osaka

Misu Ōsaka

c. 1930 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1296

JAPANESE

That's OK

Zattsu ookei

1930 Japan

colour offset lithograph

Purchased NGV Foundation, 2019

2019.17

...continued overleaf

SAITŌ Kazō

Japan 1887–1953

Miss Japan's song *Misu Nippon no uta*

1930 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1297

IMAI Hisamaro

Japanese active c. 1930

This sun

Kono taiyō

1930s Japan

colour offset lithograph

Purchased NGV Foundation, 2019

2019.18

JAPANESE

Collection of recent popular songs

Saishin ryūkōka zenshu

c. 1930 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1295

...continued overleaf

JAPANESE

It's that type of moment

Ara sono shunkan yo

1930 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1290

SAITŌ Kazō

Japan 1887–1953

Eternal heart

Fue no shiratama

1929 Japan

colour offset lithograph

Maureen Morrissey Bequest, 2018

2017.1291