

The Society for the Study of Japonisme International Symposium 2022

“Graphic design and Japonisme: 19th - 20th century”

Date: 10.00 - 17.25, Saturday November 12, 2022

Organizers: The Society for the Study of Japonisme
Ebara Hatakeyama Memorial Foundation

Program

- 10.00 Greetings and Introduction
(moderator: FUJIHARA Sadao, Society for the Study of Japonisme)
- 10.00 – 10.10 Welcome greetings
MIYAZAKI Katsumi, Society for the Study of Japonisme
MATSUI Akinori, Ebara Hatakeyama Memorial Foundation
- 10.15 – 10.45 Introduction
Rossella Menegazzo, University of Milan, Associate Professor

Session 1 **Zuanchō** : publishing, collecting, exhibiting (part 1)

(moderator: TANAKA Atsuko, Society for the Study of Japonisme)

- 10.50 – 11.20 HAYAMITSU Teruko, Unsodo, Art Book Publisher, Kyoto
Invited Lecture “The History of Unsodo, Art Book Publisher since Meiji Era”
- 11.25 – 11.55 OHIRA Naoko, The Shoto Museum of Art, curator
Invited Lecture “The Design by Tsuda Seifū : Report of the Exhibition *Tsuda Seifū – the designs, the time and...*”
- 12.00 – 13.00 Lunch Break

Session 1 *Zuanchō* : publishing, collecting, exhibiting (part 2)

(moderator: TANAKA Atsuko, Society for the Study of Japonisme)

- 13.05 – 13.35 Eleonora Lanza, University of Milan, PhD Candidate
“Circulation and collecting of Japanese design books in the north of Italy
- The Varese city library case study”
- 13.40 – 14.10 Kevin Graf Schumacher, LMU Munich, PhD Candidate
“JAPONISME EN REVERSE? Graphic Design, Patterns, and Motifs
in Meiji and Taishō Japan”

Session 2 *Zuan* and applied arts: exporting and reinterpreting

(moderator: ISHII Motoaki, Society for the Study of Japonisme)

14.15 – 14.45 TAKEUCHI Yuko, Kyoto University of Advanced Science, Lecturer
“Anglo-Japanese Cultural Exchange through Chromolithography: Christopher Dresser's *Studies in Design*”

14.50 – 15.20 Saskia Thoelen, Bunka Gakuen University, Assistant Professor
“Rebranding Kimono through Storytelling: a Case Study of Graphic Design in Ginza Motoji's Kimono Collections”

15.20 – 15.30 Break

Session 3

Japanese graphic influences in European 19th-20th Century posters

(moderator: ISHII Motoaki, Society for the Study of Japonisme)

15.35 – 16.05 Réjane Bargiel, Musée des Arts décoratifs, Paris,
Graphism and Advertising department, Honorary curator
Invited Lecture “Japanese iconography reinterpretations in French Nineteenth-Twentieth Century posters”

16.10 – 16.40 Rossella Menegazzo, University of Milan, Associate Professor
“Japanese iconography reinterpretations in Italian Nineteenth-Twentieth Century posters”

Wrap-Up

16.45 – 17.15 INAGA Shigemi, Kyoto Seika University, Professor

17.20 Closing Remarks HITOMI Nobuko, Society for the Study of Japonisme

17.25 Symposium Ends

Eleonora Lanza

Circulation and collecting of Japanese design books in the north of Italy - The Varese city library case study

At the beginning of the 20th century, the term *zuan* denoted prototype designs to be applied to an artefact in the applied arts. These prototypes were not only popular because they provided ideas and patterns to be reproduced as decorations; they were also considered works of art, especially in the form of *zuanchō* - design books. In this form, then, they were involved in the export trade that reached Europe during the course of the century, brought by traders, entrepreneurs and enthusiasts. In this contribution, the aim is to describe a particular collection of books of this genre, which arrived in Italy, in the city of Varese, at the beginning of the 20th century, and that was donated to the city's civic library by a prominent personality of the time. The *zuanchō* collection found in Varese is significant because the volumes were produced by many different artists and printed in Kyoto by a Japanese publishing house called *Unsōdō*, still active today. This contribution will investigate the style of the volumes by some of these artists, including *Kamisaka Sekka*, *Furuya Kōrin*. These artists began to depict naturalistic themes and subjects derived from the pictorial tradition with a focus on natural species resulting from the observation of real life increasingly characterised by simplified and graphic lines and shapes. They specialised in paper patterns and models not only for textiles, kimonos, fans and *tsuba*, but also for vases and supports, inspired by new contemporary art forms from Europe, such as *art nouveau*, *art deco* and *Secession*.

Eleonora Lanza graduated in History and Art Criticism from the University of Milan with a Master's thesis on Japanese art history. She is currently a PhD student in the course of Science of the Literary, Artistic and Environmental Heritage at the same university and conducts her research on Japanese art production of the Meiji era with a focus on collecting in Italy and Europe. She is active in curating and organizing exhibitions and conferences always in the field of Oriental arts.