

Abstracts

Yumeji Takehisa's "Minatoya" and Exoticism — One Aspect of Culture in the Early Taisho Period

————— Tamao HAGIWARA

Yumeji Takehisa was a painter popular for his depictions of woman, which is known as Yumeji style. In 1914 he opened an exoticism-based shop in Nihonbashi selling small ornamental objects of his own design. Exoticism was present in not just his art, but was prevalent in the art, literature, and popular culture of the 1910s, and even on the streets of Nihonbashi. This was not nostalgia but his unique expression of the Taisho period spirit — creation of a new culture. Yumeji's intention was to bring intangible cultural qualities of the day to the common people.

Visual Experiences for Children — "The Form of Mind/The Mind of Form' Exhibition for Children of the 21st Century"

————— Tohko MIYASHITA

The Niigata Prefectural Museum of Modern Art held a children's program exhibition, "The Form of Mind/The Mind of Form' Exhibition for Children of the 21st Century", through April and May 2001. This brief report will discuss our thought process and the exhibition's inspiration, as well as our findings on how children appreciate art.

The basis for the exhibition set-up was twofold: the role of the museum for the children, and their day-to-day visual interests and experiences. We derived several keywords from this: "face/facial expression", "activity", "touch", "realistic expression", "reasoning/insight", "story", "participation/experience", "physical action", "perception of movement/performance", "dialogue", and "togetherness".

With these keywords in mind, we continued our discussion of the children's impressions and reactions in relation to the exhibition's theme, objective, set-up, panel, viewing aids, workshops and pictorial records.

We discovered through this exhibition that children are capable of appreciating art without physically interacting with it. However, it still appears that an exhibition incorporating fun activities that allow them to interact with art would deepen their appreciation.

Developing Interactive Exhibitions

Two Experimental Events — “Speak Up” and “Play with Statues”

————— Namiko SASAKI

Presented here are two events we held to foster interaction in our museum’s exhibition room. “Speak Up” in 1997, carried out on the occasion of the “Exhibition of the Collection from the Stedelijk Museum of Amsterdam” that was the review of 20th century art, asked six volunteers from the general public to play the role of interpreters and voice their own opinions and impressions of the art and/or modern art. The following year we organized another project, “Play with Statues” in our permanent collection gallery. We invited visitors to actively get involved in the viewing the statues from different angles, arranging the lighting themselves, imitating their poses, and creating titles for a piece. The end results showed the keen appreciation of the visitors, and make us confident that when museum and visitor interlock their roles, their powers and potentialities will be strengthened unlimitedly.