

Notes on Japanese Cartoonists Active in Korea under Japanese Rule, with a Focus on IWAMOTO Shoji

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The aim of this article is to introduce the activities of Japanese cartoonists active in Korea in the Japanese colonial period, especially those of Iwamoto Shoji (1912-?), who was active as a cartoonist and reporter for the magazine “Chosen Koron (KR: Joseon Gongron)” and the newspaper “Keijo Nippo (KR: Geongseong Ilbo)”. Regrettably, the studies on Japanese cartoonists from the colonial period have not appeared hitherto in either Korea or Japan, except for the excellent study by the “Seminar in Comparative Studies of Korea Japan Culture” in HOSOKIBARA Seiki (1885-1958)’s cartoon book, “Chosen Manga (KR: Joseon Manhwa)”. Consequently, the present article is the first attempt to study Japanese cartoonists active in Korea.

After detailed study on several of Iwamoto’s cartoons that appeared in “Chosen Koron”, the author can point out the possibility that Iwamoto learned how to draw cartoons directly from cartoonist / reporter SHIMIZU Taigakubo (1883-1970) who had frequented Seoul as a member of “Tokyo Manga Kai” (Association of Cartoonists in Tokyo), although Iwamoto did not have an opportunity to receive an academic education in the fine arts. As for Iwamoto’s style, it could be pointed out that he often used thin, simple, ordinary lines in the first half of 1930s, but from the latter half of 1930s he created his own original way of drawing, through which he vividly depicted many satirical cartoons.

The author also referred to Iwamoto’s identity as a second generation Japanese colonist in Korea. While cartoonists of the generation prior to Iwamoto, for example, TSURUTA Goro (1890-1969) or MAEKAWA Senpan (1889-1960) did not see Korea as their home and returned to Japan as soon as they found work there, Iwamoto was proud of being born in Korea and raised on Korean rice. He even claimed that the jury of “Senten (KR: Joseon Mijeon)” (Korea Art Exhibition) who came from Japan didn’t understand the situation of the Korean art world.

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A Study on the Relations between Art Museums and Schools

AOKI Yoshiharu

1) Developing Activities based on the Logic of Children's Behavior

Through the creation of a new activity based on children's learning behaviors and logic, I will examine how children improve their logical thinking skill and learn in their behavior and activities by interacting with objects, things, and people.

Through clinical education practices, I will investigate the relationships children have with objects, things, and people that make up the learning process, and the "academic ability," "fundamentals/basics," and "evaluation" that form the basis of support.

2) Developing Activities that Children Learn From

Based on of the significance of "appreciating" arts and crafts activities, I will explain what is occurring when a type of art and crafts activity is taking place from the viewpoint of the generation of relations and meaning through behavior and activities.

3) Analysis of Logic Generation through Children's Behavior and Activities in Learning Situations

How do children learn by interacting with their environment, circumstances, and people?

I used a video recorder to record the learning process wherein children make connections by interacting with objects and people, and through their behavior and activities in an easily observable classroom environment.

I will describe the children's conversations, interactions, and crafting activities, and try to make sense of how relations are made between the children's actions and the arts and crafts projects using the methods in interaction analysis and ethnomethodology. That is to say, I will explain children's behavior when learning and the logic of their actions.

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Study Report on Yusaku Kamekura's Nikon Collection

IMAI Yu

The Niigata Prefectural Museum of Modern Art has numerous works and materials from Yusaku Kamekura (1915-1997, born in Tsubame, Niigata), a graphic designer who left a huge mark on Japan's post-war design world. This collection is made up of pieces donated to the Niigata Prefectural Museum of Modern Art during Kamekura's lifetime and then after his death. The collection is incredibly diverse, and includes completed works such as posters, book covers, and packages as well as his rough drafts for printing, pictures of his works, portraits of the artist, magazine and newspaper articles, and even some sketches. The museum has, over many years, been able to arrange and examine this huge collection.

This manuscript will serve as an interim report on the arrangement and examination of the "Yusaku Kamekura Collection," and in it we will be presenting our findings from studies in progress on selections of Kamekura's most famous success, his work with the Nikon Corporation, which is highly lauded in the design world.

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