

## **Inquiring Modern through Paris and Vienna: Possibilities of the Periphery in the Decorative Arts and Design in 1910-1930**

Machiko Chiba

From 1910s to the beginning of 1930s, “Decorative Arts” was active in Paris, and the situation was about to change largely in these 20 years. The epitome of such transition is “The International Exhibition of Modern Decorative and Industrial Arts (*Exposition internationale des arts décoratifs et industriels modernes*)” held in 1925, the idea of which came out originally in 1910 and was postponed due to the First World War. The decorative arts of this period, which would later be named “Art Deco” after this exhibition, therefore cannot be represented by a single “form” or “style”. It should rather be understood through the mode of consumption.

This essay looks at the 20 years’ transition, taking a distance from the conventional art historical discourse which considers 1920s as the birth of Functionalism / Modernism due to the emergence of Le Corbusier and Bauhaus. The Wiener Werkstätte is set as a reference point, whose golden age has largely been considered to have passed by the middle of 1920s, in order to examine the activities of three figures: the fashion designer Paul Poiret whose decline is said to have begun in 1925; and two French architects Robert Mallet-Stevens and Gabriel Guevrekian who have been in the shadow of Le Corbusier. Connecting the network of the three with “Vienna” as a thread, the essay investigates the Modern and its genuine possibility lying in the peripheral, making the findings a foothold in further studies.

## **Blinky Palermo's "White on White" (1); White *Stoffbilder* (cloth pictures) and Malevich**

Toshiharu Suzuki

Amongst some 60 existing *Stoffbilder* (cloth pictures) of German artist Blinky Palermo from 1966-73, there are only two colourless works, i.e. the white monochromes; one from 1967 and the other 1970, which is in the collection of Toyota Municipal Museum of Art.

In this essay, the discussion focuses on the white cloth pictures and their importance. To prove that the 1967 cloth picture in particular can be considered as a prototype which announced the 'arrival' of his entire series, the development of Palermo's practice from the late 1960s to 1970s is examined, and the relationship of his white cloth pictures with the art scene in and around Düsseldorf of the period and the late 1950s' reevaluation of Kasimir Malevich is investigated. Moreover, having in mind the discourse around Malevich at the time and the attitude of Palermo towards installation, the potential power of the seemingly simple "White on White" cloth picture to ironically overturn the cognition of reality is revealed.

A separate essay on the 1970 White cloth picture is to follow.

## **On Ayako Miyawaki Hari-e Nikki, Diary made from cut and pasted pictures: 2**

Norie Nishizaki

Ayako Miyawaki (1905-1995) was an appliqué artist. She married Haru Miyawaki (1902-1985) and spent her life as a housewife. After the World War II, she made simple yet unique appliqué works using old cloths and remnants found around her. Since her first solo show in 1952, she continued exhibiting in and out of Japan until her very last days, and dedicatedly taught and nurtured many younger artists and devotees.

Toyota Municipal Museum of Art has 192 works from the artist in the collection, including folding books containing various appliqués made over several years. *Hari-e Nikki, Diary made from cut and pasted pictures* (1972-90) is one of those kinds, consisting of 70 diaries in the form of folding books. While the media of the appliqués are mainly cloths and paper, other materials touched her subtleties are also used, such as fallen leaves and tendrils, just as her other appliqué works. Although the artist called the diaries '*hari-e* (collage)', drawing in watercolour, pen and coloured pencils are seen here and there. The pages of the diaries evidence that she captured and cut out seasonal plants, flowers, vegetable, fish and abundant nature around her holiday house in Gifu prefecture. The attraction of the diaries is that they show us not only the record of interactions with family and friends and memorandums but also the artist's thoughts on her practice.

In this essay, the written part in the volumes 4 to 6 of the diaries are transcribed, alongside the images on the corresponding pages, to investigate the inner self of the artist Ayako Miyawaki as well as the details of the diaries for further understanding of her other appliqué works.