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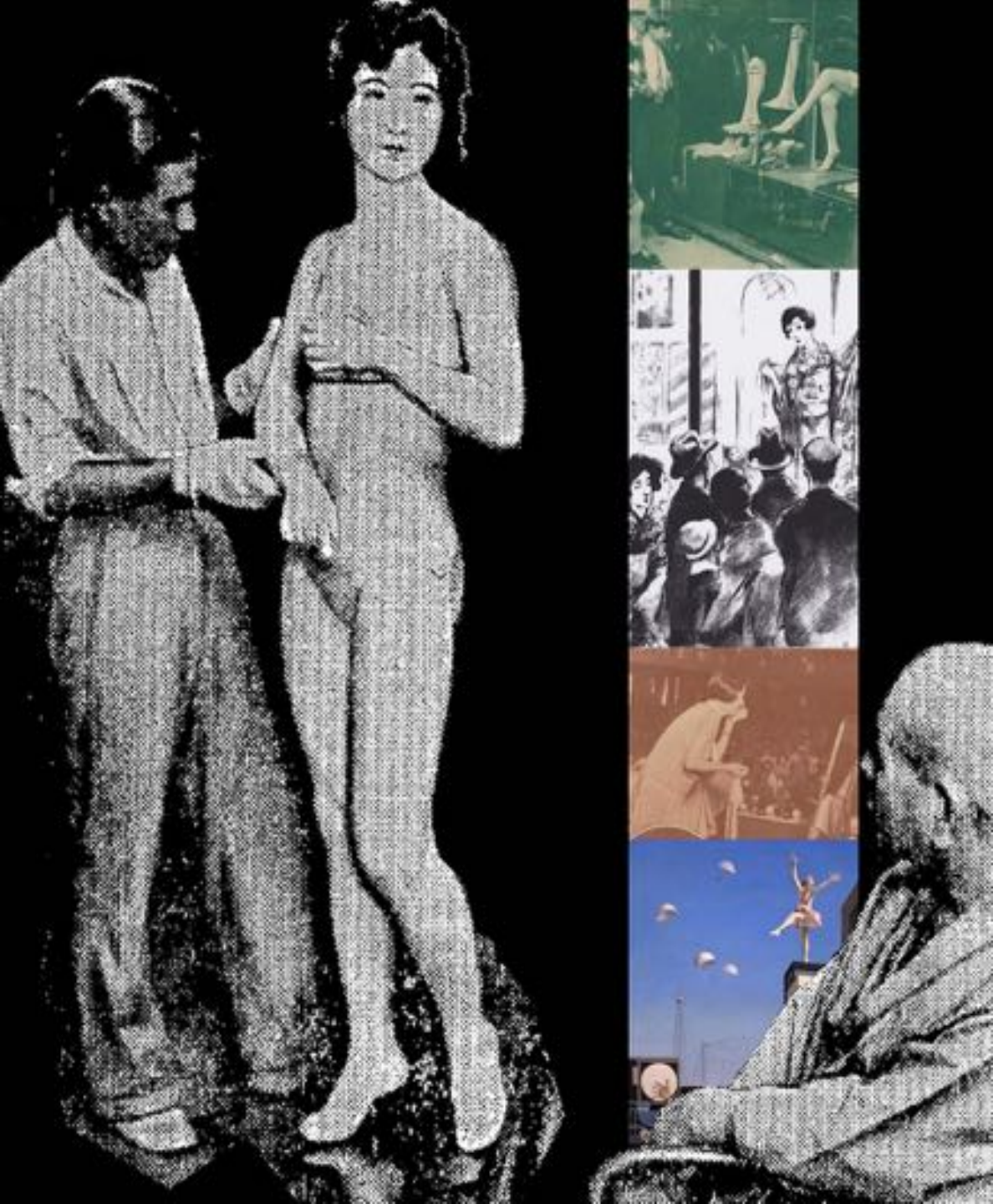
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About the Modern Girl, Again: Spectacle, Politics, Subjectivity



About the Modern Girl

...highly commodified cultural construct crafter by male journalists.'

'a phantom projected onto the social landscape by male critics anxious about socio-cultural change.' (Miriam Silverberg)



'mainly media sensation and partially lived reality.' (Dina Lowy)

'a screen on to which all sorts of fantasies and ideas about sexuality could be projected.' (Wada Hirofumi)





Japan's first mannequin girl: Hanako at the national exhibition of industry commemorating the enthronement of the Showa emperor in 1928.

(from Kon Wajirō, *A New Guide to Greater Tokyo* (Shinpan dai Tokyo annai, 1929))



新しいマニキン

購買主義がすすむと、その反対として製造に様式化したもの象徴的なものと現はれることはあらゆる事例に見られる。ガールの出現は購買の頂点を物語るものといへる。此の寫眞は明らかにその反対を語るもので最近ニューヨークに現れたのです。子供洋服を着せた充太の標的な木切で出来た人形を想像下さい。その趣のデパートですぐ減價しそうです。

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人形マニキン
領域を荒された
だんくは商業的にあつてゆく

腹中から戀文
マニキン人形病院

熱い風呂で
食事もゼキに

オメガ

腹中から戀文
マニキン人形病院

オメガ

'The New Mannequins', Yomiuri 6 July 1929

'The Mannequins, Their Domain Devastated by the Human Models, Become Gradually More Abstract', Yomiuri 27 March 1932

'A Love Letter in the Belly', Asahi 23 Jan 1936



The fears and perceptual anxieties emanating from ever more powerful machines are recast and reconstructed in terms of the male fear of female sexuality reflecting, in the Freudian account, the male's castration anxiety...Woman, nature, machine had become a mesh of significations which all had one thing in common: otherness; by their very existence they raised fears and threatened male authority and control.

Andreas Huyssen, 'The Vamp and the Machine: Technology and Sexuality in Fritz Lang's *Metropolis*', *New German Critique* 24/25 (1981), 226.







Maruyama Miyoko in her modelling days



Maruyama Miyoko, *Mannequin Girl: The History of Showa as Told by a Poet's Wife* (Tokyo: Jijitsūshinsha, 1984)





Hara Sen (1905–1989): actress, married to Communist poet Nakano Shigeharu (1930–1979)

