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# The Early Days of the Bridgestone Museum and the Establishment of Curatorial System

## An Interview with Anazawa Emiko, A First-Generation Curator

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### Introduction

On January 8, 1952, one month after the Museum Act was promulgated, the Bridgestone Museum of Art, predecessor of the Artizon Museum, opened. The museum was, at the time, managed by a group of specialists called the Operating Committee, with Dan Ino (1892–1973) the committee chair. The eldest son of Dan Takuma, who had been director-general of the Mitsui Zaibatsu, Dan Ino was an art historian trained at the University of Tokyo who had extensive experience overseas and was an art collector. Ishibashi Shojiro (1889–1976) trusted Dan for advice on building the collection and managing the museum. The first issue of *Museum News* (fiscal 1952), the museum's newsletter, described the composition of the Operating Committee, with Dan Ino as chair, and Ishibashi Kan'ichiro, Inokuma Gen'ichirō, Tominaga Sōichi, Kamon Yasuo, and Tani Shin'ichi as the other committee members. Iwasa Shin was listed as a consultant and Tokudaiji Kinhide as a part-time employee. Apart from Ishikawa Kan'ichiro, Shojiro's eldest son, the group consisted mainly of artists, art historians, art critics, and art journalists, specialists who would be engaged in managing the museum.

Curators were listed in the "about this publication" section of *Museum News*, starting with the sixth issue (1957). The three curators included in that issue were Rokujo Takatsugu, Yamagami Ryunosuke, and Oi Emiko. (Ms. Oi is now Anazawa Emiko and will be referred to by that surname hereafter.) Ms. Anazawa served as a curator in the early years of the museum. In 1962, when the *Ishibashi Collection Exhibition* was held from May 4 to June 24 at the National Museum of Modern Art, Paris (an exhibition of paintings by French artists, from Corot to Braque, in the Tokyo Ishibashi Collection), she went with it to Paris. There she deepened her friendship with Bernard Dorival (1914–2003), the art historian who had proposed that "Home Again" exhibition (figs. 1, 2).

The author interviewed Ms. Anazawa in carrying out research for the *Ishibashi Collection Selected for the Exhibition in Paris, Spring, 1962*, exhibition, which was held at the Bridgestone Museum of Art in 2012. Having been directly involved, Anazawa provided valuable commentary on the background to the "Home Again" exhibition, the response in Paris, and the friendly, family-like interactions among herself, her husband, the art historian Anazawa Kazuo (1926–2003), and Dorival (fig. 3). I used that information in the catalogue for that exhibition.<sup>1</sup> In 2022, Kaizuka Tsuyoshi, who was then a curator at the museum (and now director of the Chiba Prefectural Museum of Art) and

the editor Kurokawa Noriyuki conducted interviews about the history of the Bridgestone Museum of Art. The interview carried out with Anazawa mainly included the background behind her being employed by the museum, the examination to become a qualified curator, and recollections of the museum's early days. It presented a view of curators in the 1950s and 1960s, when the legal system affecting them had just been formed, and of a female curator, an extreme minority back then. In this essay, I wish to explore the history of the Bridgestone Museum of Art's early period and the establishment of curatorial system, while noting the role of female curators in that history.

### The Museum Act and the Bridgestone Museum of Art

The Museum Act was promulgated on December 1, 1951, and went into effect on March 1 of the following year. Article 1 of that act states:

The purpose of this Act is to determine the necessary particulars concerning the establishment and operations of museums, to promote their sound development, and thereby to contribute to the educational, academic, and cultural development of the nation, based on the spirit of the Social Education Act and the Basic Act on Culture and the Arts.

The Social Education Act had been passed in 1949 and the Library Act the following year, while the Museum Act was somewhat delayed. A main reason for that delay was the lack of provisions for the qualifications of museum employees.<sup>2</sup> At the time, it was normal for people with no relevant experience to be appointed a museum's director or curator. Thus, Article 4 of the Museum Act states, "(3) A museum is to have curators as professional staff members" and, in Article 12, that for accreditation as a museum, it must meet the requirements of having "museum materials," "a building and land," and "the museum is open at least 150 days a year," and must have "curators and other staff members" who meet the specified requirements. At the time, curators were classified by field as either "humanities" or "natural science" curators. Acquiring the curator qualification required training at a university or completing a curatorial training program, and required earning credits in fields related to museums, as determined by the Ministry of Education.

In July and August of 1952, the year after the Museum Act was promulgated, Tokyo University of the Arts implemented the

first training in Japan for acquiring the qualification of curator (i.e., a museum curatorial training program); sixty-five people took part.<sup>3</sup> The training was primarily provided so that people then serving as curators could acquire the qualification. As a Museum Act interim measure, current employees who satisfied certain conditions were treated as provisionally qualified curators and could receive their qualification if they took a training course within three years after the act went into effect. In 1952, people taking the curator training course received three weeks of training at the Tokyo National Museum, the National Museum of Nature and Science, Tokyo, or the Ueno Zoological Gardens, and forty-six of them (thirty-three in the humanities, thirteen in the natural sciences) earned their qualification.<sup>4</sup> That year, however, there were 257 provisionally qualified curators in the humanities and 154 in the natural sciences, for a total of 411. Those receiving their qualifications through the training course were only about ten percent of the total. That small number was probably because the requirement of three weeks of training was a burden and also because, for geographical reasons, people could not take the training in Tokyo.

The deadline for provisionally qualified curators to earn their qualification was the end of February 1955. During the three years that the curator training course was implemented, it enrolled only 182 in the humanities and 100 in the natural sciences, far fewer than the total of eligible curators. But the majority of those who did not take the training were central presences in their museums, with years of experience. Since some museums lost their accreditation due to their lack of a qualified curator, sorting out the system for designating curators as qualified was viewed as an urgent issue.<sup>5</sup>

The Museum Act was therefore partially amended in July of 1955 to eliminate the museum curator training program. Instead, under the new system, the Minister of Education would confirm that qualifications of curators in the humanities and natural sciences. Accompanying that change, the regulations for enforcing the Museum Act were completely revised, with a new system whereby the curatorial qualification could be recognized with or without an examination.

The Bridgestone Museum of Art had opened on January 8, 1952, a month after the Museum Act was promulgated. That April, the Treaty of San Francisco went into effect, and Japan at last regained its sovereignty. In that period of postwar recovery, the birth of a museum open to the public that permanently displayed a collection of modern Japanese and Western art in Tokyo was met with great joy.<sup>6</sup>

However, because it had not yet received accreditation as a museum under the Museum Act when it opened, it was subject to a tax on admission fees. The Japan Association of Museums, concerned about that tax burden, submitted an exceptional petition to the Governor of Tokyo on July 17, 1952.<sup>7</sup> It is rather long, but since the contents enable us to see the social standing of the Bridgestone Museum of Art at the time, I quote the entire petition below.

#### **Petition**

July 17, 1052  
Tokugawa Muneyoshi  
Chairman of the Japan Association of Museums

to  
The Honorable Yasui Seiichiro  
Governor of Tokyo

#### **Application for exemption of the Bridgestone Museum of Art from the admission tax**

The admission tax is currently being levied on the Bridgestone Museum of Art, which opened in January of this year. That museum is a member of our association and is actively carrying out the programs necessary for a museum. We thus petition you to please exempt that museum from being subject to that tax, for the reasons stated below.

#### **Rationale**

1. The Bridgestone Museum of Art plays an extremely important role with respect to the general public in that it has a standing exhibition of leading modern paintings from Western Europe collected by Ishibashi Shojiro and also masterpieces by the late Fujishima Takeji. It also holds special exhibitions and plays an extremely important role in giving the Japanese art world and the general public opportunities to become familiar with masterpieces of Western European art in particular. The nature of the museum's exhibits and its making them always open to the public make this museum nearly unique in Japan as a museum of modern Western art. The museum has invested in new display techniques, working to making viewing more convenient, and also goes beyond simply carrying out exhibitions to, through scholarly lectures on art and movie screenings, actively implementing activities to promote broader awareness and understanding, through training programs and programs for students, activities essential for a museum.
2. The Bridgestone Museum of Art, as a member of our association, cooperates with our activities; we look forward to the greater role it will play in the development of museums in Japan from now on.
3. Thus, this museum is playing an extremely important social and educational role. We thus hope that, upon examining its performance, you consider, to foster museum activities in Japan, a measure to exclude it from that tax.

The National Museum of Modern Art, Tokyo, opened in December, 1952, and the National Museum of Western Art in June, 1959. The Bridgestone Museum of Art was thus the first museum in Tokyo where a collection of modern or Western art could be seen. But because it had no qualified curators, among other reasons, it initially did not receive accreditation as a museum. The government of Tokyo recognized it as a "facility equivalent to a museum" three years after its opening, in February 1955. That happened at last because one of the first curators, Yamagami Ryunosuke, had completed the curator training course in 1954, before the act was amended, and received his qualification as a curator in the humanities.<sup>8</sup> Our museum's history began, it is fair to say, in parallel with Japan's postwar recovery, the establishment of the Museum Act, and the organization of a qualification system for curators.

## Establishing the Curatorial System—The ratio of female curators when the Museum Act went in effect

When the Museum Act went into effect, in 1952, those currently serving as curators were given the status of provisionally qualified curators. There were 257 provisionally qualified curators in the humanities and 154 in the natural sciences, a total of 411, with eleven women in the humanities and only two in the natural sciences.<sup>9</sup> Of those provisionally qualified curators, thirty-three in the humanities and thirteen in the natural sciences completed the first museum curator training course, carried out at Tokyo University of the Arts that August. They included four women. According to *Museum Studies*, which the Japan Association of Museums publishes, the following are the figures on the number of people who completed the curatorial training program before that system ended.<sup>10</sup> The number of woman was determined based on the names in the records of those completing the program; there may thus be some errors.

Number of People Who Completed the Curatorial Training

Year	Humanities	Natural Sciences	Total	(Women)
1952	33	13	46	(4)
1953	57	35	92	(4)
1954	92	52	144	(9)
Total	182	100	282	(17)

As these figures indicate, women made up less than ten percent of qualified curators.

Anazawa Emiko (b. 1933), the first female curator at our museum, was also the first woman to pass the curatorial exam.<sup>11</sup> A native of Okaya, in Suwa-gun, Nagano prefecture, she grew up as the only daughter in a family that included two elder and two younger brothers, her mother, and her father, a pharmaceutical researcher in the silkworm industry. Her mother was a progressive thinker who would support higher education and employment for all, whether male or female. Anazawa entered the literature department at Gakushuin Junior College and moved to the third year of the Japanese language and literature department at Gakushuin University upon graduation. The subject of her graduation thesis was *The Narrow Road to the Deep North Accompanying Journal*, the journal that Kawai Sora, Basho's disciple, kept on that famous journey. While at the university, she became friends with Dan Ino's daughter Keiko and, her abilities having been recognized by Dan, who was then the chairman of the Bridgestone Museum of Art's Operating Committee, she was hired by the museum in the summer of 1955. She worked hard at studying to earn her qualification as a curator, and took the first curatorial examination (at Tokyo University of the Arts) after the amendment to the Museum Act, in February, 1956. Anazawa looks back on her encounter with art museums as follows:

It is hard for today's young people to imagine, but my girlhood was a time of nothingness, influenced by war and spent in labor service. The war ended when I was in my second year of girl's junior high school. Back then, we didn't have textbooks or anything else. When the war started, we had cheap straw paper with wood chips in it; when we wrote on it, it would rip apart. Then, back when I was in the

first or second year of high school, an art textbook appeared. The subject was "arts and crafts." The book contained the first colored plates I'd ever seen. Two of them. Yes, Pissarro and Sisley...

And then there was a *tobi seiji*, celadon with brown iron spots. The same sort of *tobi seiji* can be found in museums now. The Bridgestone has one. And that also appeared in my high school art book. From then on, I was fascinated by enthralled by these beautiful works and was utterly delighted when I discovered one. Really. In a time after the war when not much in the way of educational materials or information was reaching us, a catalog of works, in color, appeared. That was the Bridgestone collection. That volume launched my relationship with the Bridgestone.

That is why, when Professor [Dan Ino] mentioned being a curator, I thought, "That Bridgestone, it might bring more exciting experiences." And I accepted...

It had been decided that after graduating from university I would take a job at the Kokusai Bunka Shinkokai, but the foundation had not yet been organized. Then, Professor Dan suggested, "Emiko, the Museum Act has been passed; why not try taking its national exam for curators?" The examination covered thirteen subjects; I was excused from several because of credits I had earned at university. I had to take the test on about six. So I went to work at Bridgestone, studied, and took the examination half a year later.

Dan's statement that "The Museum Act has been passed" could perhaps be reinterpreted as "An exam system for certifying curators has been established with the amendment to the Museum Act" in July, 1955.<sup>12</sup> The Bridgestone Museum of Art had already been recognized as a "facility equivalent to a museum." Under the amendment to that law, which ended the curator training program, existing "facilities equivalent to a museum" retained that provisional status (with a change in the Japanese term, from *hakubutsukan soto shisetsu* to *jun hakubutsukan*).<sup>13</sup> Dan was aware that for a museum to receive accreditation under the new system, curators needed to secure their qualifications under the examination system.

When Anazawa took the curatorial examination in February of 1956, 31 people passed; in addition, 84 received their curatorial qualification without taking the examination. Anazawa states that of the 31 who passed the examination, three were women. They made up about 10 percent of those who passed.

I heard that three passed. I have never met her, but one was from NHK's Museum of Broadcasting, in Atagoyama. Like me, she was taking the exam so that the museum could be accredited. The other was in a doctoral program at Kokugakuin University. Those two and I made up the three. I wondered about earning that qualification while working on a doctorate at Kokugakuin, but I later learned that the university had a museum and needed a qualified curator for it to be officially recognized. That made sense.

In the three years prior to the amendment to the act, seventeen female curators had received their qualification; all were employed as curators at the time. One of the features of the

1955 amendment was that it broadened the range of people able to sit for the examination to include people not currently employed as curators and also made people with practical experience at educational institutions, who had teaching licenses, newly eligible for the exam. But even those who passed the exam had to have one year of practical experience at a museum in order to be officially qualified as a curator, a point to be borne in mind. Those who passed the examination in 1955 included two currently employed as curators, Asahi Akira (1928–2016) of the Kanagawa Museum of Modern Art (which opened in 1951) and Iseki Masaaki (1928–2017). In fact, the oral part of the examination seems to have been oriented towards those with practical experience. Since the curator training program until then had been intended to let those currently serving as curators (provisionally qualified curators) earn the qualification, that orientation was quite reasonable. While Anazawa was already working at the Bridgestone Museum of Art, having to take the new curatorial exam shortly after starting to work there must have put her under considerable pressure.

Anazawa's notes about having passed the examination state:

So those who received the certificate stating they had passed the exam, while rejoicing at their unexpected good fortune, must also have been painfully aware that the day when they become curators in both name and deed was quite far away. In my case, of course, a year's practical experience was required.... In contrast to the written exams, which are only theoretical, the oral exams make those without experience think seriously about the importance of practical experience and their need for it and, by contrast, are the ideal setting for evaluating those who do have many years of experience. That will, I think, naturally continue to be a real issue, and I hope the exams continue to follow this format."<sup>14</sup>

On July 14, 1956, after Anazawa received her qualification as a curator, having passed the curatorial examination, the Bridgestone Museum of Art was officially accredited as a museum by the Tokyo Metropolitan Board of Education.

### Recollections of the Bridgestone Museum of Art's Early Period—Saturday Lectures, Index Cards for Works, the Home Again Exhibition

As a curator, Anazawa worked with Rokujo and Yamagami mainly on loans of works for exhibitions and the Saturday Lectures. She described her work as follows:

Yes, every time a specialist in that field appeared, the atmosphere at the Saturday Lectures was really great and very rich. The lectures were filled with ambition and positive feelings. So even after I quit my job, when I heard someone saying "That's great" or "I went to it" about a Saturday Lecture, I was delighted. It seemed very personal to me.

Back then it was Iwasa Shin and Rokujo (Takatsugu), whom I truly respected. And Yamagami was a curator. There was also someone else handling the bookkeeping. The number of employees was small. We could just fit into a small room. Back then, there was no system for how to organize or handle the works in the collection. If something

that I helped on back then still exists, it is probably like a kid's notebook.

When I went to Paris and got to see its modern art museum's records and reference materials, I thought, "Wow, amazing!" It was so different from Japan. At the Bridgestone, we just wrote whatever we needed to by hand. There was no system yet. Since it was the period after the war, when heaps of the scars of war remained, we hadn't gotten to a sense of wanting to organize things or leave records, I guess.

Back then, Rokujo and others would handwrite information about the works—basic data about the works in the collection, their exhibition history, and references—on index cards, known as the "Rokujo cards." Now the museum uses a database system, but the data it was built on consists of the information on those index cards. According to Anazawa, she helped Rokujo when he was writing the cards by gathering reference materials, for example. That she learned techniques for organizing records at the National Museum of Modern Art in Paris is fascinating. In fact, Rokujo has stated that he brought back to Japan the concept of the index card storage case he had seen in Paris and had a similar case made on special order.<sup>15</sup> They went to Paris for the *Ishibashi Collection Exhibition* (the "Home Again" exhibition), held at the National Museum of Modern Art in Paris in 1962 (figs. 4 and 5). Anazawa, who was present at the exhibition's opening ceremony, reception, and related events, has given us valuable testimony about them.

We also used Alaska, in the basement of the Bridgestone building [a restaurant they often used for gatherings of people related to the museum]. There was an Alaska in the Asahi Shimbun headquarters building, in Yurakucho, too, and we used it as well. All sorts of etiquette applied. To attend a reception with Madame [Ishibashi Shojiro's wife Fuku], I was taught, for example, not to raise my hands when wearing a *robe décolleté* or a kimono, where to position my gloves, and so on, in great detail for various matters. I am not certain, but I think they had the person who had given Empress Michiko guidance to teach us the etiquette strictly.

Madame also prepared everyone's kimono, robes *décolletés*, and dresses, even mine. It's a personal matter, and I was really surprised. Every details was taken care of to make the splendid reception and exhibition a brilliant success. That was because it was a period when Japanese hardly ever were able to go overseas freely.

And there was an age gap between Madame and myself. When she ordered kimono from Mitsukoshi or Takashimaya, Madame's would be quite chic but restrained *tomesode*. For me, she would pick more gorgeous ones. But she was utterly thoughtful about these beautiful, traditional Japanese garments. That applied to everything. And then we headed overseas.

Also sorts of stuff has been written about other events, but I think the atmosphere at that time has not been, so I'd like to talk about it. We stayed in a hotel called Le Royal Monceau, and a reception hosted by Mr. and Mrs. Ishibashi was held there. That was on June 4. The opening ceremony for the exhibition was in the daytime and the reception that evening. It was like a reception held by French royalty in the

past, with jangly sounds made at the entrance, like the Four Heavenly Kings playing their instruments.... And the sound of the doors. And that sound was followed by a loud voice saying, in French, "Mr. and Mrs. Ishibashi have arrived." And then the interpreter would introduce them, explaining that Mr. and Mrs. Ishibashi led the group and who the next person to appear was, so everyone understood. The glorious sound then: it was really like a marvelous gathering of aristocrats in the past. And it was Mr. and Mrs. Ishibashi who made that happen perfectly. They were truly respectable. That's not been written about. It was really wonderful.

So an atmosphere that matched the quality of the collection built by Japan's Mr. Ishibashi, an extremely intelligent, worthy atmosphere was produced. It was fabulous. And so, to cause no embarrassment on that occasion, the people accompanying the Ishibashi couple also had to learn proper manners.

That "Home Again" exhibition was planned and executed by the art historian Bernard Dorival. Anazawa and her husband, the art historian Anazawa Kazuo, became friends with the Dorival family and, through their friendship, became deeply moved by French hospitality. After returning to Japan, they studied Japanese and French cuisine seriously. Anazawa, who resigned her job at the birth of their child, later made use of her experience in France by offering a French cooking class.

Kazuo was of course working at the Museum of Western Art [the National Museum of Western Art], but He was able to help us in various ways.<sup>16</sup> He did it his way, interacting with everyone, to be useful.

There was a radio program that was presenting a chat between Dorival and my husband. Someone wrote it down somewhere. June 10. That day, I went with Mr. Tominaga [Soichi] and Mr. Sakakura [Junzo] to view the works at a collector of Greek sculpture's place. And then my husband's radio program was going to be broadcast. I think there was one more person with us, not sure who. When the time came for the broadcast, restaurants still didn't have radio broadcast systems. Today your cell phone puts everything at your fingertips, but there were none back then. Tominaga asked at a cafe that had slot machines and things if they had a radio. Yes, they did. "Please let us listen to a program starting in a few minutes," he said, and we were able to hear it, beside the slot machine. That was interesting, since unlike today it was a time when information was not easily transmitted. We had gone around asking, "Do you have a radio?" again and again.

What surprised me the most was that, back then, half of the buildings in Paris had not been washed. They had turned black in the war, even Notre Dame.... So half of Paris was black. Holding an exhibition like that, in that period, was amazing....

Yes, what should I say, it did impress people. The world of cuisine, the world of art. My husband even said that cuisine is a comprehensive art form. Having my eyes opened to that world of art was thanks to the Bridgestone.

I am so happy that young people are now active as curators and that women are especially active, that it's become that kind of world. And I hope that you will all,

throughout your lives, continue to experience those emotions, that joy, that glow. That's what I, at the age of 90, think. Being a museum curator is truly wonderful work.

## Conclusion

The Bridgestone Museum of Art, which was created at almost the same time as the Museum Act, developed its organizational structure as a museum in parallel with the process of implementing that legislation. The statements by Anazawa Emiko, one of the early curators at the Bridgestone and the first woman to pass the curatorial examination, provide an oral history of that period. Anazawa is a progressive woman who entered college right after the war, found employment, and continued working after her marriage. Back then, female curators were a tiny minority, less than ten percent of all qualified curators. She must have experienced many difficulties, but her testimony is always positive and filled with gratitude to her mother, who encouraged her to go to college and find a job, to her encounter with the museum, and the people she met through her work, including Mr. and Mrs. Ishibashi and Bernard Dorival.

In recent years, the active role of women in Japan as directors of museums in Japan, both art museums and others, has been attracting attention, but women still make up less than 20 percent of those directors.<sup>17</sup> Among curators, however, women are an overwhelming majority, more than 70 percent. In the background, however, strongly rooted problems remain, including issues having to do with employment conditions and the gender gap. But in an age with many problems, the words of Anazawa, calling attention to the work of curators and expressing fundamental hopes for a society in which women are active participants, resonates warmly with us.

In conclusion, I wish to express my heartfelt thanks to Anazawa Emiko, who graciously allowed the record of her priceless interview to be published in this form. I would also like to acknowledge that in writing this article, I included some material from the interviews conducted in 2022 by Kaizuka Tsuyoshi and Kurokawa Noriyuki with minor additions and corrections in parts.

(Curator, Artizon Museum, Ishibashi Foundation)  
(Translated by Ruth S. McCreery, The Word Works)

## Related Timeline

Year	Major Events
1933	February: Anazawa Emiko is born in Okaya, Suwa-gun, Nagano prefecture.
1949	June: Social Education Act is enacted. Museums are positioned as social education institutions.
1951	April: Anazawa enters the literature department at Gakushuin Junior College. November: The Kanagawa Museum of Modern Art opens. December: The Museum Act is enacted and promulgated. (going into effect in March, 1952.)
1952	January 8: The Bridgestone Museum of Art opens. February: The International Council of Museums (ICOM) approves the entry of the Japan national committee. May: The enforcement regulations for the Museum Act are established. Qualifications for curators, etc., are established. July: Training for museum curators is carried out (7/21–8/22, practice–9/18). Location: Tokyo University of the Arts; 65 participate, 46 complete the training. Of the 46, 33 are in the humanities, 13 in the natural sciences; about 4 are women. December: National Museum of Modern Art, Tokyo, opens.
1953	July: Training for museum curators is carried out (7/13–8/22). Locations: Tokyo University of the Arts, Osaka University. 92 complete the training. Of the 92, 57 are in the humanities, 35 in the natural sciences; about 4 are women. September: The Museum Act is amended. Provisional qualification of curators is established.
1954	July: Training for museum curators is carried out (7/13–8/22). Locations: Tokyo University of the Arts, Osaka University. 144 complete the training. Of the 144, 92 are in the humanities, 52 in the natural sciences; about 9 are women. *Yamagami Ryunosuke completes the curatorial training (at the University of Tokyo)
1955	February 10: The Bridgestone Museum of Art is designated a “facility equivalent to a museum” by the government of Tokyo. March: Anazawa graduated from the Japanese language and literature department at Gakushuin University. Summer: Anazawa is employed by the Bridgestone Museum of Art. July: The Museum Act is amended. The training program for earning the curatorial qualification is eliminated. The humanities and natural sciences categories are combined, and the system is changed so that the Minister of Education grants the qualification. The Minister of Education can also designate facilities equivalent to museums. October: The enforcement regulations for the Museum Act are amended. In response to the amendment of the Museum Act, the provisions for the curatorial qualification are revised.
1956	February: The first national examination for curatorial qualification is held (2/18–2/19). Locations: Tokyo University of the Arts, Osaka University 31 pass the examination (about 3 women); 84 are judged to be qualified without the examination. *Anazawa passes the exam and earns the qualification. July 14: The Bridgestone Museum of Art is accredited as a museum by the Tokyo Metropolitan Board of Education.
1959	June: The National Museum of Western Art opens.
1962	April: Anazawa goes to Paris to prepare for an exhibition. May: The <i>Ishibashi Collection Exhibition</i> opens the National Museum of Modern Art, Paris (5/4–6/24)

This chronological table was prepared using the following report and related materials:

“1. Changes in Museum-related Policies after the War,” *Report of 2008 Research on Museum in Japan*, Japan Association of Museums, March, 2009. [https://www.bunka.go.jp/seisaku/bijutsukan\\_hakubutsukan/shinko/hokoku/h20/pdf/r1409474\\_05.pdf](https://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/shinko/hokoku/h20/pdf/r1409474_05.pdf) (Accessed August 23, 2024).

## Notes

1. *Ishibashi Collection Selected for the Exhibition in Paris, Spring, 1962*, ex. cat. (Tokyo: Ishibashi Foundation Bridgestone Museum, 2012).
2. Kurita Hidenori, “Daisho: Hakubutsukan gairon [Chapter 1: Introduction to museums],” in Kurita Hidenori, ed., *Gendai hakubutsukangaku nyumon* [Introduction to contemporary museology] (Kyoto: Minerva Shobo, 2019), p. 18.
3. Hamada Hiroaki, “Shiryō 2: Hakubutsukan gakugeiin yosei no genjo to kadai [2: Current state of training of museum curators and issues],” *Bunka shingikai hakubutsukan bukai* [Museum Section, Council for Cultural Affairs], January 17, 2020, [https://www.bunka.go.jp/seisaku/bunkashingikai/hakubutsukan/hakubutsukan01/03/pdf/92000001\\_02.pdf](https://www.bunka.go.jp/seisaku/bunkashingikai/hakubutsukan/hakubutsukan01/03/pdf/92000001_02.pdf) (accessed July 6, 2024)
4. Kurita Hidenori, “Hakubutsukan ho no joken kaisetsu [Interpreting the provisions of the Museum Act],” in Kurita, op. cit., p. 269.
5. Fukami Yoshinosuke, “Ronsetsu: Hakubutsukan gakugeiin ni kansuru mondai [Issues concerning museum curators],” p. 1; Tsuruta Soichiro, “Gakugeiin no shikaku nado ni kansuru gyoseijo no sho mondai ni tsuite [Administrative issues concerning curators’ qualifications, etc.],” pp. 4–137, *Museum Studies*, No. 4–5, June, 1954.
6. For details, see the following essay: Tadokoro Natsuko, “Hajimari kara, ima. 1952–2022—korekushon no naritachi, Ishibashi Shojiro no Obei rekiho, soshite Artizon bijutsukan e [Chasing the horizon. 1952–2022—Formation of the collection, Ishibashi Shojiro’s European and American tours, and on to the Artizon Museum],” *Chasing the Horizon: 1952–2022*, ex. cat. (Tokyo: Ishibashi Foundation Artizon Museum, 2022), pp. 16–20.
7. Buritzisuton bijutsukan ni taisuru nyujozei no menzei shinsei [Application for exemption of the Bridgestone Museum of Art from the admission tax], *Japan Association of Museums Bulletin*, No. 15, August 1, 1952, pp. 6–7.

8. "Showa 29 nendo gakugeiin hoshu shuryosha meibo [List of those completing the curator training in fiscal 1954]." *Museum Studies*, No. 8, September, 1954, p. 19.
9. "Hakubutsukan gakugeiin zantei shikakusha no happyo [Announcement of provisionally qualified museum curators], *Japan Association of Museums Bulletin*, no. 17, October 1, 1952, p. 13.
10. I referred to the following for the lists of those receiving the qualification and the male-female breakdown: Fiscal 1952: "Gakugeiin koshu no shuryo shomeisho wo kofu [Granting certificate of completion of the curator training course]," *Japan Association of Museums Bulletin*, no. 18, November 1, 1952, pp. 5–6; fiscal 1953: "Iho: Showa 29 nendo no hakubutsukan gakugeiin koshu [Report: Museum curator training in fiscal 1952]," *Museum Studies*, no. 1, February 1954, pp. 13–15; fiscal 1954: "Showa 29 nendo gakugeiin koshu shuryosha meibo [List of those completing the curator training course in fiscal 1954]," *Museum Studies*, no. 8, September 1954, pp. 17–22.
11. Three women passed the exam in February, 1956, when Anazawa took it. For the list of those passing the exam, I referred to the following: "Gakugeiin shikaku nintei shiken gokakusha meibo [List of those who passed the examination to be qualified as a curator]." *Museum Studies*, no. 29, no. 3, March, 1956, pp. 9–11.
12. In her account of that experience, Anazawa wrote as follows: "I had just hear that a curatorial qualification examination system had been established this year, and I would have to take it, while feeling very unsure, because I would be taking it among people who had many years of experience at museums, and I only had my bachelor's degree. Recalling how anxious and frustrated I felt then, I still feel how miserably painful it was." (Oi Emiko, "Gokakushi shuki: Shiken zenpan no kanso [Account by a successful candidate: Impressions of the examination in general]," *Museum Studies*, Vol. 29, no. 3, March 1956, pp. 16–17.
13. Kawasaki Shigeru, "Koho: Gakugeiin no shikaku nintei to hakubutsukan soto shisetsu no shin shitei seido ni tsuite—Juzen no hakubutsukan ho shiko kisoku no zenmen kaisho [Report: On the certification of qualified curators and the new system for designating museum equivalent institutions—full revision of the previous rules for implementing the Museum Act]," *Museum Studies*, Vol. 29, no. 10, October, 1955.
14. Oi Emiko, "Gokakusha shuki' Shiken zenpan no kanso [Notes by one who passed: Overall impressions of the examination]," *Museum Studies*, Vol. 29, no. 3, March, 1956, pp. 16–17.
15. From the interview with Anazawa Emiko at the Bridgestone Museum of Art on June 28, 2011.
16. In 1961, Anazawa Kazuo was affiliated with the National Museum of Western Art and was involved in the work of moving Brancusi's atelier to the National Museum of Modern Art, Paris. The atelier was later moved to the Pompidou Centre, where it is now being restored.
17. Editors, "Josei kancho ha 16%. Nihon no danjo kakusa, bijutsukai de mo kencho [Women museum directors make up 16%. Japan's gender gap is conspicuous even in the art world]," *Bijutsu techo*, December 12, 2019. <https://bijutsutecho.com/magazine/news/headline/21075> (Accessed July 30, 2024)

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