

2019年 日台五大学大学院生美術史研究交流会 参加報告

Proceedings of Japan-Taiwan Five University Art History Graduate Students' Symposium 2019

2019年12月22日 午前10時～午後5時

九州大学 伊都キャンパス (イーストゾーン 大講義室 I)

序文

本研究交流会は、美術史を学ぶ大学院生の研究能力、外国語による発表能力、国際的な場におけるコミュニケーション能力の陶冶を目的としている。国立臺灣大學藝術史研究所、國立中央大學藝術學研究所、國立臺灣師範大學藝術史研究所、九州大学大学院人文科学研究院藝術学講座、筑波大学人間総合科学研究科博士前期課程芸術専攻・後期課程芸術専攻により組織され、2011年から台湾と日本を交互に会場として開催し、今回で9回目となった。

本年は新キャンパスに移転した九州大学を会場として12月22日(日)に開催された。プログラムは下に示した通りで、本年は17名の発表があった。本学発表者1名の口頭発表の内容は本誌に収録した通りである。在学中の複数回の参加により学生間の交流も深まり、それぞれに異なる研究分野ではあるが、美術史の理論を共有し、発表時の質疑応答のみならず、休憩時間や懇親会での積極的な情報交換がみられた。

なお今回は、研究交流会開催に尽力された九州大学の後小路雅弘先生が年度末で退職なさるということで、研究会のこれまでの歩みを振り返り、後に続く各大学の教員と共にこれからの展望を語り合う場となった。

会の発足からの歩みを振り返ると、本交流会は2011年、本学の五十殿利治教授(現・名誉教授)の主導で筑波大学と台湾の國立中央大學、國立臺灣大學の3校で始まった。2015年に九州大学と國立臺灣師範大學が加わって5校となり、この年から後小路先生が九州大学の事務局を務められた。先生のこれまでのご指導とご協力に、心からの謝意を表します。

(林みちこ)

【各大学略号】NCU: 國立中央大學、NTU: 國立臺灣大學、NTNU: 國立臺灣師範大學、KU: 九州大学、UT: 筑波大学

当日プログラム

Japan-Taiwan Five University Art History Graduate Students' Symposium 2019

Date: December 22, 2019

Venue: Kyushu University Ito Campus, East Zone, Lecture Room I

Program

9:20 - Registration

9:50 - Opening Remarks

10:00 -

1) Western Art and Its Impact

KOGA Shiori (KU)

John Everett Millais's Spring (1856-1859):

"The Most Unfortunate" Painting and the Turning Point of His Art

LIN Tsai-hua (NCU)

Creating Images of Female Singers in Late Eighteenth-Century England: Portraits of Elizabeth Billington as St Cecilia by George Romney and Joshua Reynolds

WU You (NTNU)

The Model B3 Chair by Marcel Breuer (1925 - 26): Studies on the Origins and Significance of a Bauhaus Icon

YEH Ssu-yu (NTNU)

Yen Shui-long and his mosaics, *Sunrise*

10:40 - 11:10 Q&A Session

11:10 - 11:30 Break

11:30—

2) Pre-Modern Asian Art

LIN Chia-le (NTU)

Image of the Deceased Couple: An Observation of the Sarcophagus of Shi Jun

MAEDA Kana (KU)

Yen Style of Scenery: The Establishment of Yan Wengui's Landscape Style in the Capital City of Kaifeng in Early Northern Song

Lachie HILL (KU)

An Introspective View: Hyewon's Portrait Album and *Gisaeng* in Late Joseon Painting

LIU Yi-hsuan (NTU)

Shen, Mingyi (1762-1837) and the "Autobiographical Essay" in His Collection: New Discoveries from Shen's Diary

12:10—12:40 Q&A Session

12:40—14:00 Lunch Break

14:00—

3) Modern Asian Art: Images from Illustrated Publications

CHANG Yu-ching (NCU)

"Collecting Japanese E-hon" in France at the End of the 19th Century: A study on Theodore Duret's *Illustrated Books and Albums from Japan*

WANG Nan (NCU)

A Study of Cartoonist Zhang Yingchao's Works from 1930s

CHANG Tzu-yu (NCU)

Fabricating the Modern Body: A Study in the Images of Swimmers in the Tainitigraph

14:30—14:50 Q&A Session

14:50—

4) Modern Asian Art: Tradition and Modernity

TAKESHITA Hana (KU)

The Analysis of Color in *Nio Seizing a Demon* by Kano Hogai

TAKAOKA Mari (KU)

Khien Yimsiri's Works: Sculptures Inspired by Sukhothai Art

HUANG Wei (NTU)

Kuo Po-Chuan's Art Activities in Beijing under Japanese Occupation

15:20—15:40 Q&A Session

15:40—16:00 Break

16:00—

5) Reconsidering Asian Art History: War and Nation-Building

TANG Ning (NTU)

The Career of Yen Shui-long and the Historiography of Modern Taiwanese Art

KAWAMURA Emiko (UT)

A Study of Japan's Artist Associations and Cultural Control by GHQ/SCAP

YU Chien-wen (NTNU)

Wang Dahong and his Project for the National Palace Museum in 1960

16:30—16:50 Discussion

16:50—17:00 Closing Remarks

17:15- Reception Dinner

A Study of Japan's Artist Associations and Cultural Control by GHQ/SCAP

KAWAMURA Emiko

Keywords: GHQ/SCAP, artist associations, *Nitten*, cultural control, occupation period

Introduction

An artist association is an artist organization that emerged in Japan from the Meiji period. As a successor to the school system in the Edo period, it was an important new environment that supported the art activities of modern artists.

The only public exhibitions were the *Bunten* (文展, the Ministry of Education Art Exhibition) established in 1907. This has since been privatized and has become the current *Nitten* (日展, the Japan Fine Arts Exhibition).

Even now, there are many associations that specialize in genres such as Japanese style painting, oil painting, sculpture, craft, and calligraphy, as well as comprehensive associations. Exhibitions are held throughout the year at Tokyo Metropolitan Art Museum or the National Art Center, Tokyo.

Focus of the Discussion

In this article, I will consider artist associations during the occupation period from 1945 to 1952 that began after the end of World War II.

GHQ/SCAP (General Headquarters of Supreme Commander for the Allied Powers, hereinafter referred to as GHQ) commanded almost all policies in Japan, and thoroughly implemented a policy of demilitarization and democratization. As a subunit of GHQ, the Civil Information and Education (CI&E) Section was responsible for democratizing cultural aspects such as education and religion⁽¹⁾. CI&E had a department in charge of administrative guidance related to art and cultural resources⁽²⁾.

In this article, I will treat both known and unknown documents about GHQ and the artist associations. The purpose of this article is to clarify the relationship between GHQ including CI&E and the artist associations. I will consider whether there was direct or indirect involvement or leadership cases for the artist associations.

1. Contact and Exchange between GHQ and Artist Associations

There is a newspaper article about an oil painting and sculpture exhibition, sponsored by *the Mainichi Shimbun Co.* in *the Mainichi Shimbun* Osaka ed. dated October 7, 1945⁽³⁾. According to the article, the purpose of the exhibition was “to comfort the war-affected citizens and to comfort the military officers”. The opening ceremony was attended by three officers, including Major General Harold G. Henderson of CI&E. It was reported that the visiting officers were impressed by reviewing the Japanese cultural level.

Next article is about the first exhibition of small works by the *Inten* (院展, The Japan Academy of Fine Arts) held in November in *the Mainichi Shimbun* dated November 5, 1945⁽⁴⁾. In the same way, it was an event actively held by members of the *Inten* for the purpose of “comforting the military officers and helping to understand Japanese culture”. After the closing, their works were donated to the United States, and it was reported that an exhibition would be held in the United States around Christmas.

On the other hand, there is an example in which GHQ was involved in the establishment of an artist association. This is the New Japan Art Society (新日本美術会) established on October 28, 1945. According to the article of *the Asahi Shimbun* dated October 29, the purpose of the establishment is to “introduce and reveal the image of peaceful Japan to other countries”⁽⁵⁾. In addition, it was reported that “the Art Unit in GHQ is also committed to proactively supporting the plan”, and three officers, such as Major General Hugh J. Casey of the Office of the Chief Engineers attended the opening ceremony.

The genre is Japanese style painting, oil painting, sculpture, and craft. It consists of 36 artists such as YASUDA Yukihiko (安田鞞彦) and FUJITA Tsuguharu (藤田嗣治), and many artists who recommended war art. The first exhibition was held in January 1946, sponsored by *the Asahi Shimbun Co.* and continued up 1948, but details of the activities after that are not well understood.

2. Involvement in the *Nitten* by CI&E

Next, I will consider the relationship between the public exhibition *Nitten* (日展, the Japan Fine Arts Exhibition) and the division at CI&E.

A document was issued inside GHQ. This is one of the so-called GHQ documents, a check sheet dated October 4, 1946. The title of the document is “Outline Work Plan for Period October-December 1946”⁽⁶⁾. The 6th report to be completed between from October to December is “Over-all report on art societies in the Tokyo area”. In addition, the 9th on page 2 suggests “It is proposed that the members of this unit will attend all exhibitions in the Tokyo area...” in the next three months. According to this paper, the work of the division, which often points out activities of cultural property protection, was certainly being promoted through an exhibition about the state of art at the time.

The most famous involvement in the *Nitten* by CI&E is the statement by the fine art advisor and chief, James M. Plumer. This was announced on July 30, 1948 and was featured in each newspaper on the 31st⁽⁷⁾. The contents include the hope of reorganization and democratization, the solution of the issue of the jury and the exemption of examination system and the cooperation of the other associations. This refers to the *Nitten* system issues that had been a concern. According to the history of the *Nitten*, on December 14, 1948, Plumer and Charles F. Gallagher of the same division advisor held a social gathering with artists of Japanese style painting in the *Nitten*⁽⁸⁾. At present, the details are unknown, but it is presumed that the *Nitten* members had exchanged opinions directly with them in response to Plumer’s statement in July.

Finally, I will feature a document that appears to be a memorandum by Plumer on January 31, 1949. The title of the document is “Evaluation of Progress and Plans for 1949”⁽⁹⁾. The page 3 is the list of items that should be recognized as chief and includes the item “j. Exhibitions”. There are exhibitions of *Horyu-ji* (法隆寺) and *Ainu* (アィヌ) art at the National Museum, and the *Nitten*. However, while the former is described as “to be encouraged”, the *Nitten* is described as “to be abolished permanently”. This suggests that Plumer was certainly aware that the *Nitten* should be abolished. In fact, in March 1949, the Ministry of Education abolished public spending on the *Nitten* and decided to be co-sponsored by the Japan Art Academy (日本芸術院) and the *Nitten* Organizing

Committee (日展運営会). In this way, public exhibitions took a step toward democratization.

Conclusion

It seems that GHQ officials including CI&E went to the exhibition not for censorship and guidance but for research and exchange to deepen their understanding of Japanese art and culture. In the *Nitten*, there was certainly direct involvement by CI&E, as represented by Plumer’s statement. Although I don’t know how effective that exercise was, there is no doubt that CI&E was part of the democratization of public exhibitions, which is the first step in building the postwar system.

- (1) Amakawa Akira [et al.] eds., *GHQ nihon senryo-shi dai-ikkan josetsu* [History of the non-military activities of the occupation of Japan, 1945-1951, vol.1, introduction] (Tokyo: Nihon-tosho center, 1996), p.50.; Id., eds., *GHQ nihon senryo-shi dai-ni-kan senryo-kanri no taisei* [*op. cit.*, vol.2, administration of the occupation] (Tokyo: Nihon-tosho center, 1996), pp.58-59.; Fukushima Juro ed., *GHQ no soshiki to jinji, 1946nen 9gatsu* [GHQ organization and personnel, September 1946] (Tokyo, Gan’ando shoten, 1984), p.26.
- (2) The department started as the Cultural Resources, then reorganized as the Arts and Monuments Division and the Religious and Cultural Resources Division.
- (3) “Bijutsu ni minaosu nihon-jin” [Reviewing Japanese in art], *The Mainichi Shimbun* Osaka ed. (morning edition), October 7, 1945, p.2.
- (4) “Bijutsut-ten futatsu” [Two art exhibitions], *The Mainichi Shimbun* (morning edition), November 5, 1945, p.2.
- (5) “Shin-nihon Bijutsu-kai” [The new Japan art society], *The Asahi Shimbun* (morning edition), October 29, 1945, p.2.
- (6) “Outline Work Plan for Period October-December 1946 by Cultural Resources Research”, October 4, 1946, GHQ/SCAP Records, CIE(C) 05294.
- (7) “Haishi seyo mu-kansa” [Abolish the exemption system], *The Yomiuri Shimbun* (morning edition), July 31, 1948, p.2.; “Nitten tokusen wo yameyo” [Stop the *Nitten* special selection system], *The Asahi Shimbun* (morning edition), July 31, 1948, p.2.
- (8) *Nitten-shi*, 16 [The history of the *Nitten*, vol.16] (Tokyo, Shadan-hojin *Nitten*, 1987), p.613.
- (9) “Evaluation of Progress and Plans for 1949 by J. M. Plumer, Fine Arts Advisor, Chief, Religious and Cultural Resources Division”, January 31, 1949, GHQ/SCAP Records, CIE(C) 05317.