

博士論文全文の要約

氏名 ふりがな Matthew ましゅーらーきんぐ LARKING

論文題目

The Pan Real Art Association as an Early Postwar Avant-Garde of *Nihonga*

This dissertation is concerned with the Pan Riaru Bijutsu Kyōkai (パンリアル美術協会 Pan Real Art Association) that was established in Kyoto in 1948. I focus on the group and its eight exemplary *nihonga* painters: Yamazaki Takashi 山崎隆 (1916-2004), Mikami Makoto 三上誠 (1919-1972), Hoshino Shingo 星野眞吾 (1923-1997), Fudō Shigeya 不動茂弥 (1928-2016), Shimomura Ryōnosuke 下村良之介 (1923-1998), Ohno Hidetaka 大野秀隆(椒嵩) (1922-2002), Yuda Hiroshi 湯田寛 (1923-1984), and Nomura Koh 野村耕 (1927-1991).

As a group of young art school students of *nihonga* (日本画 modern Japanese painting) that trained and practiced in the political, social and cultural turbulences during and after WWII, Pan Real became one of the most significant avant-garde groups in Japan's early postwar modernism. Revolting against *nihonga's* authoritative bodies that preserved particular attitudes to tradition, Pan Real painters sought reliance upon emboldened subjectivity as the basis for painting in pursuit of artistic freedom. This is the first major study concerning Pan Real's achievements within postwar Japanese art in general, and postwar *nihonga* specifically.

An aim of the dissertation has been to historically and critically retrieve the number of significances of Pan Real for early postwar Japanese modernism. Another aim has been to articulate the challenges Pan Real leveled against the period's prevailing assumptions about what *nihonga* could be, and how it could be practiced. Pan Real's position within postwar *nihonga* is, I suggest, crucially important for particular threads of avant-gardism running through the decades of *nihonga* art practices from the early postwar period to the present. One of the most significant achievements of Pan Real was to lay a foundation for artistic rebellion against the mainstream in its own period of avant-garde activity (1948-mid-1960s), anticipating developments arising within the practices of successive generations of *nihonga* practitioners.

This study of Pan Real is relevant for several reasons. Foremost is this dissertation's historical, analytical and interpretative articulation of the ambiguous position of *nihonga* in postwar Japanese art history. *Nihonga* is not widely considered (in both Japanese-speaking, though more so in English-speaking, academia) to have made an important contribution to Japan's postwar avant-gardism. The present work seeks to overturn this bias by clarifying Pan Real's roles and achievements within the field of

nihonga, and in relation to Pan Real's artistic mediation of *yōga* (洋画 Western-style painting, oil painting) and international postwar art practices. As such, this study constitutes a significant contribution to not only the 're-discovery' and explication of major areas of postwar Japanese art history, but also articulates a number of cultural interactions informing the postwar period that have not been previously addressed. Furthermore, this dissertation is a substantial addition to research on center/periphery discourses concerning modernism in the terms of relations between a painting 'tradition' and its avant-garde manifestations. A particular feature of this work concerns how Pan Real painters interpreted Western and other foreign sources within their Japanese painting tradition whilst maintaining (and in some instances rejecting) a *nihonga* identity.

In this dissertation, I attempt to resolve a number of pressing issues. Foremost is the lack of precedent studies that consider the positions, roles, and relevance of *nihonga* within postwar Japanese modernism. Pan Real, specifically, and *nihonga*, generally, have seldom been articulated in the major narratives of present day postwar Japanese art history. Pan Real and other *nihonga* organizations have been seemingly set apart, as if they occupied a separate sphere of artistic inquiry. My study considers both Pan Real and *nihonga* as central to the endeavors of postwar Japanese modernism. From particular vantage points, Pan Real may even be considered as originating avant-gardism in painting in the early postwar years. This study attempts to rectify the historical and conceptual omission of *nihonga* by establishing a contextual framework for integrating Pan Real into postwar Japanese art historical discourses.

Another issue dealt with in this project is the conceptualization of how the tradition of *nihonga* was reformulated in the early postwar period by Pan Real through the group's rejection of the primacy of the idiom's conventional materials, procedures, and themes. In place of these, Pan Real painters engaged and integrated into their individual art practices a variety of contemporary European and American painting precedents. In some of the most successful (re-)interpretations of Western developments in modern painting, several Pan Real painters created yet to be more widely recognized forms of sculptural painting. These painting-sculpture art forms anticipated near-contemporaneous, or slightly later, developments in Western/international modernism.

Other issues of significance considered in the dissertation include the tensions between the 'inside' (conservative mainstream) and the 'outside' (radical avant-garde) of *nihonga*, and how these positions (or the mediation of them) define what *nihonga* can, and potentially cannot, be. Important to these issues are the Pan Real painters' concerns with artistic and stylistic hybridity, and the group's aspiration to unify the historical bisection of modern Japanese painting, the *nihonga/yōga* division.

The achievements of the dissertation are multiple, though foremost of which must be

considered the establishment of a critical and interpretative chronology of Pan Real activities in relation to the times and the art worlds with which the group members interacted. In addition, I have assembled an extensive catalogue of painters' works that exemplify how the aims of Pan Real were put into pictorial practice.

Another achievement has been the articulation of one of the ways in which Pan Real can be recognized as an avant-garde of a pictorial idiom conventionally conceived of as traditional. On the one hand, the individual talents grouped under the name, Pan Real, worked within a tradition of painting while pushing that tradition in new and mostly untried directions – in *nihonga*. On the other, artists of mainstream institutions exemplified by the (re-)establishment of the early postwar Nitten (日展 Japan Art Exhibition) and other institutions, maintained a form of status quo within the systematized *nihonga* art world. These painters frequently propagated seemingly long held and often conservative ideals in painting. The extremes of these two positions (tradition and avant-garde) sustain and reinforce one another in mutually dependent ways. I also discuss with further specificity what kind of avant-garde Pan Real can be said to be. To do this I adopt a contextual approach that moves with increasing particularity to the distinctive features of Pan Real 'as an avant-garde of *nihonga*,' in relation to Pan Real's further conservative contemporaries.

The coherence and structure of the dissertation is as follows: The initial five chapters are historical, chronological and analytical. These lay the foundation for the ensuing conceptual and interpretative discussions in subsequent chapters. Chapter One elucidates salient aspects and critical positions that arose in the early postwar debates about *nihonga* and its future prospects, the *metsubōron* 滅亡論. These debates were part of a wider early postwar questioning of the contemporary relevance of particular kinds of Japanese cultural traditions in relation to Westernization and internationalization. For the painters of Pan Real, how to reconcile a Japanese tradition of painting with a burgeoning postwar internationalism was of immediate concern in creating a new *nihonga* appropriate to the postwar age. Issues broached in these early postwar period debates informed and stimulated Pan Real's formative aims.

Chapter Two addresses the specific circumstances of the formation of Pan Real in 1948, and then the group's reorganization in 1949 as an avant-garde of *nihonga*. Initially, Pan Real members had sought to reinstitute a wartime avant-garde that exhibited various art forms (primarily painting and ceramics), the Rekitei Bijutsu Kyōkai (歷程美術協会 Rekitei Art Association). In re-instituting this organization, Pan Real effectively solicited continuity with the recent wartime past, before dispensing with this in favor of postwar 'newness.' After Pan Real's inaugural 1948 exhibition, the group reformulated to become an avant-garde of *nihonga*, resulting in the 'first' exhibition in 1949.

Chapter Three is concerned with giving the historical backgrounds to the institutions that

Pan Real reacted to as a counterpoint to the following chapter. In Chapter Four, I discuss Pan Real's manifesto and the group's principal concerns for artistic revolt. These were *nihonga's* institutions for exhibition and education, *nihonga's* materials, technical limitations and procedures, and subject matter. The oeuvres of the principal *nihonga* painters of Pan Real are addressed in Chapter Five, for which my discussion indicates how the manifesto aims were enacted. Extensive discussion is given to the paintings of Mikami Makoto, Hoshino Shingo, Shimomura Ryōnosuke and Ohno Hidetaka. The further fragmented artistic careers of Yamazaki Takashi, Yuda Hiroshi, Nomura Koh and Fudō Shigeeya, are addressed by what is presently known.

The subsequent chapters concern further theoretical issues. Chapter Six explores the nature of Pan Real as an avant-garde form of *nihonga*, the group's pictorial relations to the mainstreams of *nihonga*, and also how Pan Real's avant-gardism gradually diminished. Chapter Seven discusses Pan Real's artistic heirs in addition to the relatively recent historicization of Pan Real in modern Japanese art history in the terms of exhibitions and related literature (primarily exhibition catalogues). These exhibition narratives propose a number of significances for Pan Real, from the relatively conservative positioning of the group as one part of the longer historical chronology of developments in modern *nihonga* since the Meiji period, to Pan Real as one ostensible 'origin' of postwar Japanese painting avant-gardism. The Epilogue suggests ways in which Pan Real's early postwar artistic practices and achievements continue to inform aspects of contemporary art practices of the last several decades, specifically in relation to the institutions, artistic materials, and subject matter of *nihonga*.

The research on Pan Real presented in this dissertation is critical for a broader and deeper understanding of *nihonga* in its prewar, postwar and contemporary forms. Additionally, this study is crucial for the intelligibility of the contexts of postwar Japanese art in general, and the nexus of tradition/avant-garde relations in postwar Japanese art.

Pan Real had exacerbated issues about some of the supposed certainties of *nihonga* and its definition in its own time of significant activity. This indicated that the designation apparently lacked necessary and sufficient conditions for ascribing the term. Referents of the term *nihonga* do not necessarily share common qualities, and the variety of diverging pictorial examples of what may reasonably be called *nihonga*, or *nihonga*-related art, effectively suggest the continual re-definition, or amended definition, of *nihonga*. This remains a pertinent concern for *nihonga* and *nihonga*-related art practices in the present.