

文化庁アートプラットフォーム事業 文化庁現代アートワークショップ
Art Platform Japan Bunka-cho Contemporary Art Workshop

セッション 5

東アジアにおける官設展覧会と日本

モデレーター 稲賀繁美 (京都精華大学)

登壇者 喜多恵美子 (大谷大学) 王宇鵬 (中国広西師範大学) 江川佳秀 (徳島県立近代美術館)

コメンテーター ラウンチャイクン寿子 (福岡アジア美術館)

オブザーバー 加治屋健司 (東京大学大学院)

Session 5

East Asian Art Competitions and Japan

Moderator Inaga Shigemi (Kyoto Seika University)

Speakers Kida Emiko (Otani University) Wang Yupeng (Guangxi Normal University)

Egawa Yoshihide (Tokushima Prefectural Museum of Modern Art)

Discussant Rawanchaikul Toshiko (Fukuoka Asian Art Museum)

Observer Kajiya Kenji (The University of Tokyo)

2022年1月29日 17:00-19:30

January 29, 2022, 5pm-7:30pm (JTS)

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Agency for Cultural Affairs, Government of Japan

Kida Emiko (Professor at Otani University, Researcher of Korean modern art history, Korean cultural history, and colonial history)

Kida's research is focused on politics of art. What kind of transformation was made in the process of introducing "art", which is a concept of modern Western Europe, in non-Western society is the basis of the awareness of the problem.

Research papers include the following:

The Chosun art exhibition and art reception in Korea, Imperial Japan and Art Japanese Art of the 1930s and its Strategic Expansion Abroad, Kokushokankokai Inc., 2010; *Avant-garde and Japan-Korea proletarian art movement*, The Journal of Aesthetics and Science of Art, The Korean Society of Aesthetics and Science of Art, 2013; *New Korean Painting—Practice of Juche Art Theory*, 55 chapters for understanding north korea, Akashishoten, 2019; *Colonial Tourism and Shorinjin Kato, a Japanese Painter in Korea*, 『The Otani gakuho: The journal of buddhist studies and humanities』, Otani Society, Otani University, 2020. Received the Kim Bok-Jin Art Theory Award for research on Japan-Korea exchange in the Proletarian art movement (Korea, 2015)

Wang Yupeng (Lecturer, Academy of Fine Arts, Guangxi Normal University, China)

Wang received Ph.D. at the Graduate School of East Asian Studies, Yamaguchi University in 2019. He served as a Research Fellow at Collaborative Research Institute for East Asia, Yamaguchi University between 2019 and 2021. From 2021, he is a lecturer at the Academy of Fine Arts, Guangxi Normal University, China. His research interest includes art education and the history of art education. He has published many articles including "Investigation of Modern Elementary Fine Art Education in Taiwan and the Impact of Japan on It," Studies in Art Education (University Art Education Society of Japan, 2017) and "The Effect of Fine Art Education During Japanese-Occupied Period on the Development of Modern Fine Art in Taiwan: Centering on Taihoku Normal School," Studies in Art Education (University Art Education Society of Japan, 2018).

Egawa Yoshihide (The Tokushima Modern Art Museum)

Head curator at The Tokushima Modern Art Museum since 2019. Involved in the opening of The Tokushima Modern Art Museum since 1988, where Egawa has been a curator since its opening in 1990. He has been researching the cultural exchange between Japan, Europe, and East Asia through modern Japanese art.

Curated exhibitions: *Satsuma Jirohachi and Japanese artists in Paris* (1998). *Yearning for Paris École de Paris and Japanese artists* (2006) among others. Essays include: *Looking at 'gokakai' - surrealism in Dalian* ("Nihon bijutsu zoukou Sasaki Kozo sensei no koki kinen bunshu" Meitoku Shuppan Co, 1998), *Hinterland of Japanese Art - 'Manshu' for Japanese Artists* ("Nihon bijutsushi no mori Murashige Yasushi sensei Hoshiyama Shinya sensei koki kinenron" Chikurinsha, 2008), *Looking*

at *Manshu Art Exhibitions* (“Showaki bijutsutenrannkai no kenkyu senzenhen” Tokyo National Research Institute for Cultural Properties, 2009).

Commentator:

Rawanchaikul Toshiko (Curator, Fukuoka Asian Art Museum)

Engaged in preparation for establishment of the Fukuoka Asian Art Museum from 1996 to 1999. Specialized in modern art in China, Taiwan, Hong Kong and Southeast Asia. Curated exhibitions include “*Nanyang* 1950-65: Passage to Singaporean Art” (2002), “China Dream– Another Flow of Chinese Modern Art” (2004), “In Search of Self : Taiwanese Painting during the Japanese Colonial Era” (2006), “Toward the Modernity: Images of Self & Other in East Asian Art Competitions” (2014) , “IMAGINE: Visions of a World without War ” (2015) and also engaged in Fukuoka Asian Art Triennales (1999, 2002, 2005, 2009, 2014).

Moderator:

Inaga Shigemi (Professor, Dean, Faculty of Global Studies, Kyoto Seika University)

Inaga received a PhD in Comparative Literature & Culture from University of Tokyo. Holder of Université Paris VII. Served as associate professor at Mie University before being transferred to The International Research Center for Japanese Studies (Kyoto) and Graduate University for Advanced Studies (Hayama), and has been named professor emeritus by both institutions. Specializes in comparative literature and culture, his major publications include, *Le Crépuscule de la peinture, lutte posthume d'Édouard Manet*, *L'Orient de la peinture, from Orientalism to Japonisme*, *Images on the Edge, A Historical Survey of East Asian Trans-Cultural Modernities*, as well as *In Search of Haptic Plasticity, Souls touching each other, Formes interwoven* (all in Japanese). His numerous papers have been published in English, French, German and other languages. He is also the recipient of the academic awards from the Society for the Study of Japonisme, Suntory Foundation, Ringa Prize for the Promotion of Studies in Arts, Watsuji Tetsuro Cultural Prize, as well as the Prix de la publication de l'Académie de l'Architecture en Francebunkachou.

Observer:

Kajiya Kenji (Professor, Graduate School of Arts and Sciences, The University of Tokyo / Contemporary Art Committee Japan)

Kajiya is an art historian who focuses on post-World War II art and art criticism in the United States and Japan. After working as an associate professor at the Faculty of Arts, Hiroshima City University, and at the Archival Research Center, Kyoto City University of Arts, he became an associate professor at the Graduate School of Arts and Sciences, The University of Tokyo in 2016, and professor in 2019. He is the director of the Oral History Archives of Japanese Art and the deputy director of The University of Tokyo's Art Center. His book, *Formless Modernism: Color Field Painting and 20th Century American Culture*, is forthcoming from the University of Tokyo Press. He edited *Usami Keiji: A Painter Resurrected* (Tokyo: University of Tokyo Press, 2021) and co-edited *From Postwar to Postmodern, Art in Japan 1945–1989: Primary Documents* (New York: Museum of Modern Art, 2012) and others.