
less against given stylistic discourses such as Cubism, or any other kind of artistic style that seems to come out of Europe at a particular moment in its modern trajectory.

Moderator (Tsuji): Professor Clark has aptly identified all the problems that we have been discussing in this symposium. I think we started out this symposium feeling more confident about our understanding of modernity than we do now. As we proceeded in our discussion, we started questioning what modernity is and what modernism is. We need to reconsider our understanding of these concepts. Many of the recent discussions describe modernism as something that emerged in Europe, so there is a question of applying this in a Japanese or an Asian context. There is also the question which Professor Clark raised. Are we really living in the modern age of Asia? We can start a new discussion by asking this question. I would now like to take questions from the floor. Are there any last minute comments from the panelists before we do so?

Mizusawa Tsutomu: I was listening to our discussion just now, and asking myself, what if we were to organize an exhibition on Cubism under the same theme of Cubism in Asia? In this case, what would be the first step? This symposium seems to answer this question, so I listened to Professor Clark with these thoughts in mind. There were many topics that we covered during our discussion, and now we are hearing more comments referring to the historical context of Cubism. We could learn from reconsidering Cubism through such views. Yesterday, Professor Omuka discussed how Cubism is placed in a genealogical line charted by MoMA New York. Today we discussed murals in Mexico and issues that are specifically related to the 1930s. These issues could be related to the New Woodcut Movement in Shanghai, as demonstrated by existing woodcuts and graphic expressions. But I was left with an impression that after the Great Depression in 1929, there was a great change in the overall cultural landscape which increased awareness of modernity and the will to become modern. In relation to Cubism, 1929 marks the peak of a proletarian art movement. Consequently, Japanese printmakers were connected to the New Woodcut Movement in China. Li Hua found elements in Japanese woodcut movement that led him to incorporate Cubist style in his works. By that time, the Japanese printmakers were moving on to political Realism, and had already adopted Cubist idioms as their own. To summarize the changes, I would say that Cubism was put under different conditions after the 1930s. By more closely comparing these two trends before and after 1930, we could understand better how Cubism was disseminated. We could then also look at Cubism in the

1950s in Asia to make a more accurate comparison. The Japanese artist Yorozu Tetsugoro, who was gifted with an extraordinary talent, seems to have had a self-awareness of being a Cubist. He was strongly motivated to become a Cubist, and this may be why he continued to incorporate Cubist motifs in his work throughout his career. He was also aware of gender representations, and coupled his Cubist work *Leaning Woman* with another work entitled *Man*. In his *Woman Holding a Sphere*, a nude body is holding the sacred gem. I may be overstating the implications of this work, but I would say that he was representing maternity by rendering the mother and child motif.

I became very interested in looking at the issues in the context of the early 1930s, as I listened to the discussion.

Moderator (Tsujii): Thank you. We seem to have already identified issues to be discussed in our next symposium. Let's now take questions from the floor.

Question (Furuya): I am an anthropologist specializing in Brazil. I have several questions, but I will ask only two this time. My first question is related to what Professor Winther-Tamaki said about Asia. I think it is important to identify Asia as a device or a strategy, rather than an essentialized entity or consequence. Therefore, understanding the unique features of Cubism in Asia should not lead to a conclusion, but should open doors to a series of new discussions. My second question concerns the dissemination of Cubism. What I learned from the presentations and the discussions is that Cubism traveled to different cultures, and that during its travel, it was creatively transformed and appropriated. But, in fact, it was not Cubism that traveled. It was disseminated through people who traveled and media that were influential. I think we need to understand this situation, because, otherwise, we would wrongly understand that Cubism in Paris impacted the world instantly, as if it were propagated through the Internet. We need to acknowledge the fact that there were people and objects that traveled by ship, or bad quality reproductions in black and white that influenced people on the receiving end. Could I have some comments on my observation?

Moderator (Tsujii): Professor Winther-Tamaki, please.

Winther-Tamaki: I appreciate that comment and I think it makes a lot of sense to think of Asia as a point of departure of kind of strategy for obtaining new knowledge, and not as a foregone conclusion and keeping the process of mapping itself unbounded from, ironically, Asia, while still

being related to places, and having other ramifications as well.

Moderator (Tsuji): The second issue Mr. Furuya raised is about the specific channels and modes of dissemination. For example, there are Chinese and Korean artists who studied Cubism through art schools in Japan and in Europe, or Japanese artists who studied in Russia and in America. There were many channels to access information on Cubism. Professor Shen, do you have any comment on the specific channel through which Cubism was introduced to China?

Shen: I mentioned yesterday that Chinese artists mainly learned Cubism in Europe and Japan.

I agree with Mr. Mizusawa's comments on how to approach Asian Cubism. After looking at the exhibition and listening to the panelists in the discussions, I see Cubism as divided into two periods. One is in the 1920s to '30s, Japanese Cubism and Chinese Cubism. It was still a Western-oriented Cubism then, with mainly formalistic concerns. In the 1950s, Cubism can be found mainly in Southeast Asia and South Asia. The concerns are completely different. Although artists still have formalistic and stylistic concerns, the contents and thematic concerns are completely different.

So I think there are two different discourses. When we think about Asian Cubism, maybe you have to reconstruct the discourses as it is very difficult to look at them as one Asian Cubism.

Ushiroshoji: I would like to add some comments. I think there were several channels, but one that was influential was through the foreign teachers who taught in Asia. This is particularly true in Southeast Asia. Yesterday, we discussed Ries Mulder, a stained-glass artist from Holland who taught at the Bandung Institute of Technology. Many students under his influence produced painting in a Cubist style. It may be problematic to describe all the paintings as Cubistic, but Cubistic methods, with thick lines that cut across a very flat surface in the stained-glass manner, were widely accepted and applied by Indonesian artists. Mr. Supangkat informed us that this was exactly so because the instructor was a stained-glass artist. Whether or not the flat and decorative features of Cubism in Indonesia were also rooted in native aesthetics is another issue. As seen in this Indonesian example, foreign instructors had a significant influence in the propagation of Cubism. This is related to a kind of archetypical myth, which tells the story of a committed foreign teacher who comes from the West and builds art schools and teaches native artists in the course of developing modern art in the receiving country. This archetype has

become a discourse or a myth which has circulated in the region, and illustrates an aspect of dissemination. Also, when speaking of foreign teachers, Japanese teachers had a significant influence, not only on Chinese, Taiwanese, and Korean students who came to Japan to study in art schools, but also on artists in countries that were colonized by Japan. Japanese artists who were sent to the colonies acted as art teachers, as in the example of *Keimin Bunka Shidosho* (Japanese Culture Center) in Indonesia. We need to acknowledge these Japanese influences in certain countries.

Moderator (Tsuji): Thank you. I think there are many issues involved in Mr. Furuya's question, but we will not be able to answer all at once. So, could we move on to our next question?

Question (Ikegami): I have a question for Professor Omuka. Modern art as defined by the MoMA diagram was mentioned on several occasions in yesterday's and today's discussion. It was very useful to understand how this model spread overseas by taking Japan as an example. At the end of the presentation, you mentioned the change in Japanese views of American art. But I think you should distinguish the MoMA model from the rest of American art, because MoMA's relationship to American art of the time was complex. Actually, the two conflicted on many occasions. So, I think the Japanese view towards American art, as defined in a specific location of MoMA in New York, should be distinguished from those towards the American art in general.

Omuka Toshiharu: You are correct in your observations. I think the two should be thought of as different types of art. But at the beginning of the 1930s, I think the Japanese were not ready to distinguish the two in viewing American art. For example, after the Cubism exhibition was over, Noda Hideo introduced the exhibition on Surrealism, "Fantastic Art, Dada, Surrealism," (The Museum of Modern Art, New York, 1936) in an art magazine. This implies the change in views of American art because, up until then, MoMA was not acknowledged at all by Japanese artists. I think artists became more aware of this new museum, and they looked at it as a place that introduces new art. We would need to distinguish the different types of American art when we place MoMA in a historical context, but Japanese at the time would not have been able to differentiate the two, because there was not enough information for people to make a distinction. Having said that, I understand your point very well.

If I may add something else, I would like to comment on the last question. I think there are different levels of understanding Cubism, but I

would like to talk about a very specific case. When the National Museum of Modern Art, Tokyo put on a show of Koga Harue's drawings ("Harue Koga: the creative process: a show built around the museum collection," 1991), I was surprised to find Koga's replica of Léger's work taken from an art magazine. Of course, the copy was in black and white, and Koga produced the replica using brush and ink. This example shows how Cubism was not simply a style that was imported into Japan, but something that affected the artist's impulse. He wanted to make this into his own. As I briefly mentioned in my presentation, Ihara Usaburo also made a copy of Picasso's Cubist work. If consider copying to be a traditional approach, Ihara took this traditional approach in incorporating Cubism, an ultimate form of modernism. I find this to be quite odd, but we need to acknowledge the fact that artists had such strange impulses in adopting Cubism.

Moderator (Tsuji): I think we have also found a new concern with regard to the Japanese understanding of American art. On this note, I would like to draw this session to a close. Thank you.

Wrap-up

Hayashi Michio: We are running out of time, so I would like to review our discussion through the sessions from yesterday and today. First, we had the keynote speech by Mr. Tatehata Akira who referred to Walter Benjamin's theory on translation and proposed how the concept of translation, with a different notion from what we normally know, could be effectively applied to our exhibition. The main point of the argument was the need to consider an anaphoric relation instead of an analogical one. For example, there was a reference made to the "afterlife" as consequence of the "violence of the task of translation," in describing how Cubism in Asia was not a copy of the original that attained similarity, but "something like Cubism" that resulted in productive transformation. Thus, he proposed a theoretical framework that places significance on multiple versions of the original, which are produced as an outcome of violence in translation. Professor Tsuji Shigebumi, on the other hand, made a counter-argument, and claimed that, although such rhetorical simplification is possible, in reality, there were probably many versions of "something like Cubism" in Europe, too. If this is true, then, the process of translation was actually complex, because it transferred information from a set of multiple "something like" versions to another set of multiple "something like" versions. Our discussion started on these premises.

Professors Omuka Toshiharu, Shen Kuiyi, and John Clark presented their papers on the theme of "Metropolis/Transnationalism" for Session 1. Professor Omuka focused on the reputation of Cubism in Japan in the 1930s based on a thorough research of the period. In summary, it outlined the changes in the discourse on Cubism following the introduction of the "Cubism and Abstract Art" exhibition at the Museum of Modern Art, New York organized by Alfred Barr in various printed media in the 1930s. Throughout the symposium, we did not have much discussion on how Cubism disseminated in the various cultures, but I think Professor Omuka's paper was able to demonstrate how magazines functioned as an important agent in transferring information. Of course, mobilization of artist and foreign teachers were also important factors. We have touched on these topics in the columns of our exhibition catalogue, so I hope you can read them for your reference.

Professor Shen Kuiyi discussed Cubism in China and presented

several issues concerning how Cubism emerged in the modern art movement centered around Shanghai. The network that connected the metropolises of Shanghai, Tokyo, and Paris is an important factor that has not been closely examined until now. Activities of foreign students in relation to Japanese art history are a well-researched field. However, most of these studies have focused on Tokyo and Paris, or Japan and the West as key locations. But, in fact, many art students from China and Korea came to Tokyo in the 1930s to study art and were introduced to Cubism (and other Western ideas of modern art) in various ways. It is also a fact that many Asian artists who went to Paris studied under the same instructor around the same time. I don't think such exchanges have been examined closely yet. These multi-polar exchanges among artists could gain visibility if we turn our eyes to these metropolises.

Professor John Clark presented us with the issue of meta-discourse concerning Cubism in close detail. He laid out a categorical table to map basic terms such as "Asia" and "Cubism" to call to our attention his apprehension towards our casual use of these terms, and remarked how colonial conditions are not monolithic but diverse. He also used the term "endogenous" to point out the need for utilizing a local context to read Cubistic works in Asia, in addition to understanding how the Western Cubism was transformed in the Asian context. I think he has pointed to incorporating an endogenous process in the methodology of our research. Those of us who are art historians have a desire to take an object as a starting point of our research, but Professor Clark has reminded us that we also have to take the issue of discourse into consideration.

In Session 2, Mr. Jim Supangkat, Professor Patrick D. Flores, and Mr. Ahmad Mashadi presented papers under the topic of "Postcolonial Situation." Mr. Supangkat presented a paper on discourse, which could be connected to Professor Clark's presentation in Session 1. Whereas, Professor Clark presented a comprehensive mapping of elements related to discourses, Mr. Supangkat focused on a very specific case in the Indonesian context by introducing to us the idea of *kagunan*. Cubism in Indonesian art history was mainly received through artists of the Bandung School, which has been criticized as followers of Western ideology in the postcolonial context. I think Mr. Supangkat was arguing against this preconception. In other words, there may be a danger in applying the Western ideology of art in evaluating the art historical development in Asia. Hence, by applying ideas such as *kagunan*, a non-Western ideology, we may attain a new perception that does not simply follow the West.

Professor Patrick D. Flores provided us with how Cubism was influential to a wide audience in diverse fields, which prompted a lively

discussion on many interesting issues. During the 1940s to the '50s, Cubistic style was popular in representing peasants, workers, street and slum inhabitants, and in the years that followed, under the Marcos regime, it became a device with a set of entirely different objectives. Vicente Manansala is an artist who exemplified this process in person. He became a national artist known for his Transparent Cubism style and public works, such as murals that disseminate ideologies of the ruling State authority. Some of the issues that were raised in observing this transformation were the relationship between Cubism and political ideology, mural as media, and kitchfication. We saw Cubistic features as a long-lasting and influential trend in the art scene in the Philippines. This is exceptional among Asian countries.

Mr. Ahmad Mashadi referred to the Nanyang School in Singapore, which was a movement centered around Chinese émigré artists. They experimented with hybrid-style painting, in which they referred to a language that exerted Chinese-ness while experimenting with modernist idiom. It is regretful that we were not able to delve deeper in to the specific issues, but we were able to touch upon the stylistic fusion caused under the diasporic conditions. As immigrants, they were able to acquire the progressive mode of the time, but at the same time, because they were immigrants, they latched on to their cultural identity. This led them to a kind of a schism. The Nanyang School became a target for criticism during the 1950s when Social Realism became popular in the context of anti-colonial movement in Singapore. Rendering of leftist subject matters in Cubist style by Lim Hak Tai was introduced as an effort to bridge this divide.

We started our second day with Session 3 "Body/Gender/Color/Decoration." The moderator, Mr. Matsumoto Tohru, presented the issue of "neutrality" upfront. He suggested that Cubism was transferable because it was independent and neutral.

Professor Kim Young-na presented her observations of the mother-and-child subject. Her description of how the Korean War had a large impact on transforming the relationship in Korean families is noteworthy. As consequence of the war, absence of the husband and break-ups of family became common, changing the demographics of Korean families. A number of mother-and-child paintings were produced against this backdrop, and Cubism's reception was intertwined into this historical sequence. Female artists such as Nena Saguil and Anita Magsaysay-Ho in the Philippines or Park Re-hyun in Korea all depicted women engaged in labor, instead of nude. She suggested that we turn our attention to the differences between male and female painters, which I think needs due consideration.

Mr. Tanaka Masayuki, in his paper, applied Freud's theory on fetishism to explore the female body depicted by artists such as F. N. Souza and Cheong Soo Pieng, among others. He read the magical qualities in these paintings, in which the women are iconically rendered in such a way that they almost look back to the viewer from their frontal position. Mr. Tanaka not only read the ambiguity in the female body, which is both an object of desire and an object that causes castration anxiety, but also made further suggestions in taking it as a site of conflict under colonial conditions, where imitators aspire to gain independence in the field of art practice. He provided us with a very ambitious hypothesis in his presentation by selecting specific works in support of his theory, but we also need to understand that Freud's fetishism does not apply to all female figures depicted in the Cubistic works in Asia. We should be reminded that his theory was applied to very specific artworks.

Professor Bert Winther-Tamaki's presentation was closely linked to Mr. Tanaka's theory, as he described how Cubism that originated in Europe was received ambiguously by the artists in Asia. As a subversive style against the Western academic style, Asians may have found Cubism liberating. But as its origin was in the West, it also became the source of anxiety. He described this ambiguity in relation to the intriguing term, Asian "possession." The issue at hand was about possession: whether or not I possess my style or style of the others.

During our discussion in Session 3, Professor Flores pointed to the issue of "translatability," in regards to the application of Freudian theory on female body. It was suggested that we treat it as a problem to be reconsidered, rather than a given, because Freud's theory is based on a family model of the 19th century bourgeois society. Applying such theory without observing the role of woman in Asian families is an issue worth considering. This is why we should look at Cubism's translatability not only in regards to its style, but also to its theory.

Session 4 covered a broad range of subjects under the theme "Narrative/Myth/Religion." Professor Tsuji first posed the issue of time and the latent possibility of the narrative that is inherent in Cubism in his introduction to the session. Cubism, from its early stages, particularly among Salon Cubists, was closely related to the ideologies of social reform. He indicated how we may have left this aspect behind in examining Cubism, despite the fact that this is what may be deeply affecting the narrative.

Following this opening comment, Professor Ushiroshoji Masahiro, followed by Professor Karen Cordero and Mr. Tatehata Akira each presented their paper. Professor Ushiroshoji set out to inquire why Cubism was incorporated in shaping the nation-state, particularly in

paintings that have narrative subjects. In his hypothesis, he suggested that the multi-faceted viewpoint and the method of breaking down and restructuring images in Cubist expressions can be deemed effective in constructing a narrative. Moreover, he suggested that we need to take note of the Asia-unique rendering of the narrative, which comes from crossbreeding Cubism with scroll painting and other oriental traditions. He also followed up on the issue of audience, by taking the example of Soedjojono of Indonesia, who endeavored to paint for the people of the nation, and not for Western tourists.

Professor Cordero's presentation in some parts corresponded to Professor Ushiroshoji's paper. To be specific, she noted how the Cubist language and grammar allow for spatial and temporal compression to construct a symbolic narrative. I believe the particular term "compress" was used in her description. This method of compression was particularly important in murals, because murals were crucial during the Mexican revolution as a media that presented the possibility of representing a cultural symbol with modern and pre-modern tradition integrated into one plane.

Professor Tatehata, in response, suggested how Cubism may have functioned as a device to arouse narrative elements. By taking a step further into his argument, he suggested that styles such as Transparent Cubism should be read, not as facets in the sense of European Cubism, but as visual effects created by overlapping the edges of the layers, which become a device to enable multiple instants to be represented in a single picture plane. By taking this hypothetical view, he suggested how the fact that many Asian Cubists were introduced to Cubism through Orphism and Salon Cubism could have a significant meaning.

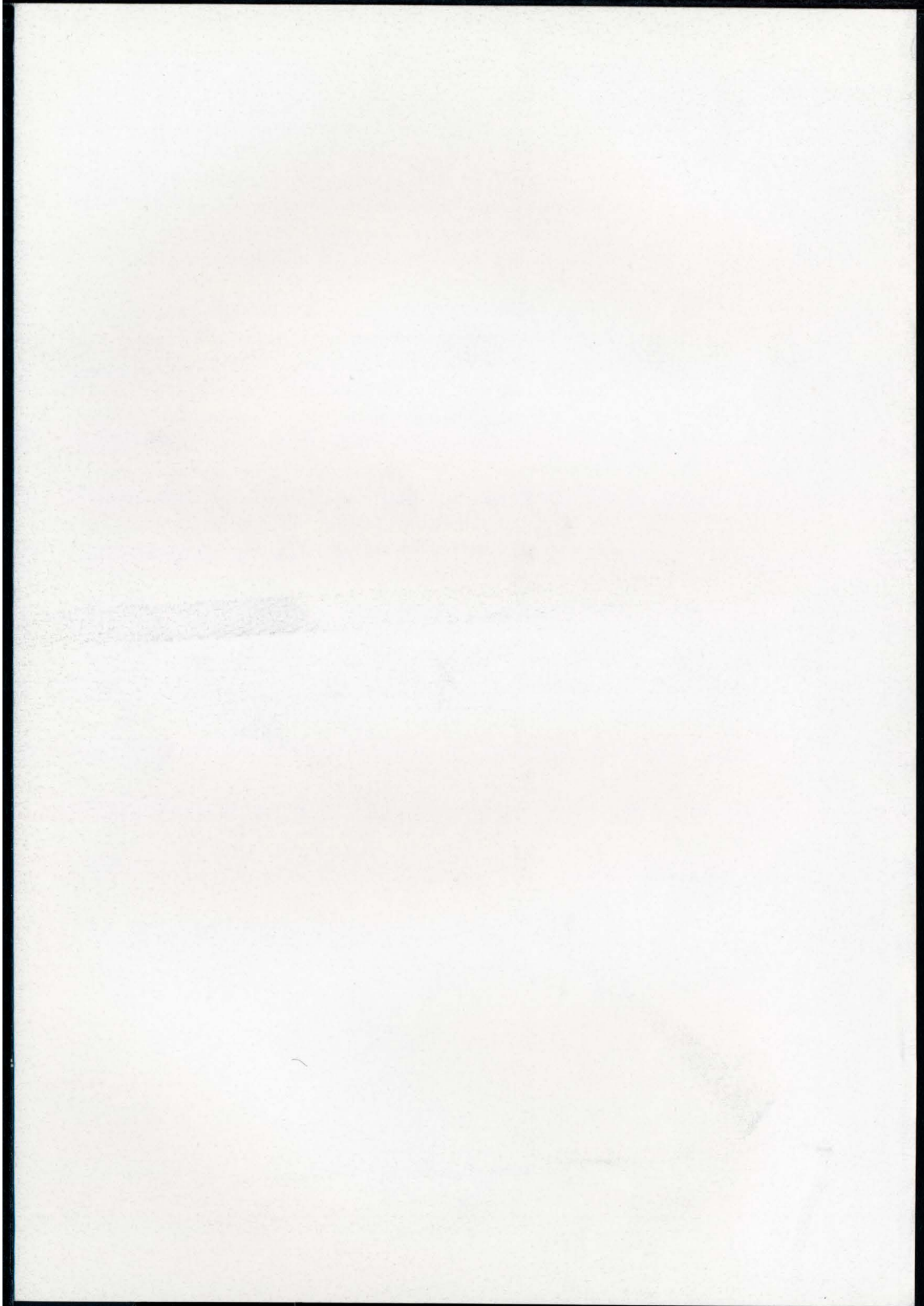
I have just outlined the presentations of Session 4, but I will not take the trouble in repeating the proceedings of the discussion that followed, as our memory of this is still fresh.

In closing, I would like to comment on my experiences as one of the curatorial members who organized the "Cubism in Asia" exhibition. First of all, just to remind you of the basic framework of this project, I must note the significant features of this exhibition. It has been co-organized by three national museums in Tokyo, Seoul and Singapore, and has entailed not only touring the show to the three venues, but also working through a collaborative process in the research and planning phases that led to the mounting of the show. Having many curators on the team resulted in some difficulties during the process, but members were all committed in working proactively throughout the different stages. Thus, we were able to continue with our discussions throughout the process. I believe such

effort has enabled us to build an intangible but a worthy asset. In addition, having many researchers from America, Australia, Mexico, and different Asian countries participate in this symposium has enabled us to create, however temporarily, a space for transnationalistic dialogue. If I may go back to my initial inquiry, this symposium has provided us with an opportunity to question our approach to art history, which continues to stand on the premise of studying art within the confinement of national frameworks.

By continuing our current transnationalistic effort, we may construct a different historical space, or a space in which we could imagine a different history. Hence, it is crucial to consider how we can sustain this kind of opportunity. At the same time, we should stay wary of the fact that promoting multiculturalism is comparatively easy in any cultural projects, including the visual arts, music, and theater. Brushing on the surface would be meaningless. Cultural activities should not be making up for the lack of the activities in other fields. Professor Tessa Morris-Suzuki used the term "cosmetic multiculturalism" in describing such wariness. We should not take cultural exchange as a token gesture, but take the issues discussed in today's symposium into our everyday concerns.

I may have rushed through this wrap-up session, but I would like to draw this symposium to a close.



シンポジウムを終えて
Reflecting on the Symposium

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メトロポリス/トランス・ナショナリズム
「私たちはキュビズムとどう出会ったのか」

水沢 勉

[神奈川県立近代美術館企画課長]

なぜアジアとキュビズムであり、なぜアジアとフォーヴィスム、あるいは、アジアと表現主義ないし未来派ではないのか。例えば、色彩という最も近代絵画のフォーマリスティックな側面に注目するならば、フォーヴィスムの問題を、より多くの作例を、より幅広く踏まえながら、多角的にアジアのモダニズムを検討することが可能だ。また、表現主義ないし未来派の方が、都市風俗をも含む大衆文化の動態分析を施しながら、文化の遭遇現象を、より多彩に、とりわけ都市や戦争というコンテクストで照らし出すことができるであろう。

そのような疑問を、今回の画期的な展覧会「アジアのキュビズム」展をご覧になり、このシンポジウムに参加されている方々はまず感じるのではないかと思います。

私自身、ドイツ語圏の表現主義、ダダイズム、あるいは、その造形的な特徴としての立体=未来派的(cubo-futuristic)な表現が、どのように極東の日本にまで辿り着いたのかという、このセッション1のタイトルとなっている用語を借りるならば、「メトロポリス/トランス・ナショナリズム」の問題を、特に版画、それもリノカットというきわめて特殊な表現領域を調査することで分析しようと試みてきました。その成果の一部は、セッション1で日本の事例についての発表をお願いしている筑波大学教授五十殿利治氏と、町田市立国際版画美術館学芸員滝沢恭司氏との共同研究による2002年の「極東ロシアのモダニズム1918-1928」展で発表することができました。その時の都市のリンケージは、具体的には、「(ベルリン)→モスクワ→ハバロフスク→ウラジオストック→東京」というものでした。そして、そのようなリンケージをひとつの栄養素として花咲いた第二次世界大戦前の、主として東京を中心とした日本のモダニズムの動向については、同じくセッション1の発表者であるシドニー大学教授ジョン・クラーク氏と、「モボ・モガ 1910-1935 (Modern Boy, Modern Girl 1910-1935)」展として、国際交流基金の全面的な支援を得て、鎌倉とシドニーで巡回展を1998年に実現することができました。

「キュビズム」と「アジア」という野心的なテーマ設定は、あまりにも広大無



水沢 勉
Mizusawa Tsutomu

辺に思え、私のような学的な肺活量の乏しい学芸員にとっては、どこから手をつけてよいものやら途方に暮れさせ、茫然自失にさせずにはおかない性格のものでした。私の困った様子を明敏にも察した、今回の展覧会とシンポジウムの企画者である建畠哲氏と林道郎氏は、片方に「メトロポリス」、そして、もう一方に「トランス・ナショナリズム」という名前のついた両側から掬うことのできる大きな網を渡してくれました。果たしてそれをうまく使いこなせるのか、そのような不安と期待を抱いて第1セッションに参加しました。

「キュビズム」の美術史的な「栄光」を保証するのに大きく貢献したのは「近代美術館」という制度であったと思われませんが、その中でもニューヨーク近代美術館の活動の重要性を見逃すことはできないでしょう。最初の発表者である五十殿氏は、1930年代の東京を中心とする日本でのキュビズム受容を、アメリカ(特にニューヨーク)との関係で理解する糸口を与えてくれました。しかも、日本とアメリカの関係の1930年代における変質という重要なポイントも指摘してくれました。また、シェン・クイ(潘揆一)氏は、その頃、モダニズムの繚乱を極めていた上海におけるキュビズムの動向の実態を含めて、中国の近代洋画の歴史の実態という私たちにはいまだに未知の領域に案内してくれました。この2人の発表の論点が「メトロポリス」の役割に触れてくれるとするなら、クラーク氏には、アジアの「トランス・ナショナル」な枠組みの中でのキュビズムの動態を分析するための多用な実例をいくつも挙げてくれました。それは、大変、微妙な様式のイデオロギー性の偏移も含むものであることも教えてくれたのでした。

キュビズムとそもそも私たちはどう出会ったのか。この問いは、パブロ・ピカソそのひとの変貌を思い浮かべるまでもなく、キュビストたち当人にとってさえも謎のような問いであったかもしれません。作者自身、そしてそれを受容した欧米そのもののコンテクストの中でも、多くの偏移を生じ、無数の誤読を招き、論議を呼ぶ性格のものであったからです。

しかし、突き詰めれば、それが創造的な出会いを生み出していったかどうか、そこに問題は集約されるでしょう。それは、翻れば、今まさに「アジアのキュビズム」展に、私たちがここ東京で創造的に対面しているかという問いにも繋がっているはずです。ただ、途方に暮れるのではなく、また饒舌に溺れるのでもなく、「境界なき対話」の可能性を、そのような創造のいくつもの火花の中に見出すこと。そこが起点であることが、3者の発表と討議によって改めて確認できたのではないかと思います。

脱-植民地化状況

林 道郎

[上智大学比較文化学部助教授]

脱-植民地化状況をテーマとしたこのセッションでは、インドネシアのジム・スパンカット氏、フィリピンのパトリック・D. フローレス氏、そしてシンガポールのアフマド・マシャディ氏の3名に、それぞれの地域が抱える問題について発表をお願いし、林道郎がモデレーターとして議論を展開した。

スパンカット氏は、インドネシアの近代美術を支える重要な概念「カグナン(kagunan)」についての持論を展開し、西洋から移入された「アート(art)」という概念そのものの問題性を指摘された。その背景には、キュビズム受容に積極的な役割を果たしたバンドウン派が、西洋の近代美術に追従した「植民的」な傾向を持つとして、しばしば批判されることに対する不満があったようだ。「アート」の翻訳概念である「スニ(seni)」ではなく、倫理的かつ実践的な含意を持つ「カグナン」の視点から見れば、バンドウン派も、むしろ脱植民的な可能性を持つものとして捉えることができる。西洋からのムーブメントの移植には、このようにそれぞれに地域におけるカウンター・ディスコースの形成も往々にして付随するものであり、その次元にも豊かな「交渉」あるいは「変容」のプロセスを見ることができるとい問題提起だった。

フローレス氏の発表においては、アジア全域のキュビズム受容において、フィリピンが他の各地域と共通の性格をある程度見せながらも、全体としていかに特殊な事例になっているかが浮き彫りになった。驚くべきは、キュビズム的スタイルの長期間にわたる影響力である。その意味で、ヴィセンテ・マナンサラという国民画家が果たした役割の大きさが改めて浮き彫りにされた。ただ、そのキュビズム使用の方法は、戦後すぐの頃の下層階級を描いた絵画から、マルコス政権下における体制礼賛的な壁画まで多岐にわたり、大まかには、図案化、キッチュ化していく過程を辿っている。キュビズム様式の、転用可能性の広がり、コマーシャリズムや権力との結託などにおいても、さらに検討すべき課題が浮き彫りにされた。

マシャディ氏の発表においても、植民地化状況がキュビズム受容に複雑な影を落としていることが指摘された。シンガポールにおける、最初のモダニスト・グループとも言える南洋派の作家たちは、上海モダニズムの流れ



林 道郎
Hayashi Michio

を汲む中国系の作家たちであり、彼らは、進歩的意識でキュビズムに目を向けるが、やがてそれは独立運動の高まりと共に社会主義リアリズムが台頭してくると、非政治的、ブルジョワ的なものとして批判されることになる。しかしその状況下で、キュビズム的な要素を左翼的な主題へと転用していったリン・ハクタイ(林学大)のような画家も出て、新たな転用の可能性が見出されていく。キュビズムの持つ含意^{コノテーション}が政治的文脈との関係で変転していく過程は、インドネシアやフィリピンに通ずる問題であることが提示された。

ディスカッションでは、3人の発表を受けて、様々な角度から政治的なコンテキストの中におけるキュビズム的イデオムの多様な利用が話題になった。キュビズムというスタイルが、最初は、非常に先鋭的で「モダン」なものとして受け入れられるのが、その後一般化すると共に、保守的なもの、あるいは体制的なものと見なされていくパターンは、あらゆる前衛的様式に共通のことかもしれないが、アジアでも繰り返されたパターンであることが確認できた。また、フィリピンのマナンサラのケースをめぐって、壁画という大きなサイズで、しかも一般民衆の目に触れる媒体とキュビズムの相性も話題に上がった。つまり、キュビズムが持つイメージと空間の断片化とその再構成という方法は、複数の出来事を一画面に収容するのに都合のいいものであり、大画面を使って「物語る」ために有効だったのではないかという見方だ。この議論は、二日目の第4セッションに引き継がれる。

また、そのキュビズムのキッチュ化については会場からのコメントがあり、キュビズム的な手法が大衆文化の中に溶け込んでいき、それが視覚的エンターテインメントを提供していくようなプロセスがあったのではないか。そこを掘り下げて考察することが必要なのではないかという指摘があった。壁画に使われたキュビズム的手法についても、それをパズルのように読み解く楽しさが一定の推進力になったのではないかという意見も出た。また、これは実際には議論されなかったが、キュビズム的な画面処理が伝統的なリアリズムに対して先進性を表す記号として機能することも、パブリックなイメージに採用されていった理由ではないかという推測も成り立つ。

スパンカット氏が提示された「カグナン」という概念を中心にしたカウンター・ディスコースの形成に関しても、様々な質問、意見が出された。西洋近代的な「アート」の概念を無批判に使っている限り、制作上の様々な実験も、その枠内での評価しか与えられなくなる怖れがあるという意味で、植民地化状況からの根本的な脱出にはならない。そこに風穴を開けるために

は、何らかの対抗言説の可能性を考えることが必要になってくるだろうという理解がある一方、そのような対抗言説は、往々にして西洋的なものと土着的なものという二項対立的な思考を人工的にしつらえることになり、歴史の具体的な場面における複雑な交渉の過程や、その結果、地域内部に生じるだろう軋轢や相違、つまりはその複数性を抑圧し、強引に「ひとつ」の文化の幻想を押しつけることになるのではないかとの疑問も提出された。これは、アジアのキュビズムだけではなく、一般に植民地状況からの文化的自立が主張される時には常につきまとう普遍的な問題であろう。

以上、全体として、キュビズムが脱植民地化のプロセスの中で、様々な政治・社会的な風圧を受けながら、その意味機能を変化させていった有り様が3カ国の事例を中心にして浮き彫りにされ、今後の課題も多々提出された。

身体/ジェンダー/色彩/装飾

松本 透

[東京国立近代美術館企画課長]



松本 透
Matsumoto Tohru

アジアのキュビズム的な作品には、各地域に固有の色彩や技法や装飾的傾向、在来の画面形式(画卷・掛軸など)との折衷・混交とも思われる異例に縦横に長い画面型、ヨーロッパのキュビズムには見られないような曲線的要素の多用など、いくつかの際立った特徴が認められる。そうしたキュビズムを受け容れる側の文化的土壌や地域性の要因は、受容主体たる各作家の身体やジェンダーをめぐる諸条件とも切り離せないであろう。セッション3「身体/ジェンダー/色彩/装飾」は、それらのフォーマルな特徴の分析を起点にして、身体表現、ジェンダーといった各作家のアイデンティティに関わる主題や問題圏にアプローチしようというものである。

金英那(キム・ヨンナ)氏の発表は、韓国の作品における母子や家族の肖像、働く女性の肖像などを手懸かりに、朝鮮戦争やそれ以後の社会変化の中で女性たちが経験した新しい事態がいかにかに絵画表現に反映しているかを具体例に即して検証するものであり、田中正之氏のそれは、インドのF. N.スーザ、シンガポールのチョン・ソーピン(鐘泗賓)、タイのソンポート・ウッパインの女性像をフロイトのフェティシズム論に基づいて解釈し、さらに、そこに見出された「想像上の権力」構造を、国家的自律性や主体性の獲得といった他の表象の解釈へと広げる可能性を示唆するものであった。また、バート・ウインザー=タマキ氏の発表は、ヨーロッパの近代画家たちの非ヨーロッパ美術体験と、アジアの画家たちのヨーロッパ美術体験が搾取とか模倣といった一方的なものではなく、双方向的なものであるという基本的理解のもとに、萬鉄五郎、K.G.スブラマニヤン、F.N.スーザらの女性像を分析し、その身体表現の成立事情を読み解こうとするものであった。結果的に3名の発表者は、いずれも主に女性像や女流画家の作品を取り上げて、ジェンダー論や隣接する主題に説き及ぶことになった。

これについて、本シンポジウムと連動する「アジアのキュビズム」展キュレイターの一員としてひと言言うと、同展覧会は「テーブルの上の実験」、「キュビズムと近代性」、「身体」、「キュビズムと国土」の4つの章によって編成されており、その全体構成には、必ずしもジェンダー論的視点が組み込まれているわけではない。しかし、アジアの近代絵画に特有の女性像な

り女性観の問題が、企画者の間でたびたび議論にのぼっていたのは確かであり、そういった視点から見て興味深い女性像のいくつかは第3章「身体」の下位セクションのひとつにまとめられ、また、フィリピンの2人の女性作家、ネナ・サギールとアニタ・マグサイサイ=ホーが描く農業労働に従事する女性たちの光景は、第4章「キュビズムと国土」中のセクションのひとつに取りまとめられた。つまり同展覧会に潜在する重要なテーマのひとつが、セッション3の3名の発表者たちによって期せずして前景化されたと言ってもいいであろう。

さて、3人の発表に続く「討論」の部の口火となったのは、田中氏によって提出された、一群の女性像をフロイトのフェティシズム論で読み解くことの是非や可能性をめぐる問題であった。この種の議論がいつもそうであるように、批判や危惧は主に、フロイト的解釈だけでくだんの作品を読み解くことができるのかという問題と、特定の作品を特定の視点から抽出して得られた解釈を、どの程度まで他の現象へと敷衍できるかという問題に向けられた。

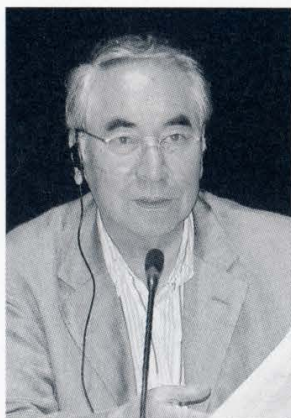
前者に関して、とりわけスーザの《黒い女》については、同作品の「不気味な(uncanny)」印象を読み解く上で、フェティシズム論的解釈が一定の説得力を持つという意見(林)があがる一方、チョン・ソーピンの《マレーの女》については、マシャディ、後小路両氏らによって、画家の中国系移民としての出自や境遇、国家形成期にあったシンガポール/マレーシアの時代情勢や、多民族・多文化国家としての社会情勢など、その多面的な成立(制作)要因へと注意が向けられた。韓国の美術を解釈する際にも、社会的、政治的背景の理解が重要であることは、キム氏からも指摘された。

後者は、田中氏の発表の後半、つまりフロイト的解釈をさらに「国家的自律性」や「主体性の獲得」といった他の表象の解釈へと広げる可能性に関わるものである。注目すべき視点として、ウィンザー=タマキ氏から、里見勝蔵の戦時期(国家主義時代)の女性像に見られる加虐性を画家のアイデンティティをめぐる葛藤として読み解く可能性が指摘されたほか、建畠氏からは、ソーピンの上記作品の持つ不穏さ/逞しさの両義的性格に着目して、西洋の「他者の記号」であるキュビズムを、国民国家形成期における〔いわば権力を行使する国家と、行使される国民の両義的役割を表象する—松本補言〕「^{ネイション}過渡期のイデオロギー」として解釈する可能性が提示された。

ナラティヴ/神話/宗教

辻成史

[大手前大学人文科学学部教授/(財)西宮市大谷記念美術館館長]

辻成史
Tsuji Shigebumi

キュビズムの登場が、近・現代美術の歴史にひとつのエポックを開いたことに異論を唱えるものは少なからう。しかし、近・現代美術の歴史が、18世紀末のその発端から20世紀前半に至るまでの長い期間、視覚芸術における時間の問題に深く関わってきたということの重要性は未だそれほど意識されていない。ゴットフリート・エフライム・レッシングは、1766年の有名な著作『ラオコーン、絵画と詩作の境界について』の中で、その後の近・現代美術の展開に絶えずつきまとうこととなったdictum(言説)を明確に語っているが、それによれば、物語は時間とともに生起する出来事を表現する芸術で、それに最も相応しい形式は、それ自体sequentially(時系列)に展開する文学である。対して、それ自体不動の存在である絵画本来の義務は、その出来事のsequence(連続)の中でも「最も実り豊かな一瞬(the most significant instant)」を選び出して描き出すことである。印象派絵画は、モネの1890年代作品においてその頂点に達するが、ここでも「瞬間(instantanéité)」は重要なキーワードとして生き続けている。しかしそのモネが、「瞬間性」の表現をまず一連のsequenceをなす「連作(série)」において、そして最終的にはオランジェリーにおける長大なフリーズにおいて実現したことの意味は重要である。これによって、彼の「瞬間(instantanéité)」が、実は暗黙には複数の時点の連鎖—あるいは持続—と切り離せないことが明らかとなり、その両義性には疑いの余地がない。いささか比喩的に言うならば、どれほど感覚体験の瞬間性を重視しようと、19世紀の美術は実は絶えざる「物語」への希求に囚われていたと言えよう。

さて、キュビズムが誕生するに至ったのは、このように西欧の19世紀美術の展開を背景としてであった。この事実さらに接近し、検証を行うための好個の例は、「クレティユ修道院(L'Abbaye de Créteil)運動」であろう。現実に施設を備えた組織としては1906年から1908年の間という、ごく短命に終わった運動であったが、そのための結社の運動は既に1904年に始まっており、解散後もその中核的メンバーの影響は、1910年のサロン・ドートンヌにおけるいわゆるサロン・キュビストの一斉登場の背後に顕著である。だが、それにもかかわらずこの「運動」が、決して文学や絵画の制作活

動に限られた場ではなく、むしろ世紀末のブルジョワ社会の抱える様々な問題点を糾明し、民衆の視点に立って社会や産業のあらゆる局面における改革を企てる運動であったことは忘れてはならない。J.ロマン、E.ヴェルハーレンと並び、A.グレーズも初期の段階からもっぱら版画制作によってその活動に参加していたにもかかわらず、「クレティユ修道院運動」自体は、決して文芸・芸術に限られた運動ではなく、その発想の源泉は、トルストイ、ウィリアム・モリス、あるいはクロボトキンの社会改革運動にあった。次に記憶すべきは、この運動のキー・コンセプトとして「同時性(simultanéité)」が称えられていたことである。「同時性」の理論は既に1836年にM.E.シュヴルールによって称えられていたが、世紀末においては、自然科学の領域を超え社会、芸術を取り込んだ広範な概念にと成長していた。いうまでもなく視覚芸術において同時性は、多視点から見られた対象を同一画面に重ね合わせて表現すること——その中にはいわゆる「レントゲン画」であるとか、これまたいわゆる「四次元的表現」も含まれるが——、さらには様々に異なったイメージ群を、フリーズ状に水平に展開することを可能にした。

ところで、近年、田中正之氏の翻訳によって近づきやすいものとなったN.コックスの『Cubism』(2000年、邦訳は『キュビズム』岩波書店、2003年)は、近來にない優れた概説書であり、「クレティユ修道院運動」に関しても十分なページを割いているが、それにもかかわらず1911年のサロン・デ・ザンデパンダンにおいて、サロン・キュビストたちのいわば視覚的マニフェストとなったル・フォーコニエの大作《豊穰》が、なぜそれら「キュビスト」たちの熱狂的支持を受けたかについては、必ずしも当時の実情を正しく捉えているとは言いがたい。ル・フォーコニエの《豊穰》に対する広範な支持は、しばしば謂われて来たように、単なる芸術的保守主義から生まれたものではなく、その作品当時「クレティユ修道院運動」のような草の根的運動を地盤とし、ヨーロッパ全土に起こってきた広範な社会改革運動のアイコンとして登場したからにほかならない。これまで、グレーズ、メッツアンジェ、ル・フォーコニエ等の「サロン・キュビスト」は、ともすればピカソ、ブラックの追随者と見られがちであった。しかし、もし彼らのキュビズム受容の目標が、単なる造形上の改革ではなく広範な社会と文化の改革であったとするなら、当時の観衆一般の目には暴力的かつ不可解とされたピカソ、ブラックの新たな表現形式が、むしろその改革運動に相応しい形式として受け入れられたという方がより真実に近いのではあるまいか。グレーズが言たとされる「自分がピカソ、ブラックを知ったのは、既に自分独自のキュビズムのバージョンを方式化した後であった」という発言は、このような背景にお

いて理解せねばならない。

思えば、過酷な戦争の世紀であった20世紀を通じて、ユートピア的社会改革論のイメージとしてのキュビズムは、まるでそれに続くスターリニズムやファシズムの序曲のような役割を担わされてきた。つまり、独裁主義や過激な民族主義の幕が開くと、それはあつという間に反動の烙印を押されて抹殺される運命を辿った。だがキュビズムは—これが造形芸術の最も驚くべき力であるが—様々な毀誉褒貶に耐え、ユートピア的改革思想の担い手としての役割を演じて戦後の今日まで生き延びた。

既に四半世紀以前、H. ベルティンクが指摘したように、モダニズムの美術史とはとりもなおさず絶えず繰り返される創造の歴史であり、諸々の天才という山の頂をつなぐ作業でもあった。しかし新たな表現形式の創造が、しばしばそれ自体としては解明しがたい天才的作家個人の資質、知られざる伝記的背景等々に発しているのに対し、その表現形式をあえて受容し、豊かな視覚的言説を展開した人々の仕事を、単にその追随者の「より本来的ではない」後追いとして語ってよいものであろうか？ アジアのキュビズムを語るために私たちがまず取り組まねばならないのは、こうしたモダニズム美術史の桎梏から自分自身を解放することである。

Metropolis / Transnationalism “How We Encountered Cubism”

Mizusawa Tsutomu

[Chief Curator, The Museum of Modern Art, Kamakura & Hayama]

Why Asia and Cubism? Why not Asia and Fauvism, or Asia and Expressionism, or perhaps Futurism? For example, if we were to focus on color, the most formalistic aspect of modern painting, we could have centered our discussion on the issue of Fauvism, taking into consideration more works in a broader sense to analyze Modernism in Asia from a multilateral perspective. Expressionism or Futurism may have been more adequate points of discussion that would have enabled us to conduct a dynamic analysis of mass culture including urban customs and manners, and cast light on the phenomenon of cultural encounters within the context of “cities” or “war” in a more diverse way.

I suppose visitors who saw the landmark exhibition “Cubism in Asia” and those who have come to attend this symposium will at first have these sorts of questions in mind.

I myself have attempted to analyze how Expressionism in the German-speaking countries, Dadaism, or the cubo-futuristic expressions which are formal aspects of those movements, made it to Japan in the Far East, by conducting research in a specific field of expression, that of prints, and linocuts in particular. If I were to take the terms used in the title of Session 1, this was my attempt to tackle the theme of “Metropolis / Transnationalism.” Part of the fruits of this endeavor was presented at the exhibition “Modernism in the Russian Far East and Japan 1918-1928” held in 2002, through the collaborative research by Professor Omuka Toshiharu of the University of Tsukuba, who spoke about Cubism in Japan in Session 1 today, and Mr. Takizawa Kyoji, Curator of the Machida City Museum of Graphic Arts. Specifically speaking, the linkage of cities that was covered in this exhibition was: “(Berlin)→Moscow→Khabarovsk→Vladivostok→Tokyo.” Nourished by this linkage, our ideas blossomed into an understanding of the trends of Modernism in Japan before the Second World War, mainly in Tokyo. The outcome of this research was presented at the exhibition “Modern Boy, Modern Girl 1910-1935” in collaboration with Professor John Clark of the University of Sydney, who also gave a presentation in Session 1. This exhibition was realized in 1998 with the full support from the Japan Foundation and traveled to Kamakura and Sydney.

I must admit that “Cubism” and “Asia” are too ambitious as themes to tackle for a curator like myself with such limited academic capacity.

These themes seemed to be so vast and boundless, I was at a loss as to where to begin and could not help but feel petrified by the project. However, Mr. Tatehata Akira and Professor Hayashi Michio who are the organizers of this exhibition and symposium, were keenly aware of my apprehensions and handed me a large net that was marked "Metropolis" on the one side and "Transnationalism" on the other, so that I could scoop up the problem from both sides. With a slight sense of anxiety and hope, I took part in Session 1, wondering if I could use their help to its fullest.

It was the system of the "modern museum" that greatly contributed to guaranteeing "Cubism" its "glory" in an art historical sense. Above all, we cannot overlook the important role that the Museum of Modern Art, New York played in this context. Our first panelist, Professor Omuka gave us a clue to understanding how Cubism came to be accepted in Japan, mainly in Tokyo in the 1930s, by focusing on the relationship with America (particularly New York). He also pointed out an important issue of the transformation of the relationship between Japan and America during the 1930s. Professor Shen Kuiyi led us to a yet uncharted territory for us, exposing the historical reality behind modern Western painting in China, including the actual movement of Cubism in Shanghai where Modernism was flourishing at the time. While the presentation of these two panelists touched on the role of the "Metropolis," Professor Clark gave us a variety of examples to analyze the dynamics of Cubism within the "Transnational" context of Asia. He also made us realize that these styles went through very subtle ideological mutations.

How did we encounter Cubism in the first place? We do not even have to go as far as imagining the changes Pablo Picasso went through to answer this question, for it probably remains a mystery to even the Cubists themselves. Cubism went through many shifting of ideas, was exposed to countless misunderstandings and was controversial by nature, even among the Cubists themselves, as well as in the very context of the West that accepted Cubism.

The underlying question is whether or not there were creative encounters between the artists and Cubism. In fact, the question directly leads to us here in Tokyo today, and urges us to ask whether we have had a creative encounter with the exhibition "Cubism in Asia" or not. We should not simply be baffled by what we see, nor indulge ourselves in excessive discussion, but seek for the possibility of "unbounded dialogues" in the numerous sparks of creativity we find in what lies before us. The presentations and discussion by the three panelists enabled us to reconfirm that this is the very starting point of our endeavor.

Postcolonial Situation

Hayashi Michio

[Associate Professor, Faculty of Comparative Culture, Sophia University]

This Session was comprised of three presentations based on the theme of "Postcolonial Situation" from the following panelists: Mr. Jim Supangkat from Indonesia, Professor Patrick D. Flores from the Philippines, and Mr. Ahmad Mashadi from Singapore. Each individual was asked to give a presentation on current issues of their respective countries, and I was the moderator responsible for developing their presentations into further discussion.

Mr. Jim Supangkat expounded his theory on the important notion of *kagunan* that lies at the basis of modern art in Indonesia, and pointed out the problematic nature of the very idea of "art" that was imported from the West. This issue seems to have stemmed from the discontent with the fact that the Bandung School, which played a proactive role in the reception of Cubism, is often times criticized for having had a "colonial" tendency of being subservient to Western modern art. If we perceive the Bandung School, not from the perspective of the translated notion of art = *seni*, but from the broader perspective of *kagunan* that embraces both ethical and practical connotations, one could say that the School did in fact have the potential of departing from colonialism. As such, the transplantation of movements from the West is often accompanied by the formation of a counter-discourse in the respective localities in question. Mr. Supangkat's presentation pointed out that at those levels also, a fruitful "negotiation" and process of "transformation" could be found.

Professor Patrick D. Flores' presentation shed light on how the Philippines stood out as unique among the whole of Asia in the way that it accepted Cubism, albeit sharing similarities with other countries in the region to a certain degree. What was surprising was the long duration of the influence of Cubistic styles. It was in this context that we renewed our view on the importance of the national artist Vicente Manansala. However, while Cubism was used in a broad range of media, including the paintings immediately after the war that depicted the people of the lower class, to the murals that celebrated the Marcos regime, it became highly stylized and eventually became kitsch in the process. Professor Flores raised several issues of Cubism that should be further discussed in the future, such as its growing possibility of its transferability, as well as its collusion with commercialism and political power.

Mr. Ahmad Mashadi's presentation also pointed out how colonialism cast a complex shadow on the reception of Cubism. The Nanyang School, which was the first modernist group in Singapore comprised of ethnic-Chinese artists who incorporated aspects of Shanghai Modernism, had a progressive outlook on Cubism. However, as Socialist Realism gained prominence corresponding to the rise of the independence movement, Cubism gradually became the target of criticism as an apolitical, bourgeois kind of art. Nevertheless, under such circumstances, possibilities for new transferability were explored by artists like Lim Hak Tai who took Cubistic elements and diverted them into leftist subject matter. Mr. Mashadi spoke about how the connotations of Cubism changed in relation to political contexts over a course of time, and pointed out that similar situations emerged in Indonesia and the Philippines as well.

Based on these presentations, in our discussion we talked about the multifarious use of Cubistic idioms within political contexts from various viewpoints. We recognized how the style of Cubism was at first accepted as something very radical and "modern" but eventually perceived as conservative and geared towards the establishment, in general, as it disseminated among the people. Perhaps this is a trend commonly experienced by avant-garde movements; indeed, we came to the conclusion that this was a common, repeated trend in Asia as well. The topic of Cubism's compatibility with large media in forms of murals to attract the public was also raised, taking Manansala of the Philippines as an example. Because Cubism was a method in which images and spaces were fragmented and reconstructed, it was suitable for expressing multiple events in one frame. Consequently, it was effective in creating a "narrative" on a large scale. This discussion was passed onto Session 4 of Day 2.

With regard to kitchification of Cubist works, we received a comment from the audience, questioning whether or not there was a process in which Cubistic methods were widely accepted in the mass culture, and later came to provide people with visual entertainment. This individual suggested that it would be necessary to dig further into this topic. Another person commented that interpreting the Cubistic methods that were used in murals was probably as entertaining as figuring out a puzzle, and that this element of entertainment was the driving force behind Cubism to a certain degree. One could argue that Cubism was preferred to be used in public images over traditional Realism, because its way of processing images was in itself innovative. But this aspect was not taken up in our discussion.

There were also many questions and comments raised on Mr. Supangkat's commentary on constructing a counter-discourse such as *kagunan*. As long as we are uncritical in using the idea of "art" in the Western modern sense, there is the risk that various creative experiments

can only be evaluated within that framework, which also means that artists of Asia have not fundamentally divorced themselves from post-colonial circumstances. In order to break from this presumption, some call for the need to consider possible opposing dictums, while others believe that such efforts would be generally equivalent to creating an artificial dichotomy between the Western and the indigenous ideas. This may further lead to the indifference towards the process of complex negotiation taking place in specific points in history, or the conflicts and differences that consequently arise within those local areas. In other words, this would mean suppressing the pluralistic aspects and imposing the illusion of a "singular" culture. This concern is not limited to Cubism in Asia but universal, as it arises at every instance one advocates for cultural independence in the context of colonization.

This concludes my wrap-up of Session 2, in which we discussed how Cubism changed in meaning and in function particularly in the three countries during the process of postcolonialism, while it was subject to various political and social pressures. Many issues to be discussed in the future were also raised during this session.

Body/Gender/Color/Decoration

Matsumoto Tohru

[Chief Curator, The National Museum of Modern Art, Tokyo]

Cubist works in Asia have several distinguished characteristics regarding palettes, techniques and decorative tendencies that are unique to each local area, unusually long horizontal or vertical picture planes that appear to be a compromise or mixture with conventional pictorial forms (such as picture scrolls or hanging scrolls), and the heavy usage of curved linear elements that are rarely seen in European Cubism. The cultural ground or local characteristics on the side of those who received Cubism cannot be divorced from the particular ideas relating to the body or gender of the individual artists. In Session 3 entitled "Body/Gender/Color/Decoration," we analyzed the formal characteristics as a starting point and tried to approach themes and issues relating to each artist's identity such as bodily expressions and ideas of gender.

The presentation by Professor Kim Young-na took specific examples of mother and child portraits, family portraits, as well as portraits of female laborers by Korean artists to examine the new experiences women faced amid the social changes during and after the Korean War, and how strongly these experiences were reflected in the painterly expressions. In his presentation, Mr. Tanaka Masayuki took the female representation in the works of F. N. Souza of India, Cheong Soo Pieng of Singapore, and Sompot Upa-In of Thailand, and interpreted them based on the Freudian theory of fetishism. Furthermore, Mr. Tanaka suggested the possibility that the structure of "imagined authority" inherent in those works can be further expanded into other symbolic interpretations such as the achievement of national autonomy or independence. The presentation by Professor Bert Winther-Tamaki was based on the premise that the experience of non-European art by the European modern artists, and that of European art by the Asian artists were not unilateral movements that took the form of exploitation or imitation but rather, that they were mutual exchanges. In this context, representation of the female figure in the works of Yorozu Tetsugoro, K. G. Subramanyan, F. N. Souza and others were analyzed in order to understand the circumstances under which the bodily expression was formed in their paintings. As it turned out, the three panelists mainly took up female figures or works by female artists, which consequently lead to the discussion of gender theories and other closely related issues.

As one of the curators involved in the exhibition "Cubism in Asia"

that runs in conjunction with this symposium, I would like to comment that the composition of the exhibition as a whole — which is comprised of four themes: “On the Table,” “Cubism and Modernity,” “Body,” “Cubism and Nation” — does not necessarily incorporate a gender-theoretical viewpoint. Yet even so, I can recall with certainty that the issue of the female figure and the circumstances of women that are particular to Asia were often raised as issues of concern among the organizers. Some of the female figures that were interesting in this regard were grouped together in one of the sub-sections under Chapter 3 “Body.” Meanwhile, the works of the two female Filipino artists, Nena Saguil and Anita Magsaysay-Ho who painted scenes of women engaged in farming labor were grouped together in Chapter 4 “Cubism and Nation.” What I am trying to point out here is that one of the important underlying themes of the exhibition was unexpectedly foregrounded by the three panelists in Session 3.

The discussion after the three presentations was triggered by Mr. Tanaka’s concern relating to the pros and cons and the possibilities of interpreting the group of female figure paintings based on the Freudian theory of fetishism. Criticisms and concerns were mainly about the validity of limiting the interpretation of such works to the scope of Freudian analysis, as is the case with most discussions of this sort. The other concern was how far one could take a singular work from a singular viewpoint to gain an understanding of other phenomena.

With regard to the former issue, Professor Hayashi Michio commented that an analysis based on the theory of fetishism was convincing to a certain degree, for example, when interpreting the “uncanny” impression one receives from the work *Lady in Black* by F. N. Souza. On the other hand, Mr. Ahmad Mashadi and Professor Ushiroshoji Masahiro took up Cheong Soo Pieng’s work *Malay Woman* and directed our attention to the multiple elements that lead to its formation, such as the artist’s origin and milieu as a Chinese immigrant, the situation under which Singapore and Malaysia were during the nations’ formative stages, and their social situation as multiethnic and multicultural nations. Professor Kim also pointed out the importance of understanding the social and political backgrounds when interpreting works in Korea.

The latter issue relates to the latter half of Mr. Tanaka’s presentation, which is about the possibility of expanding the Freudian interpretation further and reading into the works as symbolic interpretations of the achievement of “national autonomy” or “gaining of independence.” Worthy to note is Professor Winther-Tamaki’s commentary on the possibility of interpreting the aggressive character seen in the female representation during wartime (period of nationalism) in Satomi Katsuzo’s work as the artist’s struggle with his own identity. Meanwhile, Mr. Tatehata Akira took particular note of the ambiguous nature of Cheong Soo Pieng’s work, that of disquietness and toughness, and

commented on the possibility of interpreting Cubism — a “sign of the Other” that came from the West — as an “ideology of a transitional phase” when nations (here, I believe the term “nation” is both a representation of a “nation = country” exercising authority, and a “nation = the people” under that authority) were in their formative periods to become nation-states.

Narrative/Myth/Religion

Tsuji Shigebumi

[Professor, Faculty of Humanities, Otemae University/
Director, Nishinomiya City Otani Memorial Museum of Art]

First of all, we must pay attention to the important fact that for a long period, from the late 18th century to the early half of the 20th century, the history of modern and contemporary art had been profoundly involved with the issue of time in visual arts. In his famous literary work *Laocoon: An Essay on the Limits of Painting and Poetry*, written in 1766, Gotthold Ephraim Lessing talks specifically about the dictum that continued to be associated with the development of modern and contemporary art thereafter. According to Lessing, a story is a form of art that expresses events that emerge with time, and the most befitting form for that is literature, for literature itself develops sequentially. On the other hand, the primary purpose of a painting, which is a static object in itself, is to select and depict “the most significant instant.” Impressionist paintings peaked with Monet’s work of the 1890s, and here also, the term *instantanéité* continues to be an important keyword. However, important to note is the fact that even Monet expressed his *instantanéité* through a painting sequence – a *série* – and that ultimately, this led to the realization of the long and massive frieze housed in the Musée de l’Orangerie. This painting actually reveals, though implicitly, that his “instant” is inseparable from the fact that it is a sequence, or a continuation, of multiple points in time, and thus the ambiguity of this fact becomes unarguable. To phrase it rather metaphorically, no matter how much importance we attach to the *instantanéité* of a sensuous experience, the arts of the 19th century was in fact, persistently caught up in the search for a “narrative.” The developments in 19th century Western art as such were necessary premises for Cubism to emerge.

I would like to take up the “L’Abbaye de Créteil” as an example in order to take a closer look at this fact. As an organization with an actual institution, the movement had a short life that began in 1906 and ended in 1908. Nonetheless, the formation of the organization had already begun in 1904, and even after the group disbanded, its core members had a profound influence on the breakout emergence of the so-called Salon Cubists at the Salon d’Automne in 1910. However, we must not forget that this “movement” was not confined to creative genres such as literature and painting but rather, that it was deeply involved with the crucial issues of the bourgeois society at the turn of the century, and aimed to reform various aspects of the society and industries from the

public's point of view. Along with Jules Romain and Émile Verhaeren, Albert Gleizes was also involved in the activities of "L'Abbaye de Créteil" from its early stage, primarily through printmaking. Yet even so, "L'Abbaye de Créteil" itself was never restricted to literary and artistic fields, but was an organization devoted to social reform, inspired by Leo Tolstoy, William Morris or Peter Kropotkin.

The next point we should keep in mind is that this movement hailed the idea of *simultanéité* as its key concept. The theory of *simultanéité* had already been addressed in 1836 by Michel Eugène Chevreul, but by the turn of the century, the theory had already transcended the limits of natural science and evolved into a larger concept, embracing social and artistic fields of interest. Needless to say, simultaneity in the arts refers to the idea of expressing multiple viewpoints by layering images of an object on a single plane (this includes the so-called "Roentgen images" as well as the so-called "four dimensional expressions"), and the expression of different groups of images on a flat plane in the form of a frieze.

N. Cox's book entitled *Cubism* (2000) was familiarized to us through the recent translation by Mr. Tanaka Masayuki. It is one of the best surveys in recent years that spares enough pages on the topic of "L'Abbaye de Créteil," but unfortunately it is hard to say that Cox gives an accurate account of the circumstances under which Henri Le Fauconnier's epic piece, *Abundance* became a sort of visual manifesto for the Salon Cubists when it was exhibited at the Salon des Indépendants in 1911 and why the piece received such enthusiastic support from the "Cubists." As is often said, the widespread support of Le Fauconnier's *Abundance* did not simply arise from artistic conservatism, but occurred because the work that was based on a grass-roots movement like the "L'Abbaye de Créteil" appeared as an icon of social reform and subsequently spread throughout the whole of Europe. Until now, the "Salon Cubists" such as Greize, Jean Metzinger and Le Fauconnier were likely to be regarded as followers of Picasso and Braque. However, if they adopted Cubism not just to bring change on the formal, aesthetic level, but on a more widespread social and cultural level, it is perhaps more correct to say that the new forms of expression by Picasso and Braque — which were deemed violent and incomprehensible by the general public at the time — were accepted because they corresponded to those movements of reform. We must take this into account when we read Greize's comment — "By the time I came to know Picasso and Braque, I had already methodized my original version of Cubism."

Considering the fact that Cubism embraced the image of a utopian social reform theory throughout the 20th century, which was a century of brutal wars, it was as if it had to become a sort of prelude to the ensuing ideologies, Stalinism and Fascism. Consequently, as authoritarianism and radical nationalism arose, Cubism was destined to be instantly branded a