

ENGLISH SUMMARY

The Politics of Korea's Past : The Legacy of Japanese Colonial Archaeology in the Korean Peninsula

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Key words ; 20th CENTURY, KOREA, JAPANESE ARCHAEOLOGISTS, COLONIALISM AND ARCHAEOLOGY, COLONIAL RACISM AND NATIONALISTIC RESISTANCE, NATIONAL IDENTITY FORMATION

The disciplines of archaeology and ancient history were instrumental in the process of Korean national identity formation in post-colonial South Korea. However, its intellectual legacy can be traced to Japan's empire-building colonial administrators and scholars, dating from the period of invasion and colonial occupation of the Korean peninsula in the early twentieth century. This article discusses how changing political agendas, shifting ideological positions of "colonial racism" and subsequent nationalistic anti-Japanese resistance movements in the Korean peninsula influenced the development of Korean archaeological and historical theories.

A Critical Review of Academism and Nationalism in East Asian Architectural Historiography

—Tadashi Sekino and His Research on Chinese Architectural History

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Key words ; TADASHI SEKINO, EAST ASIA, CHINA, HISTORIOGRAPHY, FIELDWORK, PRESERVATION OF CULTURAL HERITAGE, TOMB, ARCHITECTURE IN LIAO AND JIN DYNASTY, JOHEL(CHENGDE), COLONIAL

There was an upsurge of interest in Japanese culture following the formation of a national state in the Meiji era. In order to search for the origins of Japanese, many researchers did fieldwork in Korea, China, Mongolia, and other places.

Tadashi Sekino (1868-1935) is one of the most famous East Asian architectural and fine arts historians, as well as archaeologists in modern Japan. In fact he is the epitome of Japanese research on Asia as a whole. This article focuses on his research in China. He carried out ten fieldwork surveys of traditional Chinese architecture from 1906—1935. Employing the methodologies of architecture, archaeology, and art, he did comprehensive research on Asian ancient architecture, cities as well as Buddhist sculpture. He left voluminous notes concerning his surveys in China, which are valuable source material in understanding Japanese research on Chinese art and architecture during the colonial period in the first half of the twentieth century.

This article also examines the issue of the national identity of Japanese Researchers, the relationship between academy and colonial politics, and the Preservation of cultural heritage in the colonial era. It also deals with the Influence of research methodology of architectural history from Japan to China prior to 1931.

On *Kindai Geijutsu Gairon* (*An Outline of Modern Art*) and its Chinese Translation

—Chinese Reception of European Art and its Japanese Influences

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Key words ; ART HISTORY, COMPARATIVE CULTURE, FENG ZI-KAI, NAKAI SÔTARÔ, CHINESE RECEPTION OF WESTERN ARTS, MODERN ARTS OF CHINESE AND JAPANESE MODERN ARTS

This paper aims to reveal the characteristics of Chinese reception of Western art during the Republican era, with special reference to the Japanese influences on Chinese modernism. For this purpose it examines *Kindai geijutsu gairon* (*An Outline of Modern art*, 1922) by Nakai Sôtarô in comparison with its Chinese adaptation, *Jindai yishu gangyao* (1934) by Feng Zi-kai.

In *Kindai geijutsu gairon*, Nakai Sôtarô (1879-1966) critiques Western modern artists by examining their personalities as criteria for his aesthetic judgment. According to Nakai, such painters as Courbet, Cézanne, and Van Gogh share a common distinctive trait in terms of their hatred of commercialism. Literati painters in East Asia, whether scholars, moralists, or trainee monks, were highly regarded because of their detachment from commercialism. By insisting on the same kind of detachment, Nakai attaches an Oriental flavor to his favorite Western painters.

Nakai also emphasizes that the aesthetic theory of Western art has recently become closer to that of the East. Similar to Oriental painters, artists like Cézanne and Van Gogh searched for the fusion of the painter's subjectivity with the objective world, and expressed the "rhythms of life in nature," as Nakai puts it, borrowing the classical notion of Eastern aesthetics. Nakai finds here one more reason to justify the similarity of the Expressionist tendencies in Western modern art with the Eastern artistic tradition.

While accepting Nakai's main thesis, Feng Zi-kai (1898-1975) elaborates his own view, putting more emphasis on Chinese ideals. Contrary to Nakai, Feng criticizes Renoir's nude paintings as compromising with the art market. While the Japanese author discussed Japanese influences on Western modern art, Feng expands the argument to include Chinese influences. Eventually Feng goes so far as to maintain Chinese supremacy in the contemporary art world.

In modern East Asia, the contrast between the East and the West has been frequently discussed. As a reaction to the general tendency of Westernization, the re-evaluation of the Eastern tradition was on the agenda. The identification of Western Expressionism and Eastern aesthetic theories takes place in this particular context, so as to induce several Oriental authors like Nakai and Feng to rehabilitate Eastern values in artistic expression.

Representation of Asia in Modern Japanese Paintings

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Key words ; ORIENTALISM, SAID, ODALISQUE, COLOR, MODERN JAPANESE PAINTINGS, TRAVEL, FUJISHIMA TAKEJI, UMEHARA RYŪZABURŌ , KOJIMA TORAJIRŌ , WADA SANZŌ

Takahashi Yuichi, the pioneer of Western-style painting in Japan, visited Shanghai in 1867. Since then, thousands of modern Japanese painters represented non-Japanese Asia in their works. In this paper, I would like to analyse the representation of Asia in modern Japanese paintings by adopting Edward Said's theory of Orientalism.

In *Orientalism*, Said scarcely referred to the Orientalism of 19th century French paintings. It was Linda Nochlin who explored the politics of exoticism displayed by great masters like Delacroix or Gérôme. She found Euro-centrism in Orientalist paintings and pointed out discriminatory representations of the Orient. Did similar Orientalist phenomena exist in modern Japanese paintings?

Fujishima Takeji traveled around the Korean peninsula in 1913. In his essay on Korea, he introduced French Orientalist paintings to his readers and suggested that Japanese artists should exploit the new colony for their own artistic purposes. Referring to the French colony of Algeria, he also compared Japan's newly acquired territory to North Africa. Another example of the influence of French Orientalism on Japanese art can be found in the odalisque theme displayed in some portraits of Asian women. Also, Umehara Ryūzaburō wrote in an essay that bright colors belonged to Asian colonies, and not to Japan. These instances illustrate the influence Japan received from Western Orientalism.

The representation of Asia in modern Japanese paintings, however, cannot be fully explained by the Orientalist model. Unlike Western Orientalist paintings, a number of artistic works, including one by Wada Sanzō, emphasized the similarity between Japan and its Asian colonies. Japan, as a non-Western country, identified herself as the "East" through the process of "self-Orientalization," which was well displayed in some works of Kojima Torajirō. Thus, the suzerain state of Japan was viewed as sharing the same Eastern identity with its colonial counterparts. The Japanese Empire tried to justify the act of colonial rule by emphasizing the cultural similarity between Japan and non-Japanese Asia. This representational tactic was abundantly present in modern Japanese paintings.

Archaeology of the Angkor remains and Colonialism of the French Indochina in the first half of the 20th century

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Key words ; CAMBODIA, ARCHAEOLOGY, ANGKOR WAT, 20th CENTURY, COLONIALISM, ARCHAEOLOGY AND POLITICS, ÉCOLE FRANÇAISE D'EXTRÊME-ORIENT (1899 -), CULTURAL PROPERTIES PROTECTION

The École française d'Extrême-Orient (EFEO), founded in Saigon in 1898, then transferred to Hanoi in 1899, played a dominant role in the archaeological surveys and the protection of the Angkor remains in the first half of the 20th century. Although the EFEO made a large contribution toward the development of researches in this field, its activities reflected the political ideal of France that put Indochina under the colonial occupation in this period.

France formed the French Indochina Federation in 1893 to become the second biggest colonial power in the world and flaunted its importance in the politics, the economics and the military affaires all over the world. The EFEO has represented this political prestige at the academic level. In particular, the archaeology of the Angkor remains on which the EFEO's activities were focused was made use of as a justification for the intervention of France in the Far-East in the name of revival of the "declining" Asia. It believed that the academic activities including the archaeological ones could make a political contribution in the form of "colonial science". Since 1920's in which it became difficult to continue the colonial occupation, the EFEO has come to repeat the acts deviating from its original aims. For instance, it began to sell the antiques excavated in the Angkor region since 1923 in order to manage to raise the research expenses. It has sold "historically and artistically second-class objects" to amateurs of the art and to the European and American museums such as Metropolitan Museum in New York. Then, in 1943, during the World War II, there took place an "exchange of art objects" between the EFEO and Japan. The EFEO presented "23 boxes, 8 tons in total, of Khmer art objects" to the Imperial Museum of Tokyo. In other words, the Cambodian art objects were given to Japan as "political tributes".

The archaeology of Angkor was established with the elevation of political prestige of France and then came to take a deviation with its fall. The Angkor archaeology was destined to be at the mercy of convenience of the colonial regime which had been carried out until 1950's without any solutions. In this paper, I want to confirm the historical facts that the archaeology and the protection of the Angkor remains have brought about the "actual destruction" at the sacrifice of "revival of the past" and that its archaeological success has been achieved at the cost of a great cultural loss in Indochina. Now that the

preservation activities of the Angkor remains are resumed, it is extremely significant to confirm these historical facts.