

Basic Research on Changes in Problem Awareness and Systems Related to Collaborative Programs Between Schools and Museums

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In this paper, I consider a collaborative program between schools and museums that is being pursued in the city of Toyota, Aichi Prefecture. While this program, known as the Active Learning Tour, is closely connected to educational guidelines, there are still many problems that need to be addressed in regard to collaborative activities between schools and museums. My primary objective in this paper is to analyze these issues in order to resolve them and facilitate smoother collaborations.

I made use of two analytical methods in my research. First, I performed a structural analysis of a given problem by comparing my findings to past research conducted at each museum and school. Second, I undertook a historical analysis to determine how the collaborative awareness of the three organizations had changed, and what aspect of a given issue had been affected. In the first analysis, I found characteristics that changed in each phase of the collaboration. Of particular importance were the intermediary roles and information-sharing mechanism. In addition, even when these proved to be effective, it became clear that discussion was essential to attain a mutual understanding between the organizations regarding the type of education being pursued and the way in which adjustments could be made accordingly. In the historical analysis, it became abundantly clear that the postwar legal system had exerted a tremendous influence on the division between museums and schools. As for the school system, the utilization of museums based on educational guidelines became formalized over the last twenty years or so. What was particularly conspicuous from this analysis was the developmental delay at museums in terms of both program content and systems.

The “proactive, interactive, and authentic learning” approach, which has received considerable attention in recent years as a means of improving this situation, seemed well-suited to the dialogue-based method of art appreciation that is being employed at the Toyota Municipal Museum of Art. However, it is important to emphasize one point. Namely, this is not an objective – it is merely a way of improving the quality of education and appreciation at both schools and museums. Therefore, there is a need for the participating parties to share a method while also understanding each other’s awareness of problems and continuing to engage in discussions. In my future research, I would like to delve more deeply into the discussion of concrete objectives.

Pan Real Art Association Research: 1. Founding Period to 1958

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The Pan Real Art Association was founded in May 1949, when its first exhibition was held and the Pan Real Art Declaration was released. It was a Nihonga (Japanese-style painting) group formed by eleven artists, primarily graduates of the Kyoto Municipal College of Painting (renamed the Kyoto Municipal College of Art in 1945). The eldest member, Yamazaki Takashi, aged 33, had exhibited his works before World War II with organizations such as the Rekitei Art Association. The remaining members were largely unknown artists in their twenties, most of whom had just graduated from the Kyoto Municipal College of Painting. This analysis will examine artists works who played key roles in the founding of Pan Real, aiming to convey their thoughts and emotions. Specifically, it will center on the period prior to 1958, when Ohno Hidetaka exhibited *Collage in Gold and Black* and the group began to shift drastically toward materiality. In other words, the focus will be on works in which depiction remained the primary concern.

In the early years, before establishing their own painting styles and modes of expression, the Pan Real artists sought to transcend the conventional realm of Nihonga, with its emphasis on *kachofugetsu* (Japanese traditional subject and style in flowers, birds, wind, and moon) and its lyrical treatment of space and time. To do so, they temporarily set aside the *métier* they had trained in, instead pursuing means of expression that reflected their own sense of the realities of their era. In this process, they drew on examples from contemporaneous Western art movements, with Surrealism and Cubism among the most prominent influences. This research examined how they engaged with these movements, and also focused on certain recurring motifs not only adopted by individual artists but shared across the group's works, so as to identify original elements that emerged from their practice.

1. Surrealism

Tables were a recurring motif in many of the artists' works. However, these tables were not formal still-life studies. Rather, they were often inserted into chaotic scenes cluttered with a jumble of various objects, seemingly as representations of the everyday. The motif appears predominantly in the group's early years. Later, in works such as Ohno's *Statue of Spirituality* (1953), we see the emergence of distorted spaces populated by organic, biomorphic forms and distinctive, peculiar plant. The essential spiritual forms Ohno rendered here

would connect to the subsequent apex of his career, exemplified by works like *Kegon*. It could be said that Surrealism provided the impetus for these artists to pursue what lay beyond visible reality.

2. Cubism and Picasso

Looking broadly at how postwar Japan absorbed Cubism, it becomes clear that the movement, and particularly Picasso's *Guernica*, had a major impact. This was true for Pan Real as well, where a shared expressive framework emerged in the form of "crowd scenes on the street." Mikami Makoto, while stylistically assimilating Picasso's forms, developed delicate compositions depicting figures engaged in struggles within the world around them. Mikami's production was interrupted from 1951 to 1954 due to tuberculosis, but after resuming work in 1955, his paintings grew increasingly intense, reflecting the physical scars he bore. After small-scale material experiments with techniques such as scratching and ink drawing, he began incorporating not only pigment but also oil-based ink into his larger works. He further explored tactile surfaces by waxing and rubbing paper, dividing and reconnecting images, and at times physically cutting and reassembling paper to build his compositions. This went beyond simple collage and became an all-encompassing process of manipulation. He developed a unique sense of form, sharply segmented yet extending across the canvas like tendrils. Could these, too, be seen as depictions of crowds? While taking Cubism as a starting point, Mikami evolved toward an original exploration of painting through ongoing experimentation with materials. Meanwhile, Shimomura Ryonosuke's *Festival* (1949) features undulating, organic contour lines, all curving, with not a single straight line across the entire surface.

Reexamining how Pan Real absorbed Picasso's influence, it becomes clear that while *Guernica* had a strong, direct impact in the group's early years, they did not adopt it as a symbol of democracy in any ideological or doctrinaire sense. This was characteristic of the broader artistic climate at the time: rather than being guided by ideology, the emphasis was on form itself, or more precisely, on meeting the demand for new design vocabularies. Within this context, Pan Real sought to develop a new form of painting that would confront the postwar reality of a scorched, devastated landscape while rebuilding cultural foundations. Their aim was to transform traditional *Nihonga*, rooted in lyrical aestheticism, into what they described in their declaration as a unique style

of “glue art,” a form that directly adhered to new realities. In their earnest search for appropriate techniques and vital forms of expression, they saw the deconstruction and reconstruction of Cubist forms, particularly as practiced by Picasso, as compositional tools they could freely manipulate. While their approach diverged fundamentally from original Cubism, as exemplified in like exhibition “Cubism in Asia”, it was through such internalized reception within various cultural contexts that Cubism became part of other cultures.

Pan Real members were young artists in their twenties, operating largely free from institutional constraints, each independently exploring representation and form as they worked toward developing their own techniques. It was a raw, formative period of experimentation, during which they sought to cultivate something original, and by the late 1950s the members of Pan Real began to shift in their own individual directions. For this reason, it is clear that the early years represented not merely a transitional phase, but a time in which they forged distinctive and original painting styles.