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研究課題名(和文) Alternative Pop: How Asian popular culture changed the landscape of contemporary art in the US West Coast

研究課題名(英文) Alternative Pop: How Asian popular culture changed the landscape of contemporary art in the US West Coast

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研究成果の概要(和文)：日本にとってロサンゼルスは、アメリカ各地への重要な入り口であり、ひいては西部全域へと広がる。その理由は次の三つである：日本人居住率の高さと日本からの巨額な投資、アメリカ最大の港であり西海岸におけるハブ空港であること、そしてアメリカ映画、音楽、テレビ業界の中心地であることだ。これらの要因によって、ここで発展した文化的なトレンドが世界中を取り巻く可能性は十分にある。では、日本のポップ・カルチャーはどのようにしてポップ・シュルレアリスムに影響を与えているのだろうか？カートゥーンやコミックブック、アニメや漫画は、それなしの生活が想像できなくなる程に我々の生活に溢れかえっている。

研究成果の学術的意義や社会的意義

Japanese pop culture has become a shared cultural experience around the world and artists are manifesting this through art. One such movement is Pop Surrealism that revolves around relatable characters set in a familiar yet strange fantasy world that also manifest influences of Japanese pop culture.

研究成果の概要(英文)：Los Angeles is the most important gateway of Japan to the rest of the United States, and by extension, to the West. There are three reasons for this: one dimension is the large Japanese populations and business investment in the area, it also has the largest port in the US and airline hub in the West Coast, and lastly, Los Angeles is the center of the US film, music, and TV industries. Because of these factors, cultural trends developed here have a good chance of taking off globally. So, how does Japanese pop culture figure into Pop Surrealism? Cartoons and comic books, anime and manga inundates our lives to the extent that we cannot imagine life without them. Japanese pop culture has become a shared cultural experience. These days, Pop Surrealism revolved around relatable characters set in a familiar yet strange fantasy world. Not all artists are from the West Coast but the influences of Japanese pop culture can be clearly seen in the imagery that they use in their artworks.

研究分野：Art at large

キーワード：contemporary art, popular culture, aesthetics, art history, pop surrealism

様式 C - 19、F - 19 - 1、Z - 19、CK - 19 (共通)

1. 研究開始当初の背景

This research focuses on how Asian popular culture, especially Japanese popular culture has been influencing contemporary art making and aesthetics as evidenced by grassroots-based underground and alternative art, such as Giant Robot, thinkspace, Corey Helford Gallery, Juxtapoz art and culture magazine, etc. The study aims to fill the gap between popular culture studies and art studies through in situ and archival research.

2. 研究の目的

(1) Asian American art and its artists have been researched by art historians including Kim, Machida, and Mizota (*Fresh Talk, Daring Gazes: Conversations on Asian American Art*: 2003) and in the award-winning *Asian American Art A History: 1850-1970* (2008) edited by Chang, Johnson and Karlstrom. In addition, books such as *Japanimerica* (2007) by Roland Kelts and dedicated journals such *Mechademia* focus on Japan's pop culture influence, but largely focus on fan culture, theory, and production. However, scholars in this field have not yet adequately addressed the influences of Asian popular culture on art and art genres, and even art history scholars have mostly concentrated on the "established" New York-based art world, and rarely addressed the grassroots-based Asian pop culture and Asian American alternative pop culture that was beginning to influence and define urban and underground contemporary art that is being supported by small and mid-level galleries and well as events that center on pop culture.

(2) This research focused on studying the movement and correlation of Asian pop culture with urban and contemporary art through several Los Angeles-based galleries and publications such as Giant Robot, thinkspace, Corey Helford Gallery and Juxtapoz magazine, as well as events such as Anime EXPO, WonderCon and San Diego Comic Con. etc. This study followed the movement of contemporary art in Los Angeles, from figurative illustration to the Pop Surrealism movement. It traced how Asian pop culture is influencing art and artists, art-making, distribution, and its impact on visual culture.

(3) This study gathered in-depth analysis on Asian pop culture, especially Japanese pop culture and its influence on contemporary art through qualitative methods that revealed deeper insights, personal reflections of the artists, publishers, and gallery owners. The originality of this proposal stems from its focus on grassroots-based Asian American alternative pop culture and its influence on urban and underground contemporary art. It also examined the cross-cultural implications of the spread of Asian popular culture in the United States, and how it is influencing American pop culture, art-making, art market, and contemporary aesthetics. It aims to close the gap on scholarly research on contemporary art that is not sanctioned by established art institutions (urban and underground art) and address the issue of how Asian pop culture is influencing contemporary visual culture.

3. 研究の方法

Through primary sourcing methodologies such as interviews, discussions, and participant observation, the researcher aims to 1) define and trace the movement of Asian pop culture influence in urban alternative and underground contemporary art and 2) discover the art market of urban alternative and underground contemporary art and how it relates to the established art world.

4.研究成果

Southern California plays a distinct role in the proliferation of Japanese popular culture to the rest of the world, and coincidentally its influence to many creative fields. American cultural products such as television, movies, cartoons, and toys have always dominated global popular entertainment, achieved through high-tech media production and the appeal of American culture. American media companies created a veneer of imagination, individualism and wealth that represented the ideals of the country that captured worldwide audiences (Allison, 2006). Los Angeles, with its massive Asian population of nearly five million comprising of Chinese, Japanese, Vietnamese, Thai and Filipino is double that of New York. In addition, the growth of these populations largely comprises of a much younger demographic, second and third generations who are more socially mobile and educated. Los Angeles also has a large, generationally varied Japanese population and plenty of thriving Japanese investments, not only in business but also in culture (Favell, 2010). Japan Town in downtown Los Angeles is the center of the largest Japanese-American population in North America, and is home to the Japanese-American National Museum, Japanese Village Plaza, and Little Tokyo Mall. The Los Angeles branch of Japan Foundation is also located there, and well as Japan House. Significant contributions to science, culture, and education such as the Terasaki Center and the Yanai Initiative at UCLA are also making a difference in the cultural landscape of the city.



Poster for the “Japan Pop Goes Global” symposium held at Aoyama Gakuin University in 2017.

When Japanese popular culture made its way into mainstream American media in the 1970s, little did anyone notice that it would eventually change visual culture. From movies, comics, animation and contemporary art, vestiges of Japanese pop culture can now be seen, as the artists who grew up surrounded by these have grown up to create works of their own. One notable movement is Pop Surrealism, a movement that stemmed in Southern California in the late 1960s, when illustrators and painters deviated from what was known as “high art”, such as abstract and conceptual art. Inspired by objects from “lowbrow culture” such as comics, monsters, toys, tattoos and animation, Pop Surrealists created art that became an alternative to museum collections. Young contemporary artists continue the tradition of looking towards more accessible and entertaining forms of culture as an inspiration, however, the influence of Asian, especially Japanese popular culture is starting to become more palpable. Large eyes, pastel colors, kawaii imagery, bizarre and dreamlike surroundings are but some of the influences of Japanese pop culture such as anime and manga on the works of young Pop Surrealists including James Jean, Camilla d’Errico, Lois van Baarle and Audrey Kawasaki; influences that capture a time of globalization through media cultural flows.

Pop Surrealism generates a cultural mix that recalls common landscapes, domestic and personal atmospheres, which now includes anime and manga, Japanese monster movies, as well as toys and goods such as Sanrio products that have become part of childhood nostalgia for young people not only from Japan but in the West as well. Through this research, transnational and de-nationalized perspectives on the consumption of media culture and the politics of nostalgia and identity were observed through contemporary art. It discusses how Japanese pop culture is seen and reflected outside of Japan, as well the consequences of its mimesis towards the aesthetics of the 21st century.

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様式 C - 19、F - 19 - 1、Z - 19、CK - 19 (共通)

Additional offshoots of this research was the role of American television companies in promoting Japanese anime overseas, such as in the Philippines where it has become part of cultural nostalgia, the role of underground publications and art shows by Giant Robot, the first magazine in Los Angeles that examined the intersections between alternative Asian cultures and Asian American experience, and the history of figurative and representational art in the US West Coast.

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5. 主な発表論文等

〔雑誌論文〕(計1件)

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<https://www.aoyama.ac.jp/info/event/2017/02412/>

<https://www.mutualimages.org/japan-pop-goes-global>

〔学会発表〕(計3件)

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“Memory, Anime and the Changing Aesthetics of Contemporary Art,” presented at the University of California Los Angeles Department of Asian Languages and Cultures, February 16, 2018.

“Japanese Animation in the Philippines: Overlooked by Soft Power and Media Mix,” presented at The Fourth Global Creative Industries Conference, 2018 at Wider Gaming Culture and Entertainment Center, Hangzhou, Zhejiang province, China organized by Global Creative Industries Programme, School of Modern Languages and Cultures, Faculty of Arts, The University of Hong Kong.

〔図書〕(計1件)

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〔その他〕

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6. 研究組織

研究代表者のみの個人研究

科研費による研究は、研究者の自覚と責任において実施するものです。そのため、研究の実施や研究成果の公表等については、国の要請等に基づくものではなく、その研究成果に関する見解や責任は、研究者個人に帰属されます。