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研究課題名(和文) ニュージーランドの反核芸術に影響を及ぼした広島イメージ群の研究

研究課題名(英文) Images of Hiroshima and anti-nuclear art in New Zealand

研究代表者

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研究成果の概要(和文)：本研究のために2度ニュージーランドを訪れ、図書館の古文書保管所、美術館で資料を収集するとともに、著名な芸術家へのインタビューを行った。これらの活動を通じて、ニュージーランドの反核芸術(美術、文学、音楽)及び一般市民に対して広島イメージが与えた影響がいかに多大であったかを明らかにした。なお、研究成果は論文、著書、シンポジウムを通じて発表した。

研究成果の概要(英文)：In the course of carrying out this research I went to New Zealand on two occasions to access archives at Libraries and art galleries and interview artists and peace activists. These visits enabled me to identify images of Hiroshima which played a prominent role in the New Zealand anti-nuclear movement, how they were received by the public, and how they have been duplicated and disseminated in New Zealand poetry, art and music. I published my findings in a chapter of a book, a paper in a journal and in two conference presentations.

研究分野：芸術

キーワード：広島 非核ニュージーランド 反核芸術

## 1 . 研究開始当初の背景

(1) The New Zealand Nuclear Weapon Free Zone, Disarmament and Arms Control Act passed in 1987 represented the culmination of close to three decades of anti-nuclear activities that harnessed art, literature and film.

(2) The role that images of Hiroshima played in stirring the public to action is evidenced by their reappearance in the anti-nuclear art and poetry that New Zealanders went on to produce.

## 2 . 研究の目的

My research constitutes an attempt to reassess the significance of images of Hiroshima to New Zealanders by tracing:

(1) How they have been duplicated and disseminated

(2) Verifying their contribution to the outcomes achieved by the anti-nuclear movement in New Zealand.

## 3 . 研究の方法

I implemented my inquiry by:

(1)Gaining an overview of the evolving political and social backdrop which anti-nuclear activity in New Zealand took place against. This involved identifying the major political struggles and public controversies related to nuclear issues that preceded and continued at the time anti-nuclear protest made a prominent appearance in New Zealand literature and art.

(2)Searching for images of Hiroshima created by Japanese which reached New Zealand, and how they were received by the New Zealand public.

(3)Identifying images of Hiroshima to be found in the arts subsequently produced by New Zealanders, and analyzing the messages that these images were employed to convey.

## 4 . 研究成果

(1) By conducting an extensive literature search I was able to identify the following milestones in the New Zealand Peace movement which contributed significantly to New Zealanders' subsequent perceptions of nuclear warfare. In 1936, The Christian Pacifist Society held meetings and processions to oppose the impending Second World War. They moreover

supported conscientious objectors detained throughout the war. In 1946 the Peace Union was newly established to unite all opposed to war, regardless of religious belief. Appalled by the first dropping of the first A-bomb on Hiroshima, they organized the first August 6<sup>th</sup> Hiroshima Day marches to be held in New Zealand from 1947 onwards.

Between 1946~1948 12,000 New Zealanders, known as the J-force were stationed in Japan as part of the allied occupation, and brought back eye-witness accounts of the devastation of Hiroshima. In 1958, an exhibition of the Hiroshima Panels, painted by Iri and Toshi Maruki was held at the Auckland Art Gallery and drew crowds. From 1961 The New Zealand Campaign for Nuclear Disarmament gained force and as part of their activities, showed the Movie "Genbaku no ko" (Children of Hiroshima) throughout New Zealand. In 1964, an anti-nuclear poem "No Ordinary Sun" written by Hone Tuwhare, a returned member of the J-force was published and became an emblem of the Peace movement in the decades to follow.

In 1965, France began nuclear testing in the Pacific. In 1972, the first of many private yachts sailed from New Zealand to protest at Mururoa. In 1975, the Peace Squadron was formed to resist pressure applied by the United States to admit nuclear powered/armed ships. The entrance to Auckland Harbor was blocked by yachts, dinghies and surfers protesting the arrival of nuclear powered cruisers and submarines. In 1980, a loose network of various peace groups named Peace Movement Aotearoa was established. "Things of iron and things of green" a book of poems about Hiroshima written by William Millet and illustrated by 17 New Zealand artists was published. In 1981, the New Zealand Nuclear free zone Committee encouraged people to take personal responsibility for eliminated the nuclear threat by declaring their own homes nuclear free and getting their city councils to proclaim their cities nuclear free.

In 1987, The New Zealand Nuclear Weapon Free Zone, Disarmament and Arms Control Act was passed, and New Zealand became nuclear free. In 1990, a flame from the fires of Hiroshima and Nagasaki was presented to the Peace Council of Aotearoa. It continues to burn in a lantern in the peace garden of Wellington Botanic garden. In 1995, France resumed

nuclear testing at Mururoa. The New Zealand Pacific Peace Flotilla yachts sailed to protest on August 6<sup>th</sup>, Hiroshima day. In 1998, a stone retrieved from the former ruins of the former city hall of Hiroshima was gifted to Wellington City and placed at the entrance to the Peace Garden in the Wellington Botanic Garden.

(2) The research I carried out regarding images of Hiroshima produced by Japanese people which reached New Zealand and how they were received by the New Zealand public focused on the Hiroshima Panels created by Iri and Maruki Toshi, which had by far the greatest impact. The first eight of the Hiroshima Panels were exhibited at Auckland City Art Gallery from the 26<sup>th</sup> of September to the 17<sup>th</sup> of October 1958. A letter from the director of the Auckland Art Gallery P.A. Tomory, addressed to the Town Clerk, stored in the Auckland City Art Gallery archives states that the exhibition was attended by 20,855 people. This figure was equivalent to one in twenty people living in Greater Auckland at the time. Some 2000 children, either alone, with parents or in school groups were among the attendants. The exhibition sparked a spate of letters to the editors of newspapers, clippings of which are stored in the archives of Auckland Art Gallery. The writers of these letters ranged from New Zealanders who had been prisoners of war in Japanese camps, and claimed that images of Japanese atrocities should be exhibited alongside the panels, to those who understood the panels as a warning to all as to what would happen if humanity engaged in atomic war. The strong responses which the panels elicited from the public in this way bear witness to the profound impact they made on New Zealand minds.

(3) The images of Hiroshima which were incorporated in the anti-nuclear arts produced by New Zealanders evidence the influence which images of Hiroshima exerted. Here I will describe the images I succeeded in identifying in the works of a poet, an artist and a musician that best illustrate the extent of this influence.

“No Ordinary Sun” was a poem published in 1964, by Hone Tuwhare, a prominent Maori Poet who had served in the J-force that was stationed in Japan during the post-war occupation. The image of a lifeless tree that raises its arms in

futile supplication to sky derives from Hone Tuwhare’s firsthand experience of witnessing the atomic wasteland that Hiroshima was reduced to. The title “No ordinary sun” is a metaphor for the atomic bomb that created the wasteland. The poem was read repeatedly during the anti-nuclear protests that took place throughout New Zealand and culminated in New Zealand declaring itself nuclear-free. It remains inscribed on a stone in the peace garden of the Wellington Botanic Gardens, placed in front of the peace flame brought from the fires of Hiroshima and Nagasaki, and continues to give voice to the horror that Hone Tuwhare witnessed and conveyed to his own people, stirring them to reject atomic warfare.

“Remembering Childhood nightmares” is a woodblock print produced by New Zealand artist Robin White that similarly incorporates images from Hiroshima. It depicts a young woman lying with her eyes closed on a sofa in front of a window. Outside the window, a nuclear mushroom cloud is rising and spreading itself out across the sky. The setting is unmistakably New Zealand, but the clock on the mantelpiece above the woman is stopped at 8:15, the time the atomic bomb was dropped over Hiroshima. According to an interview I held with White, the inspiration for this work came from her childhood experiences of seeing filmed images of Hiroshima after the bombing, and of being taken by her parents to see the Hiroshima Panels Exhibition, but being unable to proceed any further than the foyer, due to the horror which the images stirred her to feel.

“Ghosts, Fire, Water” a piece of choral music produced by Douglas Mews was similarly inspired by the images of the Hiroshima Panels contained in a poem of the same title written by a British poet James Kirkup in response to the Maruki’s works. It remains available today in the form of a compact disc, and continues to be performed by various New Zealand choirs, both for domestic and international audiences.

The poetry of Hone Tuwhare, the art of Robin White and the music of Douglas Mews outlined above are but a sample of the images of Hiroshima incorporated in the arts of New Zealanders that I have been able to identify in the course of this research. The fact that these samples continue to occupy a prominent place in New Zealand and serve to embody the

strong resolve of New Zealanders to resist nuclear warfare indicates the enormity of the role that images of Hiroshima played in shaping New Zealanders' abhorrence of all things nuclear, and their choice to remain nuclear-free.

#### 5. 主な発表論文等

(研究代表者、研究分担者及び連携研究者には下線)

〔雑誌論文〕(計 1 件)

Hannah Joy Sawada, The Hiroshima Panels: Their reverberations in the arts of Nuclear Free New Zealand, The Journal of the Japan Society of New Zealand Studies, 査読有, Vol 25, 2018, 印刷中

〔学会発表〕(計 2 件)

Hannah Joy Sawada, 「ポストコロナル文学の社会的機能 - 広島・反核芸術とニュージーランド・アイデンティティ: ホネ・トウファーレを中心に」、オーストラリア・ニュージーランド文学学会、2015

Hannah Joy Sawada, 「ニュージーランドの反核芸術に用いられた広島のイメージ群」日本ニュージーランド学会、2015

〔図書〕(計 1 件)

Hannah Joy Sawada, 彩流社、「オーストラリア・ニュージーランド文学論集」2017 第8章「広島を目撃したマオリ詩人ホネ・トウファーレ」 p.235~252

〔産業財産権〕

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〔その他〕

ホームページ等

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