KOREA

Inventing its own Orient of China, Taiwan and Chôsen Korea

Colonial Research

Colonial rule was utilized as medium for understanding Japanese culture by it relativeness to Korean and Chinese culture

Japanese scholars dominated the interpretive framework in depriving Koreans of their cultural patrimony

Japanese identity lay primarily not in a shared culture but was tied to common ancestry by blood, that rooted in the divine origins of the imperial line.

Japanese colonial report defined racial features as a lack of creativity, a lack of appreciation of the fine arts, a failure to preserve monuments, factional strife, authoritarianism, individualism, optimism, and an inability to distinguish private possessions from public property.

Common ancestral origins of the Korean and Japanese races

Nissen dôsoron Japanese and Korean patrimony

Incorporate the history of the colony

Exhibition as a symbol of the notion that Japan and Korea were one ethnic nation

1933 Yi Royal household at Seokjip-jeon in Deoksugung Palace

Assimilating Koreans as the emperor's subjects tenno ka

Korea's racial and cultural inferiority to Japan

Exception: exile Korean Pak Un-sik (1859 1925) in Shanghai Until 1945: no alternative Korean research could be published

Advocating a greater Asian idea with Japan in its centre aimed against the West

Koreans were excluded from all conducting activities in excavations and museum work

Archaeological discoveries misused to justify the annexation of Korea as reunion between the two races of Japanese and Koreans

Korea in the West

Maurice Courant (1865 1935)

1894 Bibliographie Coréenne

Ernst Zimmermann (1866-1940)

1895 Koreanische Kunst, Hamburg

1897 catalog of the Korean collection of the Museum Umlauff, Hamburg

André Eckardt (1884 1974)

1929 Geschichte der koreanischen Kunst

Colonial Government General Office

justification

economic

strategic

academic

Superiority in methodology to achieve international acclaim

academic study of colonialism at Law College of Kyoto Imperial University in 1903

Nitobe Inazo (1862-1933)

founder and the pioneer of the study of colonialism

Goto Shimpei (1857–1929)

the railroad's first general manager

Oriental history toyoshi

Tsuboi Shogoro (1863–1913)

established anthropology in Japan

1895 Tokyo Anthropological Society Tokyo Jinrui Gakkai

Learning from Taiwan

First preliminary surveys on relics by Japan were performed from 1888 to 1893 by Yagi Shozaburo

Legalizing colonization by prevailing modern science in the eyes of the international community

Cultural translation by Western ideological atmosphere to position Japanese art in the art history of the world

1911 Preservation Laws governing Temples and Shrines

Preservation of Ancient Sites and Relics of Chosen Koseki oyobi Butsu hozon kitei

1908 Oriental Colonization Company in Korea

sponsoring

1908, Mantetsu Chôsabu South Manchurian Railway Research Division

conduct cultural surveys and ethnographic expeditions outside Japan

Torii Ryuzo (1870–1953)

1904 Chosen jin no tashitsu - On the Physical characteristics of the Chosen People

1916 "Compilation of Choson History" Chôsenshi hensankai

promoting architectural surveys and touting Korea's ancient discoveries to a world audience

1915 Korean Antiquities Chosen Koseki Zufu

recast traditional culture as a colonial culture and consolidate imperial Japanese rule

Increase agricultural production

Strenghten Japan's strategic position in the region

large scale industries for war preparation

1912, Keijô Sôsui branch of the Japan Tourist Bureau JTB

Colonial Government Railways of Chosen CGR

South Manchuria Railroad SMR

Mantetsu chôsa bôeki "The South Manchuria Railway Research Department reports" (1915-41)

Shiratori Kurakichi (1865–1942)

Naito Konan (1866–1934)

Inaba Iwakichi (1938)

Ikeuchi Hiroshi (1878–1952)

1909 Colonial Policy Studies Department

modern methods for documentation, the excavations, inventory catalogues, and preservation activities

appeal to a wide range of bureaucrats, curio collectors, commercial photographers, postcard manufacturers and tourists

1916 Regulation for Conserving Antiquities of Ancient Tomb Level

prohibited the export of materials and antiquities outside Chosen and kept Koreans from employment on archeological survey teams.

1919 Shiseki Meisho Tennen Kinnenbutsu

protection of historic remains, famous places, and natural monuments, including geological formations and fauna and flora

Transformed by Imperial Japan, survey, discovery, and excavation of Korean historic sites and relics became the basis of the modern scholarship known as Chosen art history

Tourism

Korea: most popular Japanese tourist destination in the 1920s and 1930s

imperialist nostalgia for citizens of a multi ethnic and multi cultural empire

Indigenous customs

Ancient destinations

victorious battle sites

native cultural markers

consum

travel

artistic expression

landscape paintings

postcards

photographer, Fujita Shozaburo and Murakami Kojiro

Hinode Shoko

up to ten thousand postcards daily

Taisho Publishing Company Taishô shashin kôgeisho

Nostalgic image of Korea's decay, to lure rich businessmen, foreign and domestic visitors, to invest and settle in the colonies.

(1910 1919) The Period of Beginning

Exposing Art

Root all nations together under the lead of the Yamato

Link all members in a common ancestry

Undermining dynastic authority

Justification for colonial annexation

Promotion of Japan's superiority over Korea

Japanese Residency General

1907 Changdeokgung Palace -> Imperial Dynasty Museum, Zoo and Botanical Garden established

1910 Korea became a Japanese colony Imperial Dynasty Museum -> Yi Royal Household Museum

1915 Chosen Industrial Exposition

At Gyeongbok palace - inaccessible to the public over five hundred year of Chosen dynasty

The former ultimate authority of the king was replaced by a spectacle to assimilate and incorporate colonized subjects.

1915 Government General Museum

Predecessor of the National Museum of Korea

1929 Korean Exposition

1940 Chosen Great Exposition

Promised equality and fraternity between the Koreans and the Japanese within the larger concept of multi- ethnicity

1924 Korean Folk Crafts Museum

1927 Sokchojon Museum

International exposition

1883 World Colombian Exposition, Chicago

1900 Exposition Universelle, Paris

1902 Provisional Exposition Department

1904 Division of Industry Encouragement

1903 The fifth Japanese Domestic Exposition, Osaka

A display room by Korean government

Colonial exhibition of native Koreans together with Ainu, Taiwanese aborigines, Okinawans by Japanese empire

1901, Yagi Sozaburo (1866–1942)

conduct a first national survey of the peninsula

1902, Sekino Tadashi (1867 1935)

the first modern historian of Korean art

survey the art and the temples, palaces, gates, and shrines of the historical capital cities of Kyongju, Seoul, and Kaesong.

1904 first report - 1909 concerted survey of all Chosen provinces

1910, "Study of the Art of Korea" *Chosen gajutsu no kenkyu* for *Takjibu* Ministry of Finance and cadastral survey

1915 - 1935 Album of Ancient Korean Sites and Relics" ***Chosen Koseki Zufu***

standard in the study of cultural legacy of Korea by Governor General Museum

eighteen volumes of the "Report of the Research of Antiquities between 1916 and 1934

seven volumes of the "Special Report of the Service of Antiquities" from 1919 to 1929

two volumes of the "Catalogue of Historical Remains and Treasures of Korea

seventeen volumes of the "Museum Exhibits Illustrated" between 1926 and 1943

Ogawa Kazumasa (1860–1929), first Meiji commercial photographer

Photographs, duplicated in mass and distributed to the public, became a well concerted method of extensive propaganda to inject ideologies and values far more effectively

Imanishi Ryu (1875–1932), Ikeuchi Hiroshi (1878–1952), Hamada Kosaku (1881–1938), Fujita Ryosaku (1892–1960) and Yanagi Muneyoshi (1889–1961)

Culture

Invented Tradition

Self-colonised Japan created a combination of Western-modern and Japanese-traditional values to impose to Korea, Taiwan, Manchuria

collecting and analysing information on nationalist activities and spreading political propaganda both inside and outside the Korean peninsula.

colonial communication policy

Provide justification for colonial policy

colonialist view of history

Japan monopolise national history

Korean art history

Japanese

Yanagi Muneyoshi (1889–1961)

Sekino Tadashi (1867–1935)

Imanishi Ryû (1875–1932)

Ikeuchi Hiroshi (1879–1952)

Hamada Kôsaku (1881–1938)

Fujita Ryôsaku (1892 –1960)

Koreans

Ko Yu-sôp (1905–1944)

Pak Un-sik (1859-1925)

Sin Ch'ae-ho (1880-1936)

Oh Kwang su (1938)

A Japanese colonial cultural policy to represent decadent localism, divorcing it from reality

An emblem of territory to be conquered

Self Orientalized nativism

proper relationship between 'immigrated Western art' and traditional Korean art

promote Korean characteristics

1923 Society for Collective Studies

Finding an own way of Korean identity

1925 *Pak Ui Hoe* 'White Bull Group'

1928 Nok Hyang Hoe 'Group for a Green Country'

1925 Korean Artists Proletarian Federation (KAPF)

Japan Proletarian Literary Front

Local colour

Kim Yong jun (1904 1970)

Pak Su gun (1914 1965)

Lee In song (1912 1950)

Art works feminises the colony as an erotic invitation to the newly opened country

Art as gender stereotype

Art reflects the masculinity that governs colonized Korea

Exotic fantasies: Kisaeng

Local beauty represents immaturity and backwardness in modern society

A symbol of 'uncivilized utopia

patriarchal view of the female body

Japanese Painters

1913 Fujishima Takeji (1881 1967)

Kobayashi Mango (1870 1947)

Umehara Ryusaburo (1888 1986)

Kazuo Toda (1891 1955)

Ishida Hakudei (1882 1958)

Ono Chikkyou (1889 1979)

Tsujida Bakusen (1887 1936)

Ihara Usaburo (1894 1976)

Togo Seiji (1897 1978)

Yasui Sotaro (1888 1955)

Kojima Torajiro (1881 1929)

Tanabe Itaru (1886 1968)

Gyokuyo Kurihara (1883 1922)

Gyoshu Hayami (1894 1935)

Nakazawa Hiromitsu (1874 1964)

Takeshiro Kanokogi (1874 1941)

Religion

Western Roman Catholic learning

Reformer

Kim Ok(yun (1851 1894)

Choi Cheweo (1824 1860)

Tonghak movement

Catholic Church - first to adopt Hangul - phonemic Korean alphabet

A flood of illustrated religious scriptures in Hangul script, translated and printed in Japan, came into the country

Protestant began a mass distribution effort to established Schools

From 1836, missionaries in Korea completely free to construct church buildings, affiliated training centers and printing companies

Western art techniques for New Testament motifs

Romanesque, Neo-Gothic churches between houses of clay and straw mats

October 1898, Independence Club mass assembly

Yun Ch'iho (1864-1946) and Yi Sangjae (1850-1929)

Politics

Under China

End of seclusion 1876 - treaty with Japan

Copy of 1854 West Invasion in Japan

King Kojong (1852 1919)

Paul Georg Moellendorff (1847 1901)

Bureau of Painting' To-hwaso Min Sang ho

An Chung sik (1861 1919)

Cho Sok chin (1853 1920)

Western artists before the Japanese annexation

Leopold Remion

1880 Henry Savage Landor (1865 1924)

1894 Constance J.D. Tayler

1898, Hubert Vos (1865 1935)

Primary goal of the advance into Korea was Japan's own strategic position

Economics

Funding independence movement

Nationalistic Korean business man

Most conspicuously successful entrepreneurial venture

Oriental Development Company

1942, Korean capital constituted only 1.5 percent of total capital invested in Korean industries

1930s large-scale industries as part of the empire- wide program of economic self-sufficiency and war preparation

Virtually all industries were owned either by Japan-based corporations or by Japanese corporations in Korea

Mitsui, Mitsubishi, and Noguchi, were invited to Korea to produce military supplies

Monopolising Manchuria market

1910 increase agricultural production to meet Japan's growing need for rice

Food import from Korea and Taiwan enabled Japan's migration from rural areas into urban factories

Banks -> capital

Transport Companies -> logistics

Creation of a colonial empire was economical necessary to enlarge Japan's resources and commodities to feed a growing population

Korean workers were recruited to produce coal and operate mines

A shortage of young men in Japan due to military conscription -> Neither military conscription nor labor conscription initially applied to Korea

Greek art

Gandharan art

Choson art

Orientalistic hierarchy of nations with Japan on top

Japan as the museum of Asia

Migration - Relocation

Koseki - citizenship

1922 Travel & Job seeking

1929 labor control

1931 Forced Migration by Soviet

1931 Forced & encouraged Migration

Manchukuo

Korean migration to China -> strategic villages

April 1938 National Mobilization Law

1939 National Conscription Order

Toyotomi Hideyoshi (1537 1598)

Japanese Invasion 1593

Gregorio de Céspedes (1550 1611)

Konishi Yukinaga (1555 1600)

Yi Su gwang (1563–1628)

Japanese settlement Tongnae

Yun Chi-ho (1864-1945)

Early Christianity

Prevented by neo Confucianism of the Chu Hsi School - the religious ideology of the Yi Dynasty ruling class

Since 1836 foreign missionaries have been active in Korea

Under Japan

1894 Sino Japanese War

1895 Treaty of Shimonoseki

Korea was released from the tributary system of the Qing China

1904 Russo-Japanese War

Jacob Schiff (1847 1920)

Kuhn, Loeb & Company

Felix Warburg

1891 Manchurian line

Russia

Military police administration

Creation of a colonial empire was geo-political a statement to keep the West at a distance

Portsmouth Treaty of 1905

Japanese colonial rule

Ito Hirobumi (1848 1909)

Japanese Resident General of Korea (1905 1909)

Protectorate Chôsen tôkanfu (1905 1910)

1910 Annexation

modern bureaucratic structure | Budan Seiji - military dictatorship

Governor General

Terauchi Masatake (1852-1919, 1910-1916)

Hasegawa Yoshimichi (1916-1919)

Saitô Makoto (1958-1936, 1919 to 1927 and 1929 -1931)

Replaced Kenpeitai with regular police. Japanese officials and school teachers no longer carried swords as a symbol, of their domination

1925 Public Security Preservation Law

Paradigm of Chosen art history to better fit the art history of Japan

Bunka Seiji, 1919-1931 Cultural Policy

Rebirth of Korean newspapers and political magazines Permitting the people to assemble, in oder to settle Efforts to respect Korean tradition and religious freedom

Korean minority in Tokyo 1923 Kanto Earthquake

1929 Kwang-ju student uprising

1931 Wanpaoshan Incident

Chinese not all over Korea

Making good and loyal Japanese subjects based on the Imperial Rescript on Education

Taming Korean subjects through colonial aesthetics and ideology, along with journalism and other cultural activities

concept of "culture" munhwa

Edict in September, a directive in October 1919

Munhwa

patronized Korean art

For Japanese

For Koreans

Distance Korean society from the cultural rule of the colonial government

nationalistic view of history

1911 Society for Researching Korea

Gaebyeok "Genesis" 1920-1926 (forced closing)

Heungsadan "Society for the Fostering of Activists"

Suyang Dongmaeng hoe "Society for Promoting Self Improvement"

Bertrand Russell

Tsubouchi Shoyo

Basic Survey of Korean Culture January 1923 to September 1924

ethically corrupt Joseon aristocracy

Yangban

traditional Korean elite

Education to train Koreans to meet the requirement for their daily life

No plan for higher education for Korean children

Just a local text suppressed most severely by Japanese authorities

Cultural Education

assimilation policy

Korean neo Confucianist perspective

National material culture

Japanese were keen to steal cultural objects from Korea

paintings and calligraphy respected by the literati class

architecture, sculpture and craft works -> practical skills

Kabo reform - Education Act of 1895

Used Japanese schoolbooks until the Ministry of Education in Korea published its own textbooks

sending some 200 students to Japan

drawing books used in Korean schools were imported from Japan until the Korean Ministry of Education published its own drawing and painting book in 1907

classes on Korean history were abolished at public primary schools and private schools

October 1911 Regulation for Private Schools

February 1922 amendment of Korean Education Ordinance

1926 Kyongsong Imperial University

Misul

Translation of the Japanese expression bijutsu

A local adoption derived from the Western origin

Japanized Western art

Invention of Korean Modern Art

(1910 1919) The Period of Beginning

(1920 1936) The Period of Search

(1937 1945) The Period of Darkness

Tokyo Academy of Art Tokyo Bijutsu Gakko

Ko Hui-tong (1886–1965)

1915, painted the first Korean Western style oil painting

taught Western painting - established term misul 'art'

1918 Calligraphy and Painting Association Sohwa Hyophoe

1921 annual art -'Ji' exhibition Hyophon

1919 Goryeo Painting Group Goryeo Hwahoe

Kim Kwan ho (1890 1959)

1916 nude women

Kim Chan- young (1893-1960)

Kim Bok-jin (1901–1941)

1925 KAPF

Do Sang-bong (1902–1977)

Kim Chu-gyông (1902–1981)

Ko Yu-sop (1905–1944)

Kil Chin-sôp (1907–1975)

Lee Gyeong-seong (1919-2009)

Until 1930, 16 Korean students graduated, by 1940 over 60 students graduated from the Departments of Western Style Painting and Sculpture

Japanese Teacher

1902 Amakusa Shinrai (1872–1917)

1908 Shimizu Toun (1868 1929)

1911 Hiyoshi Mamoru (1885 ?)

1911 Yamamoto Baikai (?)

1916 Takagai Haku (1877 1943)

Yamada Shin'ichi (1899 1991)

Chosen Art Institute Chôsen Misulwôn

Yanagi Soetsu

1921, exhibition of Photographic Reproductions of Western Art

Tokio

Yi Sôk-ho (1904–1971)

Ku Ponung (1906–1953)

Kim Hwan-gi (1913-1974)

Yi Chung-sop (1916-1956)

Yoo, Young Kuk (1916–2002)

Mun Hak-su (1916–1988)

Ch'oe Chae-dôk (b. 1916)

Chông On-nyô (b. 1920)

West

Na Hye sok (1896 1948) (f)

first female in Western art

Goryeo Art Institute

Yi Jong-wu (1899-1981)

1926 Salon d'automme

Pae Un-sông (1900-1978)

1922, first who left for Europe

worked for the Japanese Embassy and the German Japanese Society in Berlin

The only Korean ever to have a private audience with Hitler

Chang Bai (1901 2001)

1921, first Korean to study art in the United States

Im Yong ryeon (1901 ?)

Art School of Chicago and Yale

Paik Nam-sun (1904–1994) (f)

Japanese Imperial Art School Teikoku Bijutsu Gakko

Yi K'wae-dae (1913-1965)

Kim Man-hyông (1916–1984)

Han Sang-ik (1917-1997)

Park Re-hyeon 1920-1976 (f)

147 students graduated

Women's Art School Joshi Bijutsu Gakko

104 students graduated

Art critic

Byeon Young-ro

(1920 1936) The Period of Search

(1937 1945) The Period of Darkness

patriotic enlightenment movement

Korea Self Strengthening Society (Taehan Chaganghoe or Daehan Chaganghoe)

Korea Association (Taehan Hyophoe)

New People's Association (Sinminhoe)

Righteous Army

1907-1910, 2,819 conflicts

Hansong chubo

Hansong surbo

1904 until 1910 a total of 35 daily newspapers

democratic movement due magazines and modern journalism

hangul - national language

No academic establishment

martial law in January 1905

Newspaper Law (1907) and the Publication Law (1909)

nationalism

pan Asianism

pro Japanese organizations

Advancement Society Ilchinhoe

Enlightenment School

Independence Club

Self Strengthening Movement

Open public spaces

Occupy Royal Family estate

Public park, botanical garden, zoo

Museums

nationalist newspapers

Dong-A Ilbo

Chosun Ilbo

Choe Nam-seon (1890-1954)

1919 March First Declaration of Korea's independence - until May

cultural policy - censorship

Massacre on civilians

Korean nationalist movement

Munhwa undong - moderate nationalist group

Korean students abroad

April 13, 1919 Exile Government in Shanghai

Korean Liberation Army

1931 invasion Manchuria -> Korea important strategical base

Colonial government Sôtokufu

Architects: Georg de Lalande, Nomura Ichiro

1931 Control language & religion

Systematic censorship -> the native press became truly "colonized" by 1926

Hegemony and assimilation

Coopting Korean elites through a policy of appeasement and manipulation

Replace Koreanness to merge into the greater Japanese nation

Sim saenghui "New life magazine" incident 1922

Critical magazines of the 1920s had all been banned in the meantime or became depoliticized, well financed mass papers

Creating pro Japanese public opinion by progressively oriented intellectuals

Collaborationist Activities Research in 2004 + 3,090 collaborators

Yanagi Muneyoshi (1889 1961)

beauty of pathos

1922, book Chôsen to sono geijutsu - Korea and her Art

1924 Museum of Korean Ethnic National Art

Japanese Folk Art movement mingei

Ehara Koichi Councilor of the Manchurian Embassy in Berlin

sponsor

Ahn Eak-tai (1906 1965)

educated in Japan (1919 Kuardarto Music School) and the United States

relationship with Richard Strauss (1864 1949)

1942 conducts Mandschouko, Symphonic Fantasy, Berlin Radio Symphony Orchestra

As pro Japanese collaborator forced to defect to North Korea after Korean War 1953

1937-40 Paris

Le Salon, Autumn Fair, Japanese Artists' Exhibition, supported by Comité Franco-Japonais

Featured by cultural exchange magazine France-Japan, published 1934-1940 in Paris by Kuni Matsuo (1899 1975) and Alfred Smoular (1911 1994)

Japanese Artists' Exhibition in Paris 1938 Bernheim Jeune gallery 1939 Charpentier gallery

Korean Relations to NS Germany

Glorifying the imperial idea of naisen itai - Japan and Korea as one single body

Promoting the multiculturalism of the empire and campaigning for acceptance of the Japanese colonial government

Glorifying the empire's war effort

Chosen Artist Association

Tankwang Hoe Red Sunlight Association

Mitsui Takaharu (1900 1983)

sponsor

Pai un-song (1900 1978)

1930 Vereinigte Staats-schulen für freie und angewandte Kunst, Berlin

solo exhibition Gallery Gurlitt Berlin

Japanese Society of the Oriental Institute - R. Coudenhove Kalergi (1894 1972) Bohemian Art Union gallery, Prague

subject of the Japanese empire

'Dancing Professor' with a servant, a car, a villa in Berlin and a countryside home

Kuni Masami (1908 2007)

Met Harald Kreutzberg (1902 1968), Max Terpis (1889 1958), Mary Wigman (1886 1973)

Worked regularly for the Nazi cultural propaganda institution 'Kraft durch Freude' "Strength through Joy"

Tours through Europe for Japanese and German propaganda

Deep involvements with Japanese secret services

An icon of cultural transfer, building up acceptance of Japanese accomplishments as an equal to a wider audience in Europe

Despite all normal cultural life stopped latest in 1943, Kuni could still generate Japanese works until the IGFF until August 1944 when he danced at the theatre in Lodz near Auschwitz

War Artists - Nanum

Mobilization due Art

A trope for justifying imperialism

Propaganda to support imperial soldiers on the battlefield

Raise funds through sales of the paintings to support the military

Propel people on the home front to engage in efforts toward victory

Korean culture not as exotic other, but as provincial and local member incorporated within the Greater East Asian Co Prosperity Sphere

State funded exhibition Sôgôten Senten served war propaganda art

1935 Simjoon Cultivation Movement

1936 Department of Ideology Shisôka

Education Bureau of the Governor General of Korea

1936 Chosen Thought Crime Law

End of private Hyopchon exhibition

political surveillance of Korean society

1938 General Mobilization Act Kaiga hokô "Serve the Nation by Art"

Second Sino Japanese War (1937-45)

1938 use of Japanese mandatory

Korean language instruction was abolished in all primary and secondary schools

1938 National mobilisation movement Kokumin seishin sôdôin chôsen renmei

Teaching only a Japanese national history to Korean pupils propagated the harmonious coexistence as part of the empire of Japan

1938 Education Bureau Gakumu kyoku in charge of all exhibitions

July 1938 exhibition: Relations between Korea and Japan in the Ancient Period, General Governor Museum

Utilising the cultural heritage of Korea for political ambitions

1938 Korean Special Volunteer Soldier System

To call up Korean youth for service in the war

1939-40, sôshi kamei • Koreans adopt Japanese names • Ch'angssi-Gae yong

Practitioners of all native religion and Christianity were required to worship at Shinto shrines

August 1940 Greater East Asia Co Prosperity Sphere

2600th anniversary of the Japanese empire

27 September 1940 tripartite pact with Italy and Germany

1940 Chosen Great Exposition

Aimed to mediate the Korean people with the concepts of fraternity with the Japanese, representing a new phase of Korea as a local nation, part of the larger multi cultural empire

promote the significance of the East Asian holy war

Greek Olympic ritual from Ise Shrine to Chosen shrine

Reflecting the Greek Olympic ritual, in an opening ceremony a sacred flame, carried all the way from the Ise Shrine, was enlightened at the Chosen shrine

Western style panorama

The Commemoration Pavilion of Colonial Administration and the Pavilion of Imperial History featured panoramic scenes to illustrate 2600 years of Japan's imperial ancestry and common roots between Korea and Japan

Feature the spirit of the empire kôkoku

• Illuminate the ideal of an East Asian Cooperative Body
• exhibit the quintessence of the armed forces, economy, industry, and culture of Greater East Asia

Encourage Korean youth to go to the war and to die for the emperor

Moving beyond a narrow sense of ethnic nationalism toward a larger and higher realm

Demonstrating the imperial path from birth and evolution

Ancient history of Korea was not displayed at this event - shared ancestry and shared root of Korea and Japan Naisen dôsô, dôkon

Attempt of a total recreation of cultural identity

Colonial exploitation - beneficial to everyone under Japans benevolent leadership

Artistic Opposition in Tokio

Association of Free Artists' Jiyû Bijutsuka Kyôkai

Kim Whanki (1913 1974)

Mun Hak su (1916 1988)

Lee Joong seop (1916 1956)

Yo Yong guk (1916 2002)

1940 exhibition in Seoul at the Bumin Hal

the exhibition triggered no modern art movement in Korea

Surrealist' Association of Artistic Culture' Bijutsu Bunka Kyôkai

Kaneko Hideo (1915)

Kim Ha geon ()

Kim Young Joo (1920 2005)

Most avant garde Korean artist studied at Bunka Gakuin, opened 1921

Artistic Korean Opposition

Lee Joong seop (1916 1956) deliberately apolitical

Trapped in a systematic distortion of Korean culture conducted by the Japanese colonial government

As far as Korean artist were engaged in modern avant garde while in Tokyo, they would not confront Korean society at large with their new international ideas about modern life

At home their work enjoyed only little attention

Painting and graphics could not establish as an expression of modern life

Korean fine art became an imitation of 'Japanized' Western painting

Consumed by a Japanese and Western audience

Official governmental art exhibition of Korea

The exhibitions created an art market for Japanese residents

1922-1944, Senten *Sônjôn Chôsen mijôn*

Controlling art in Korea at the state level

A means of assimilating Korean artists into the Japanese art community

Distracting people from the current political situation

No critical discourse of modern art due a lack of broader understanding

Promoting the Japanese civilizing mission

Critical works that deemed harmful to public affairs and morals were not permitted

Sentimental 'homeland' themes with children and woman in traditional dress as bearer of cultural heritage

Gateway for young local artists

Main platform for Japanese artists to promote Japanese painting styles in Korean art

Pander the taste of Japanese judges

Hardly any Korean jury members

Judges:
Fujishima Takeji (1867 1943)
Nakamura Kanzo (1874 1999)
Minami Kunzo (1883 1955)
Tanabe Itaru (1886 1968)
Kobayashi Mango (1870 1947)
Ihara Usaburo (1894 1926)
Komuro Suiun (1874 1948)
Yuki Somei (1875 1957)

War Art Exhibitions

1939 Holy War Art Exhibition

1939 Promoting the Spirit of the Founding of the Nation

1940 Songjon Misuljon 'Exhibition of the Holy War'

1942 at Mitsukoshi department store in Keijo Seoul

1943 Peninsula Home Front Art Exhibition

1943-1945, Pando Chonghu Misuljon 'Exhibition of the Peninsular Rear Area'

sponsored by the Department of Information of the Colonial Government

1944 Kwaejon Misuljon 'Exhibition of the Glorious War'

Koreans

Kim In sung

Yi Kwang su (1892 1950)

No Su hyon (1899 1976) a most active propagandists

Ku Ponung (1906 1953) once avant garde painter now glorified the war

Sim Hyong ku (1908 1962)

Park Yong son (1910 1994)

Chong Hyorung (1911-1976) portrayed Hitler

Kim Ki-Chang (1914–2001)

Son Ung song (1916 1979)

Mo Yun suk (1910 -1990) (f)

resident Japanese

Yamada Shin'ichi (1899 -1991)

Yamashita Kazuhiko

Toyama Masaharu

Sakurada Shôichi

Takahashi Takeshi

Hirano Haruko

Kim Ki-Chang (1914–2001)

Asakura Kanichiro

Wartime Mobilization

1932 Comfort women

1938 Labor Mobilization

1939 Military Mobilization