

論文の英文要旨	
論文題目	Kazuya Sakai and Latin American “New Art”: Migrations and Expressions of a Kikoku Nisei artist
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<p>Kazuya Sakai (1927–2001), a distinguished “kikoku nisei,” was a painter and translator in Argentina, Mexico, and the USA. “Kikoku” means returning to one’s country and “nisei” means children of Japanese immigrants. In Argentina, people like Sakai, who were born in Argentina, grew up in Japan, and then returned to their country of birth, are called “Kikoku nisei.” Sakai was born in Buenos Aires and then studied in Japan from 1938 to 1950. After he returned to Argentina, he began to paint and translate. As a painter, he was so successful his works were exhibited not only in Latin America but also in Europe and the USA. As a translator, he translated many important Japanese classic and contemporary literary works into Spanish. In 1963, Sakai emigrated to Mexico and began teaching Japanese literature at several universities including El Colegio de México. At the same time, he was appointed chief editor of the magazine <i>Plural</i>, helmed by Octavio Paz. In 1974, he moved to Texas to teach art at the University of Texas. He was a versatile artist who created remarkable works as a graphic designer, an art and music critic, and a radio personality.</p> <p>Although many reviewers have referred to Sakai’s adolescent life in Japan, little is known or studied about how these early experiences influenced his work. This investigation analyzes Sakai’s paintings and activities from two aspects: Japanese immigrant history and Latin American cultural studies. In this way, this study reviews the reception of Sakai, who belonged to an ethnic minority in Latin America.</p> <p>To date, there has been no comprehensive, interdisciplinary research on Sakai and the relationships between his diverse activities. This thesis, therefore, examines the notion of “New Art” to explore the commonalities between his paintings and literary translations. “New Art” is a term comprising the following concepts together in this study: “new painting,” which was an artistic movement in which Sakai participated, and “new literature,” which was an approach that Sakai applied to present modern Japanese literature. The primary purposes of this thesis were to discover what “New Art” was and how Sakai had pursued it. Through an exploration of Sakai’s life and work, this thesis intends to reconsider Latin American culture from the 1950s to the 1970s.</p>	

The first part examines Sakai's life, family, and adolescence in Japan. Although he identified as both Japanese and Argentinian, he received his education during the "Japanization" of the Great Empire of Japan during WWII; an experience that caused him to always ask himself who he was. After returning to Argentina, he began translating Japanese literature so as to explore his cultural roots, and began painting to express these emotions about himself. During his life, he moved several times to extend and cultivate his talents, first from Argentina to Mexico, and then to Texas.

In the second part, an analysis of Sakai's paintings from his debut to his later years is given. In the background of Sakai's success, there was the discussion about the originality and the origin of the Latin American culture. The artists questioned what Latin American culture was and opposed each other between the native and European positions. To address this issue, Sakai pursued "new painting," adopting and transforming various cultures and created his own expression. His early works were inspired by Japanese calligraphy and have been regarded as the precursor to the Argentine Art Informal movement. In Mexico, Sakai is considered one of the "Rupture" generation, who were the pursuers of a "new painting" in opposition to the dominant and nationalistic Muralism. At that time, Sakai was painting geometric abstractions that incorporated the curves of the Rinpa school and the rhythms of Jazz and contemporary music. These works made him one of the most important artists of the "Geometrismo" movement in Mexico. In 1968, Sakai participated in "Salón Independiente" exhibitions against the Cultural Olympics of Mexico to assert the liberty of the artists.

Finally, various introductions, comments, and selections of Sakai's translations are examined. He considered modern Japanese literature to be a mixture of the seemingly opposing elements of the Orient and the Occident and tradition and modernity as can be seen in the literary works he translated: historical novels of Ryunosuke Akutagawa, written by techniques of European literature; the postwar literature that appeared during the U.S. occupation and "democratization" of Japan; the Noh dramas of Yukio Mishima set in modern Japan; Kobo Abe's avant-garde fictions, whose abstract expression embraces his own experience in Manchuria. The "new literature" gave Sakai, a "kikoku nisei," an outlet to reconcile his conflicts between two different cultures. Sakai contributed significantly to the diffusion of Japanese literature, which had been almost unknown in the Hispanophone world when he began

translating. Determined to show the diversity of Japanese culture and to fight Orientalism, he translated Akutagawa's "Spinning Gears" in 1959 into Spanish before the English translation appeared because he considered it important to study this novelist.

In addition to these analyses, Sakai's art and literary works, including up-to-date and newly discovered resources, are classified. This thesis also includes interviews with Jorge Sakai (Sakai's brother), Donald Keene (scholar of Japanese literature), Vicente Rojo (painter), and Masateru Ito (diplomat).

Sakai pursued "New Art" as his life's work, both in his paintings and his translations, to overcome various binary oppositions, bringing in diverse cultures such as Japanese, European, North American and Latin American to create his own style. This was his response to Latin American art, which at that time was mired in the native and European dichotomy associated with cultural origins. His works of Geometrismo that are very abstract but also recall the Rinpa school cross the border between abstract and figurative. Sakai introduced Japanese literature as "new literature," in which the Orient and the Occident and tradition and modernity coexisted. Sakai, who felt Japanese and Argentinian at the same time, demonstrated that it was a benefit rather than a contradiction to be of two different cultures. It is possible to say that his use of various techniques that crossed the disciplines of art, literature, and music, was also an expression of the "New Art."

Sakai, a multi-talented artist with an exceptional personality, demonstrated how it was possible to be successful in the Latin American culture as a member of an ethnic minority. This thesis reviews the history of Japanese immigrants and the dynamism of Latin American culture in the 20th century through the life and works of Kazuya Sakai, who formed a cultural bridge between Japan and Latin America.